

# BAFTA Television Awards with P&O Cruises

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Rules and Guidelines for the 2024 awards



## BAFTA

## BAFTA Television Awards with P&amp;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

<b>2023</b>	
<b>Wednesday 20 September</b>	Entries can be submitted via <a href="https://entry.bafta.org">entry.bafta.org</a>
<b>Friday 27 October *NEW*</b>	Entry deadline for stage one forms for programmes transmitted between 1 January – 31 October 2023 (17:00 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>
<b>W/C 30 October</b>	BAFTA View opens with an entry digest sent to all voting members on programmes with stage one approved by above deadline
<b>Friday 17 November</b>	Stage one and two submission deadline for programmes transmitted by November 2023 (17:00 GMT)
<b>2024</b>	
<b>Thursday 4 January</b>	Stage one and two submission deadline for programmes transmitted in December 2023. Payment deadline for all entries and deadline for all outstanding entry information requested by BAFTA (17:00 GMT)
<b>Tuesday 9 January</b>	Round one voting opens (12:00 GMT)
<b>Thursday 18 January</b>	Round one voting closes (14:00 GMT)
<b>Monday 22 January</b>	Broadcaster entries invited
<b>Friday 26 January</b>	Final deadline for broadcaster entries (12:00 GMT)
<b>Thursday 29 February</b>	Juries begin
<b>Wednesday 13 March</b>	Juries end
<b>W/C 11 March</b>	P&O Cruises Memorable Moment Nominations announced
<b>Wednesday 20 March</b>	Nominations announcement
<b>Thursday 25 April</b>	Television and Television Craft Awards Nominees' Party - <b>Date TBC</b>
<b>Sunday 12 May</b>	BAFTA Television Awards with P&O Cruises

## C. ELIGIBILITY AND DIVERSITY STANDARDS

Programmes must have had their first transmission in the UK between 1 January and 31 December 2023 on terrestrial, cable, satellite or digital channels, including web-based broadcasters who commission content (e.g. Amazon Prime Video, Apple TV+, Disney+, Netflix).

New broadcasters/streamers entering for the first time must email [awards@bafta.org](mailto:awards@bafta.org) in advance to confirm platform eligibility.

Programmes may be regional or networked.

Programmes which have previously had a theatrical release and then broadcast are not usually eligible. See [Choosing which ceremony to enter](#) for more information.

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 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 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.

If the programme has its first transmission outside of the UK in 2023 and also broadcasts in the UK it is still eligible for the Television 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.

British performers from International programmes 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

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 2023 and January 2024) 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).

### 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:

*In submitting this entry, I confirm that there is nothing relating to the programme or about anything or anyone involved in its production or distribution which, if it came into the public domain, could, if the programme or anyone involved with it were to be nominated for an Award, be likely to bring BAFTA into disrepute.*

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

## DATA COLLECTION: Diversity Standards, Bullying & Harassment, Sustainability & Gender

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

For the 2024 awards, entrants will be assessed against the BFI's Diversity Standards criteria and meet Standard C plus at least one other; in line with the 2022 BFI benchmark for passing the standards. All programmes must demonstrably meet:

- At least one of Standard A: On Screen Representation, Standard B: Creative Leadership, D: Audience Development or \*NEW\*: E: Accessibility
- Standard C: Industry Access and Opportunities

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 (such as small production team and/or budget) that may prohibit meeting all three standards.

\*NEW\* Standard E: Accessibility – BFI have introduced Standard E as a compulsory standard from 2023, as well as some other individual criterion of A-D (e.g. A6, Casting Decisions, is now a mandatory part of passing standard A), we will still be assessing against the 2022 benchmark (C plus one other) with a view to include E as compulsory and come back in line with BFI for the 2025 awards. This is to ensure all entrants have the opportunity to bring their current productions up to speed and we will review and update entrants as part of our annual review once we have the full data set from the 2023 entries.

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).

### Bullying and Harassment

All entrants will be asked for details of the production company policies on bullying and harassment. For the 2024 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.

### 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 male and top three female 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 'Do Not Know'.

## CHOOSING WHICH CEREMONY TO ENTER

An entry can be made to either the BAFTA Television and Television Craft Awards or the EE 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) however;
- 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
- 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 of 30 days, it may be eligible for Film Awards (see separate guidelines for that ceremony)
- 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

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 commissioned by the children's department and/or intended for an audience of 16 and under are not eligible for the BAFTA Television Awards. Programmes previously entered into any other BAFTA awards, whether in a previous year or different genre (Children's, Film, Games) are not eligible for the Television Awards. Entrants who feel that the programme could be deemed eligible for both the EE BAFTA Film Awards and the BAFTA Television Awards with P&O Cruises 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](https://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 £540 (£450 + £90 VAT)

There is a discounted fee per entry for the short form category of £102 (£85 + £17 VAT)

There is a discounted fee per entry for the performance categories of £102 (£85 + £17 VAT)

No entries will be approved by entrants with previous debts until payments are settled.

### ENTRY PROCESS

All entries must be made via the entry site [entry.bafta.org](https://entry.bafta.org) in a two stage entry process. Deadlines are:

*NEW* Friday 27 October 2023	Stage one submission form deadline for programmes airing between 1 January - 31 October 2023
Friday 17 November 2023	Stage one and stage two deadlines for programmes transmitted up to 30 November 2023
Thursday 4 January 2024	Payment deadline and final submission deadline for programmes transmitted in December 2023

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 stage one and stage two entry 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.

\*NEW\* The TV Awards have a two stage entry process. The stages are broken down below with **the following required for each submission (please see each category for further detail):**

**Stage one:** asks for basic details of programme, category and video file(s) to enable the programme to appear on BAFTA View, introduced to ensure members have a longer time to view entered programmes.

- 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/Sports & Live Event Coverage: Supporting statement (max 1000 words); 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.

**Stage two:** asks for candidate details, diversity standards and payment.

- 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
- Diversity standards data (see more under the [ELIGIBILITY section](#))
- Confirmation as to whether the programme has engaged with albert, BAFTA's sustainability tool
- Bullying and harassment guidelines uploaded
- 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.

## 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 can be put forward as named nominees or production team representatives.

The names submitted must be those that have made up of the core creative team and 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. 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 in order to get approval.

### 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 eligible 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.

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

**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 may set a precedent so 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.

### **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. Campaigning for the 2024 awards is strictly not permitted: DVD screeners, online screener links or emails may not be sent to voters.

BAFTA members will be able to start watching entered programmes on BAFTA View from the end of October after the first entry deadline. 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 March 2024. 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

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
<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 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](mailto: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 encourage all entrants to provide VTT files (captions 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 captioned versions of 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.**

## 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 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:

- There will be four nominations announced for every production category apart from in categories with fewer than 15 total entries, where three nominations will be announced
- Entrants must pick only one episode from the series to represent the series
- The full programme episode must be uploaded

#### 3. \*NEW\* 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. *Mood, A Spy Among Friends, The Thief, His Wife and the Canoe, This Is Going To Hurt, "I Am..."*, *The House, Life and Death in the Warehouse*.

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. *Bad Sisters, The Responder, Sherwood, Somewhere Boy*.

Any debut drama series (those on series one) will be asked to provide evidence that it will return, this can include a public announcement of further series or confidential documentation that proves a further series is planned. 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.

Three nominations will be presented in this category.

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. This statement will only be provided to jurors as this is a straight to jury category.

## 6. INTERNATIONAL

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

Six nominations will be presented in this category.

## 7. FACTUAL SERIES

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

Excludes 'reality' programmes which follow individuals continuously filmed in 'real life' situations or employ further rules, intervention and/or introduce challenges. These 'reality' programmes should be entered in to the Reality category.

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

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

## 8. SPECIALIST FACTUAL

Specifically for arts, religion, history, natural history and science programmes 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.

## 9. 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 should 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.

## 10. FACTUAL ENTERTAINMENT (FORMERLY FEATURES)

Includes formatted features and 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.

## 11. 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.

Maximum one hour's coverage can be uploaded. This can include, but is not limited to: weekend programming, live format programming and game based feature shows.

Excludes news programming which should be entered into News Coverage.

The programme must transmit between 9am and 6pm.

\*NEW\* 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.

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



## 12. REALITY

Follows unscripted 'real life' situations that are continuously filmed 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*).

## 13. SHORT FORM

For single shorts, short form series and shorts from a strand of any genre that have been commissioned and transmitted on a broadcast channel and/or online platform.

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

For shorts that are part of a series, only one episode of a series may be entered and uploaded for viewing.

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.

## 14. 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.

## 15. NEWS COVERAGE

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

Three nominees will be presented in this category.

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.

## 16. SPORT & LIVE EVENT COVERAGE

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

If there entries for individual genres reach 12 each (minimum 12 must be reached for sport and separately live event) the category will be separated into two individual categories.

Events may take place over a number of days and both the statement and uploaded programme provided should clarify if this is the case.

Up to one hour of the entered programme must be uploaded with a supporting statement of maximum 1000 words. 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.

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.

For Live Events:

- 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.

## 17. ENTERTAINMENT

Includes quizzes, game shows, talent shows, music specials and all general entertainment programmes, e.g. *Ant & Dec's Saturday Night Takeaway*, *Later... With Jools Holland*, *The Masked Singer*, *Strictly Come Dancing*

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

## 18. COMEDY ENTERTAINMENT

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. *Friday Night Live*, *The Graham Norton Show*, *Taskmaster*, *Would I Lie To You?*

## 19. SCRIPTED COMEDY

This covers both situational comedies, comedy dramas, and scripted comedy sketch shows.

**With the exception of News Coverage and Soap, a category must have 12 entries in order to proceed. For any category with under 20 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 and entertainment '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](mailto: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 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.

**20. LEADING ACTOR****21. LEADING ACTRESS****22. SUPPORTING ACTOR****23. 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.

**24. ENTERTAINMENT PERFORMANCE**

For entertainment performers from entertainment, comedy entertainment or features categories.

\*NEW\* 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. Final decision on categorisation will lie with BAFTA's Television Committee.

Documentary presenters are not eligible. Includes stand-up.

**25. FEMALE PERFORMANCE IN A COMEDY****26. MALE PERFORMANCE IN A COMEDY**

For performers from any scripted comedy programmes.

## G. 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.

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).

Short Form, and any other categories that proceed with under 12 entries, would go straight to jury for consideration. The voting process is as follows:

### MEMBERSHIP VOTING

All "round one" voting is conducted online. In advance of the opening date set on the timetable, 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 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.

### JURY LONGLISTS FINALISED: Interventions and broadcaster entry process

The top six voted entries from the membership vote are automatically added to the jury list.

The exception is the interventions made in Entertainment Performance. In Entertainment Performance, the top three male and top three female voted entries will be taken through (any declared non-binary performers will be taken through if part of the top six, which would lead to a further male or female entrant proceeding to the jury stage).

Each broadcaster then has the opportunity to add up to two additional programmes or performer 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 per category 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.

The broadcaster entry process opens after the membership vote has been confirmed by BAFTA's external auditors on **Monday 22 January and closes at 12:00 on Friday 26 January 2024**.

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](#)).

### JURIES

The top six as voted for by the membership is combined with the broadcaster entries to form the jury longlist. Each jury has between nine and 12 experts 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. The jury will decide the nominations ("round two", between three and six dependent on category) and the overall winner ("round three"). A secure online voting system is in place, 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 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

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>BAFTA TELEVISION AWARDS WITH P&amp;O CRUISES</b>	<b>MEMBER VOTE: Round one voting</b>	<b>JURY: Round two voting – nominations</b>	<b>JURY: Round three voting – winner</b>
<b>Programme categories</b> Comedy Entertainment Current Affairs Daytime Drama Series Entertainment Factual Entertainment Factual Series International Limited Drama News Coverage Reality Scripted Comedy Single Documentary Specialist Factual Sport & Live Event Coverage	All voters		Jury
<b>Performance categories</b> Leading Actress Leading Actor Supporting Actress Supporting Actor Entertainment Performance Female Performance in a Comedy Male Performance in a Comedy	All voters		Jury
<b>Short Form Soap</b>	Straight to jury		

With the exception of News Coverage and Soap, a category must have 12 entries in order to proceed. For any category with under 20 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.

## 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 on [bafta.org](http://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](mailto: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 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 lead editorial team. Production companies and broadcasters are not eligible. 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.

## I. CLIP & PHOTO USAGE – 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](http://bafta.org), [guru.bafta.org](http://guru.bafta.org), [twitter.com/bafta](https://twitter.com/bafta), [facebook.com/bafta](https://facebook.com/bafta), [youtube.com/Baftaonline](https://youtube.com/Baftaonline) and [instagram.com/bafta](https://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](http://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](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 '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

<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>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> Head of Membership <a href="mailto:membership@bafta.org">membership@bafta.org</a></p>	<p>Membership enquiries</p>

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**BAFTA** with **P&O CRUISES**  
TELEVISION AWARDS