

# Virgin Media British Academy Television Awards

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Rules and Guidelines 2021

## British Academy of Film and Television Arts

## Virgin Media British Academy Television Awards - Rules and Guidelines 2021

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## A. INTRODUCTION

The Virgin Media British Academy Television Awards 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.

The Academy also honours individuals with awards in recognition of their contribution to the television industry. These awards are in the gift of the Academy: they are approved by the Television Committee and ratified by the Board of Trustees.

## B. TIMETABLE

<b>2019</b>	
<b>Thursday 15 October</b>	Entries can be submitted via <a href="https://www.entry.bafta.org">entry.bafta.org</a>
<b>Mid-November</b>	Entered programmes are available to watch via the voting site
<b>Tuesday 24 November</b>	Submission deadline for programmes transmitted between 1 January - 30 November 2020 (17:00 GMT) <i>Any programmes transmitted after this time have until Friday 8 January 2021 to make their final entries</i>  <i>Entrants can submit entries for programmes yet to be transmitted. These entries will be reviewed by BAFTA but will not be made available for member viewing until after transmission</i>
<b>2020</b>	
<b>Friday 8 January</b>	Submission deadline for programmes transmitted 1 - 31 December 2020, including performance categories (17:00 GMT) with the exception of Soap and Continuing Drama who have until Tuesday 2 February to complete their entry
<b>Thursday 21 January</b>	Round One voting opens (17:00 GMT)
<b>Thursday 4 February</b>	Round One voting closes (17:00 GMT)
<b>Monday 8 February</b>	Broadcaster entries invited
<b>Friday 12 February</b>	Deadline for broadcaster entries and for video submissions (12:00 GMT)
<b>Monday 29 March</b>	Juries begin
<b>Wednesday 14 April</b>	Juries end
<b>Tuesday 27 April</b>	Virgin Media Must-See Moment nominations announced
<b>Wednesday 28 April</b>	Nominations announcement
<b>Sunday 6 June</b>	Virgin Media British Academy Television Awards



## C. ELIGIBILITY AND DIVERSITY STANDARDS

Programmes must have had their first transmission in the UK between 1 January and 31 December 2020 on terrestrial, cable, satellite or digital channels, including web-based broadcasters who commission content (e.g. Netflix, Amazon Prime, YouTube Originals, Apple TV+).

For Soap and Continuing Drama only, the eligibility period is extended to 31 January 2021.

Programmes may be regional or networked.

Programmes will be considered for one production category only.

Unless otherwise specified in the rules of the individual category, all programmes must have a minimum scheduled running time of 20 minutes, not including any commercial breaks.

For a programme to qualify for the Virgin Media British Academy Television Awards, the programme must have transmitted in the UK in 2020.

If the programme has its first transmission outside of the UK in 2020 and also broadcasts in the UK it is still eligible for the TV Awards. The criteria outlined below will determine if the programme is considered a domestic or an international programme.

A domestic 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. The entrant will be asked to provide further details regarding creative control on the entry form.

Where your programme falls outside of this eligibility, it is considered an international programme and can only be considered in the International category.

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 2020 and January 2021) 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](mailto:awards@bafta.org).

### Diversity Standards

In 2020, entrants 'self-assessed' against the BFI's Diversity Standards criteria and qualification did not affect eligibility. Following consultation with broadcasters it has been decided that for the 2022 awards, entrants must be able to demonstrate that they meet Standard C plus at least one other; in line with the BFI benchmark for passing the standards.

In order to work up to this point, for entry into the 2021 awards all programmes must demonstrably meet at least one of Standard A (On Screen Representation), Standard B (Creative Leadership) or Standard C (Industry Access and Opportunities). **If Standard C is not met, supporting information must still be provided.** BAFTA's intention with this rule is to encourage equality of opportunity and increased representation across the British industry, rather than to exclude any productions from the awards.

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.

BAFTA will review the data provided by entrants and query any entry that does not appear to meet the minimum standard. Entrants will have the opportunity to provide further justification as to why they feel their programme is eligible and there may be concessions made for smaller productions, but if BAFTA feels this remains inadequate, the case will be referred to the Television Committee, the arbiter of all eligibility.

If you are in any doubt about the eligibility for your programme, please contact the Awards team at [awards@bafta.org](mailto:awards@bafta.org).



## CHOOSING WHICH CEREMONY TO ENTER

An entry can be made either to the Virgin Media British Academy Television and/or Television Craft Awards or the EE British Academy Films 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 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 and/or Television Craft Awards or for the Film Awards, not both. The first exhibition (anywhere in the world) should be used to define which awards it should be entered into:
- If a work receives its first exhibition online/VOD, it may be eligible for the Television and/or Television Craft Awards
- If a work is 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

Programmes commissioned by the children's department and/or intended for an audience of 16 and under should be entered into the Children's Awards.

Dramas, documentaries or animations 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 Programme 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 first shown 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](mailto:awards@bafta.org) with details of the commissioning process to determine the eligibility of your film.

Programmes previously entered into the British Academy Children's Awards or the EE British Academy Film Awards are not eligible for the Television Awards. Entrants who feel that the programme could be deemed eligible for both the EE British Academy Film Awards and the Virgin Media British Academy Television awards should contact the Awards team at [awards@bafta.org](mailto:awards@bafta.org) for clarification.

For details of eligibility for the Film Awards, see separate rules and guidelines at [awards.bafta.org/entry](http://awards.bafta.org/entry).

## D. ENTRY

### WHO CAN ENTER?

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

There is a fee per entry of £456 (£380.00 + £76.00 VAT)

There is a discounted fee per entry for the short form category of £90 (£75.00 + £15.00 VAT)

There is a discounted fee per entry for the performance categories of £90 (£75.00 + £15.00 VAT)

### ENTRY PROCESS

All entries must be made via the entry site [entry.bafta.org](https://entry.bafta.org).

The BAFTA Awards entry site will be open for entries from 12:00 Thursday 15 October until 17:00 on Tuesday 24 November 2020. Entries for programmes transmitted between 1 January – 30 November 2020 received after the deadline will not be accepted after this date and will not be eligible for future awards. Supporting videos should also be uploaded by this date.

The deadline for programmes that transmit between 1 - 31 December 2020 is 17:00 on Friday 8 January. The entry site will re-open at 12:00 on Friday 27 November 2020 for these submissions. Soap and Continuing Drama entrants must start their entry by this date but will be able to submit until 2 February 2021.

### To complete the entry online the following will be required for each submission:

- Information pertaining to whether the programme complies to BFI's diversity standards, more information under the [ELIGIBILITY section](#)
- Confirmation as to whether the programme is [Albert sustainable](#)
- A synopsis of the programme under consideration. Where an episode of a series is being entered, it should include details of the full series submitted. This should be a factual synopsis and should not include any details of other awards won, ratings or media quotes. BAFTA reserves the right to edit any text that does not meet these criteria
- A PDF/document containing a full list of credits for the series as a whole including both front and end credits (credits that display at the start and end of the programme). If these are not available, a pdf of the key crew and anyone from the creative production team and therefore eligible as candidates for nomination (Executive Producers/Producers/Writers/Directors)
- Proposal of names of up to six individuals who would be listed as nominees if the programme receives a nomination for all categories. These are the '**candidates for nomination**'. Failure to propose names may render your entry invalid. See [CANDIDATES FOR NOMINATION](#) for guidelines
- Contact email or agent/representative email per candidate where possible, as it will be necessary for BAFTA to contact these individuals in the event of a nomination. All emails will be retained in accordance with [BAFTA's Entrant Privacy Policy](#)
- Three stills from the programme episode entered which can be used by BAFTA in the event of a nomination. Images must be high resolution JPEG or TIFF files, and no smaller than 600px wide. Stills representative of the final broadcast production will be accepted. Promotional photography or artwork will not. By providing the images, you grant BAFTA all necessary rights and consents (including but not limited to rights of publicity and privacy) to enable BAFTA to use the imagery in whole, or in part, and to edit the same, in such manner and for such purpose as is relevant to the nomination, including, but not limited to, broadcast, online, social media, print and advertising
- The full episode uploaded to the [Video Management](#) page and associated to the entry

If entering the following categories, you will require additional information:

#### Sport & Live Event

- Supporting statement (10,000 characters, includes spaces) including techniques used, whether the footage is taken from a feed and any other relevant production information that will assist all voting stages



- Full programme duration; duration of live footage; duration of pre-recorded footage
- Soap and Continuing Drama
- Provide up to four episodes
  - Supporting statement including a précis of the year, the context of the storyline(s) submitted, challenges faced and any other information relevant to the creative achievement over the past 12 months

Performance (Leading Actor/Actress, Supporting Actor/Actress, Female/Male Performance in a Comedy, Entertainment Performance)

- Entrants will be asked to choose between Leading and Supporting Actor / Actress
- An additional still for the performer which can be used on the voting site and in the event of a nomination, to the specifications listed above. Stills representative of the performer in the final broadcast production will be accepted. Headshots, promotional photography or artwork will not.
- Performers from programmes entered into the International category are not eligible for entry into the performance categories
- A clips reel will be required for performers who are being entered for a series; this must feature a maximum number of five 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 can be up to five 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.

## CANDIDATES FOR NOMINATION

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

### **Up to six names can be put forward as candidates for nomination.**

The names submitted must be those that have made the most creative contribution to the programme. These individuals must have worked on the series that has been submitted for consideration. When supplying names of the candidates for nomination, BAFTA will only accept names if they are part of the creative production team. Commissioning editors and executives who work within the broadcaster commissioning teams will not be accepted. BAFTA and the Television Committee retain the right to question the eligibility of any individual put forward.

You must specify whether you wish to provide: (1) **candidates for nomination**: names will be made public, the individual is 'bafta winning' OR (2) **production team representatives**: nomination listed as 'production team', names not made public. Please note that in the latter case 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. For both options those eligible as candidates would 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). The entrant will be asked to confirm that the names provided have been agreed upon with the entire creative production team.

For scripted pieces, the BAFTA Television Committee would expect the writer, director and producer to be submitted as candidates. For non-scripted pieces, the producer and director should be listed followed by any others who had creative control over the programme. Executive Producers would be accepted if the candidate had creative contribution and as long as the above credits have not been omitted. Other creative roles not typically eligible may be accepted as a candidate on an appeal basis, these would **not** include head of department roles such as Production Manager, Head of Production or Line Producers (see [APPEALS](#)).

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. 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.

Final approval of the candidates will be made ahead of the nominations announcement; any nominations still incomplete at this stage will be listed as Production Team and the representatives will be taken from the

credits reel of the episode submitted in support of the entry. The final decision on eligibility rests with BAFTA's Television Committee.

**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

Any programmes or proposed candidates for nomination who fall outside of these rules will not be accepted without a formal appeal. 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 [CANDIDATES FOR NOMINATION](#) and [VOTING PROCESS](#) for more information. All appeals should be submitted by the entry deadlines; Tuesday 24 November for programmes airing between January and November, and 8 January for programmes that transmit in December. No appeals will be accepted after these dates.

## ADDITIONAL MASKS

In some circumstances the number of eligible candidates may exceed the six candidates submitted for each production category. The entrant may be eligible to appeal for up to a maximum of two additional awards to be purchased should a programme go on to win. 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 creative production team. Production companies and broadcasters are not eligible. Any appeals should be noted on the **Credits - Appeals** section of the entry form. All additional mask requests will be considered by the Television Committee. If additional masks 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.

## MAKING PROGRAMMES AVAILABLE TO VOTERS AND JURORS

Entrants must upload the full episode to the entry site and associate it to their entry in order to complete the submission and make their programmes available to BAFTA members once approved. DVD screeners, online screener links or emails may not be sent to voters.

BAFTA members will be able to start watching entered programmes on the voting site from mid-November. It is strongly encouraged to upload videos supporting their entries as early as possible to give BAFTA members a greater opportunity to view all material under consideration.

The voting site is username and password-protected via two-step verification, and is only accessible by BAFTA members eligible to vote in the Virgin Media British Academy Television Awards and the British Academy Television Craft Awards. Videos must be available to either stream or download until February 2021. After this date, videos will only be available to BAFTA jurors and all videos will be made available for download for jury or awards production purposes only. For further information on the security controls in place to protect streamed and downloaded content, please contact [awards@bafta.org](mailto:awards@bafta.org).



## E. TECHNICAL SPECIFICATION

The BAFTA awards entry site aims 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.

	Specification
<b>File format</b>	.mp4 / .mov
<b>Audio codec</b>	Stereo audio (one audio stream with two channels L and R)
<b>Bit rate</b>	15 – 20 mbps (or as high as possible)
<b>Aspect ratio</b>	16:9 (i.e. Full HD: 1920x1080)
<b>File size</b>	Up to 10GB

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

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



## F. 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 substantial body of work in recognition of an outstanding and exceptional contribution to television.

#### 2. SPECIAL AWARD

The Special Award is presented to honour the talent of individuals who have made a significant and outstanding contribution to television.

#### 3. WRITER AWARD

The Writer Award is to honour the talent of individuals who have made a significant writing contribution to television. Presented in honour of Dennis Potter.

#### 4. MOST IMPORTANT CONTRIBUTION ON-SCREEN IN FACTUAL TELEVISION

This award is presented to honour the year's most important contribution on-screen in factual television. Presented in honour of Richard Dimbleby.

## PRODUCTION CATEGORIES

Unless otherwise specified, only one episode of a series must be entered and uploaded for judging.

There will be four nominees for every production category.

#### 5. SINGLE DRAMA

A single, self-contained drama.

Includes single films which form part of an anthology series, where each episode has a self-contained story. The same characters cannot appear in a later episode.

When part of a strand, the title of the episode should be listed, followed by the umbrella title in brackets, e.g. *Bandersnatch (Black Mirror)*.

The full programme must be uploaded for judging.

#### 6. MINI-SERIES

A drama series, between two and 19 episodes, that tells a complete story and is not intended to return, e.g. *Chernobyl, A Confession, The Victim, The Virtues*.

#### 7. DRAMA SERIES

A drama series, between two and 19 episodes, that is intended to return. E.g. *The End of the F\*\*\*ing World, The Crown, Gentleman Jack, Giri/Haji*



## 8. SOAP & CONTINUING DRAMA

A drama transmitted for a minimum of 20 episodes throughout the extended eligibility period, 1 January 2020 and 31 January 2021.

Four episodes of a series must be entered and uploaded for judging. One of the four may be a special but cannot exceed 100 minutes.

A supporting statement of up to 10,000 characters 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 continuing drama during a pandemic, and any other information relevant to the creative achievement over the past 13 months. This statement will only be provided to jurors as this is a straight to jury category.

## 9. INTERNATIONAL

A single programme or series of any genre acquired from the international marketplace.

## 10. FACTUAL SERIES

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

Includes 'reality' programmes where the formatting consists only of setting up an initial situation, which is then observed unfolding without further intervention.

Excludes 'reality' programmes which employ further rules, intervention and/or introduce challenges. These 'reality' programmes should be entered in to the Reality & Constructed Factual category.

Excludes strands such as *Storyville* (individual episodes of strands can be entered for the Single Documentary category).

Excludes arts, religion, history, natural history and science series, which are eligible in the Specialist Factual category.

## 11. SPECIALIST FACTUAL

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

Excludes entire strands but includes individual programmes from those strands.

'Factual drama' is only admissible when the drama content closely and accurately recreates specific historical events and identified individuals.

Dramas that are presented as 'factual' on the basis they broadly represent historical events should be entered into the drama categories.

## 12. SINGLE DOCUMENTARY

For one-off documentaries only.

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

Excludes individual episodes of documentary series; these should be entered into Factual Series.

May be presenter-led, however, if the presenter is an established news and current affairs reporter, then the programme must be entered in the Current Affairs category.

If the programme is primarily concerned with science, natural history or history, or is an episode from an established specialist factual strand, it should be entered in the Specialist Factual category.

The full programme must be entered and uploaded for judging.



### 13. FEATURES

Includes factual programmes, not included in any other categories including cookery and cookery competitions, travelogues, gardening, property, fashion and all other lifestyle programming and studio discussions.

Excludes 'reality' programmes in which the formatting consists ONLY of setting up an initial situation which is then observed unfolding without further intervention, which would be eligible in the Factual Series category.

Excludes overall strands.

### 14. DAYTIME \*NEW\*

Programmes largely characterised by their high volume, long running or returnable nature, delivering consistent quality over a long run with restricted budget.

This can include, but is not limited to: weekend programming, live format programming, drama and game based feature shows. Excludes news programming which should be entered into News Coverage.

### 15. REALITY & CONSTRUCTED FACTUAL

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. *Don't Tell the Bride*, *Gogglebox*), to longer form real life soap operas when there is significant production intervention or staging (e.g. *The Only Way Is Essex*), 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!*, *The Apprentice*, *RuPaul's Drag Race UK*).

### 16. SHORT FORM

For single shorts, short form series and shorts from a strand from any genre that have been commissioned and premiered on an online and/or broadcast platform (e.g. All 4, BBC Three, Sky On Demand, YouTube, Vice).

Includes animation, comedy, current affairs, drama, entertainment, factual and sport programmes. Children's animation and news are not eligible.

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 companies (e.g. *Drugs Map of Britain*, *Sky Valentine Shorts*).

For shorts that are part of a series, only one episode of a series may be entered and uploaded for viewing (e.g. *Eating with My Ex*, *Phil Spencer's Perfect Home*).

Shorts eligible for submission must be a minimum of three minutes and no longer than 20 minutes.

Clipped content that is taken from a long form programmes that would be eligible for other categories and is re-purposed for short form content is not eligible.

This award will not usually be presented if fewer than 15 programmes have been entered.

Refer to general eligibility rules as the programme as a whole must qualify for the Virgin Media British Academy Television Awards.

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.

### 17. 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*, *This World*, *Unreported World* and *Panorama* 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.

It may or may not have an on-screen reporter. Films led by an established current affairs reporter must be entered into this category.

The full programme must be entered and uploaded for viewing.

## **18. NEWS COVERAGE**

An individual news programme. Maximum one hour's coverage can be uploaded.

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.

## **19. SPORT & LIVE EVENT**

For the television coverage of a live event or sporting event. Up to one hour of the entered programme must be uploaded with a supporting statement of maximum 10,000 characters (including spaces). This statement should include the techniques used, whether the footage is taken from a feed, and any other relevant production information that will assist all voting stages. It cannot include any quotes or ratings about the programme.

Live episodes of traditionally pre-recorded programmes are not eligible.

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

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.

## **20. ENTERTAINMENT PROGRAMME**

Includes quizzes, game shows, talent shows, music specials and all general entertainment programmes, e.g. *Strictly Come Dancing*, *The Greatest Dancer*, *The Rap Game UK*, *The Voice UK*.

Comedy-based panel and chat shows should be put forward for Comedy Entertainment Programme.

## **21. COMEDY ENTERTAINMENT PROGRAMME**

This includes programmes that capture the idea of comedy being central to the editorial of the programme and includes panel-led shows, chat shows where comic content plays a big part, stand-up and comedy clip shows, e.g. *Taskmaster*, *The Graham Norton Show*, *The Last Leg*, *The Ranganation*.

## **22. SCRIPTED COMEDY**

This covers both situational comedies and scripted comedy sketch shows.

## PERFORMANCE CATEGORIES

In all entries, where a performer appears in a series, one episode of that series may be entered and uploaded for judging. It is recommended that the performer under consideration 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 maximum number of five 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 can be up to five 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.

### **23. LEADING ACTOR**

### **24. LEADING ACTRESS**

### **25. SUPPORTING ACTOR**

### **26. SUPPORTING ACTRESS**

All individual performers are eligible for consideration in these categories, with the exception of those entered for programmes in the International category.

### **27. ENTERTAINMENT PERFORMANCE**

Includes stand-up.

### **28. FEMALE PERFORMANCE IN A COMEDY PROGRAMME**

### **29. MALE PERFORMANCE IN A COMEDY PROGRAMME**

Includes comedy programmes, sketch shows and situation comedies.

Individuals are eligible for scripted programmes only.

**Where the minimum number of entries in any category is not reached, BAFTA, at its discretion, may choose not to present any of the above awards at the Television Awards ceremony, or announce fewer nominations in any category. The BAFTA Television Committee is the arbiter of all eligibility.**



## G. VOTING PROCESS

The Fellowship, Special Award, Writer Award and award for the Most Important Contribution on-Screen in Factual Television are in the gift of the Academy and are not open to voting by members at any stage.

Nominations and winners of all other awards are decided by the television voting members and by juries.

### STAGE ONE: MEMBERSHIP VOTING

Where a category receives fewer than 10 entries, BAFTA may choose not to present the award at the Television Awards ceremony or announce fewer nominations in that category. Any category proceeding with fewer than 10 entries will not go to a membership vote, and will instead go straight to jury consideration.

Short Form & Soap and Continuing Drama are straight to jury categories.

All other voting is conducted online. Prior to the first round of voting, all voting members are informed of voting rules and must vote or register their abstention. They are able to vote for up to six programmes or individuals per category but may register their abstention from any category where they do not feel qualified to vote. The top six from the membership vote automatically go forward for jury consideration.

Where there is a tie in the first stage membership vote for the sixth place, all programmes tied at 6<sup>th</sup> place will go through for jury consideration.

Voting in Round One is restricted to BAFTA members registered to vote in the television awards.

All voting is authenticated by BAFTA's appointed scrutineers.

### STAGE TWO: BROADCASTER ENTRIES

After the first round of voting each broadcaster has the opportunity to add up to two additional programmes or performers per category that did not make the jury list through the membership vote. This stage is intended to make the jury lists more inclusive. The entries can either be existing entries that did not pass through the membership vote, or new entries that were not submitted in the first round.

In the performance categories only, if the broadcaster chooses to put forward two candidates, at least one of the two permitted entries must be a candidate from an under-represented group as defined in the BFI's Diversity Standards. This rule has been implemented to encourage representative and inclusive nominations. As production categories will have passed the Diversity Standards, this rule will not apply.

The broadcaster entry process opens after the membership vote has been confirmed by BAFTA's external auditors on Monday 8 February and closes at **12:00** on **Friday 12 February 2021**. Broadcaster entries will not be accepted in categories that go straight to jury 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](#)).

### STAGE THREE: JURIES

The top six as voted for by the membership is combined with the broadcaster entries to form the jury longlist. Jury Chairs are predominantly appointed from the 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 needed. Members are invited to put their names forward to be added to a panel of potential jurors each year. These lists are subject to Television Committee approval. The jury decide the four nominations (six for performance categories) and overall winner. A secure online voting system is used that is audited and monitored by our appointed scrutineers.

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 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

Any questions about the voting process should be directed to [awards@bafta.org](mailto:awards@bafta.org)

**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

<b>BRITISH ACADEMY TELEVISION AWARDS</b>	<b>Round One voting</b>	<b>Round Two voting – nominations</b>	<b>Round Three voting – winner</b>
International Mini-Series Single Documentary Single Drama	All voters*		Jury
Comedy Entertainment Programme Current Affairs Daytime Drama Series Entertainment Programme Factual Series Features News Coverage Reality & Constructed Factual Scripted Comedy Specialist Factual Sport & Live Event	UK voters		Jury
<b>Performance categories</b> Leading Actress Leading Actor Supporting Actress Supporting Actor Entertainment Performance Female Performance in a Comedy Programme Male Performance in a Comedy Programme	UK voters		Jury
<b>Short Form Soap &amp; Continuing Drama</b>		Straight to jury	

\*Voters not based in the UK are only able to vote in four categories of the British Academy Television Awards: International, Mini-Series, Single Documentary and Single Drama.

**Where the minimum number of entries in any category is not reached, BAFTA, at its discretion, may choose not to present any of the above awards at the Television or Television Craft Awards ceremony, or announce fewer nominations in any category, or send the category straight to jury. Please check each year to confirm.**



## H. 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 and winners press release is the definitive source of award winners information.

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. 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'.

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

Award winners unable to collect their BAFTA award(s) on the night of the ceremony must arrange collection from BAFTA within 12 months of the ceremony.

### 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.

## I. CLIP USAGE – NOMINATED TELEVISION PROGRAMMES

Clips from nominated programmes will be shown at the Virgin Media British Academy Television Awards ceremony, and these clips may form part of the television and online broadcast of the ceremony in the UK and around the world.

BAFTA commits that it will not select any clip which could be construed as a 'spoiler' for any viewer who has not yet seen the 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 June 2021.

Upon entering a programme via [entry.bafta.org](#) for the Virgin Media British Academy Television Awards 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](mailto:awards@bafta.org) before entering.

## J. BAFTA LOGOS

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

Entrants may use the 'Virgin Media British Academy Television Awards', 'British Academy 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

<p><b>Harriet Humphries</b> Television Officer <a href="mailto:awards@bafta.org">awards@bafta.org</a></p>	<p>TV entry and rules Voting procedures Broadcaster entries Juries Nominees Appeals</p>
<p><b>Natalie Gurney</b> Television Officer <a href="mailto:awards@bafta.org">awards@bafta.org</a></p>	<p>TV entry and rules Voting procedures Broadcaster entries Juries Nominees Appeals</p>
<p><b>Jessica Rogers</b> Television Coordinator <a href="mailto:awards@bafta.org">awards@bafta.org</a></p>	<p>General enquiries TV entry and rules Masks and certificates</p>
<p><b>Nick Williams</b> Marketing and Communications Manager <a href="mailto:website@bafta.org">website@bafta.org</a></p>	<p>Logos/permission agreements</p>
<p><b>Timothy Hughes</b> Membership Officer <a href="mailto:membership@bafta.org">membership@bafta.org</a></p>	<p>Membership enquiries</p>

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VIRGIN MEDIA  
BRITISH ACADEMY  
TELEVISION AWARDS

