

# BAFTA Television Craft Awards

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Rules and Guidelines 2025

BAFTA

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## A. INTRODUCTION & TIMETABLE

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

<b>2024</b>	
<b>Thursday 26 September</b>	Entries can be submitted via <a href="https://entry.bafta.org">entry.bafta.org</a>
<b>Tuesday 29 October</b>	Entry deadline for programmes transmitted between 1 January – 31 October 2024 (5.00pm GMT) <i>Entrants can submit entries for programmes that have not yet transmitted. These entries will be reviewed by BAFTA but will not be made available on BAFTA View until after transmission.</i>
<b>Tuesday 26 November</b>	Entry deadline for programmes transmitted between 1-30 November 2024 (5.00pm GMT)
<b>2025</b>	
<b>Monday 6 January</b>	Final entry deadline for programmes transmitted 1 - 31 December 2024, payment deadline for all entries and for all outstanding information requested by BAFTA (5.00pm GMT)
<b>Monday 13 January</b>	Round one voting opens (12.00pm GMT)
<b>Monday 20 January</b>	Round one voting closes (6.00pm GMT)
<b>Wednesday 22 January</b>	Broadcaster entries invited: see p.26 for more information
<b>Wednesday 29 January</b>	Final deadline for broadcaster entries (12.00pm GMT)
<b>Monday 3 February</b>	Clips requested for each of the longlisted jury titles
<b>Monday 3 March</b>	Round two chapter voting opens for Editing, Sound and Special, Visual & Graphic Effects (12.00pm GMT)
<b>Monday 10 – Tuesday 18 March</b>	Juries
<b>Thursday 13 March</b>	Round Two chapter voting closes for Editing, Sound and Special, Visual & Graphic Effects (6.00pm GMT)
<b>Wednesday 19 March</b>	Deadline for all jury longlisted programme clips to be received
<b>Thursday 27 March</b>	Nominations announcement
<b>Monday 31 March</b>	Round three chapter voting opens for Editing, Sound and Special, Visual and Graphic Effects (12.00pm BST)
<b>Monday 14 April</b>	Round three chapter voting closes for Editing, Sound and Special, Visual & Graphic Effects (6.00pm BST)
<b>Thursday 24 April</b>	Joint Television and Television Craft Nominees Party
<b>Sunday 27 April</b>	BAFTA Television Craft Awards

## B. ELIGIBILITY AND DIVERSITY STANDARDS

Programmes entered into the BAFTA Television Craft Awards must be eligible for the BAFTA TV Awards Awards. Please refer to the [Television Awards rules and guidelines](#) for criteria and category information.

Programmes must have had their first transmission in the UK between 1 January and 31 December 2024\* on terrestrial, cable, satellite or digital channels, including web-based broadcasters who commission content (e.g. Amazon Prime, Apple TV+, Disney+, Netflix).

New broadcasters/streamers entering in to the Awards please email [awards@bafta.org](mailto:awards@bafta.org) in advance to confirm your 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.

If a show is only eligible for the International category of the BAFTA TV Awards, individuals may be considered in the Television Craft Awards, so long as each individual candidate submitted meets two of the below criteria. This means if you are entering as a team, each individual submitted will need to comply (this is with exception to the Special, Visual and GFX Effects category where deviation applies - please see full category eligibility for further info):

- 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

Please email [awards@bafta.org](mailto:awards@bafta.org) to confirm eligibility prior to making your entries. The BAFTA Television Committee will make the final decision on the candidate's eligibility.

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

As the Craft Awards reward the individual craftsman, programmes scheduled to have episodes in two separate calendar years (e.g. December 2024 and January 2025) can enter the same series in two consecutive years as long as it is not the same craftsman being entered into the same category. For example, if a series has two directors, with one directing an episode that aired in 2024, and another directing an episode from 2025, both could be entered into the respective years. If, however, the same director directed one episode from 2024 and another from 2025, they cannot be entered twice.

Children's programmes are eligible for entry into all categories of the Television Craft Awards, provided the above standard eligibility guidelines for the programme and candidates are satisfied. Children's programmes are defined as being commissioned by the children's department and/or intended for an audience of under 16. This includes eligible candidates from international children's programmes, even though the programme itself may not be eligible for entry in the BAFTA TV Awards International category.

\*For children's programmes there is an extended transmission window for the 2025 awards only of between 1 July 2022 and 31 December 2024. This applies across all categories, provided the work had not previously been entered into the 2023 or 2024 Television Craft Awards. Repeat entries from previous years are ineligible.

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).

### 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 Film, Games and Television Awards to deepen understanding and provide insights into how the screen industries are progressing on diversity and inclusion and highlight areas of underrepresentation. This data informs rule changes as well as interventions and initiatives offered by BAFTA to address issues. For entry in the Television Craft Awards, data will be collected directly on the following:

### **Bullying and Harassment**

For the Television Awards, it is mandatory for all entered productions to have a bullying and harassment policy and to detail this where requested in their Diversity Standards form (specifically Criteria B5 – Duty of Care).

Where possible, entrants to the Television Craft Awards are invited to supply the bullying and harassment policy for their programme if they can acquire a copy. If individual entrants cannot provide this, instead they will be required to tick a box indicating if they were made aware of the production company's policy upon receipt of their contract. This answer will be cross-referenced with entries for the same programme in the Television Awards (where bullying and harassment guidelines are mandatory) to determine if any further information is required.

### **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, and our research regarding gendered categories. The information collated is aggregated, anonymised and processed in compliance with our privacy policy and 2) For the Director categories, to determine the candidates proceeding through the membership vote as per rules where the top three men and top three women directors – as well as any directors who identify as non-binary within the top six most voted - 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'

## **It is not possible to directly collect data on the following in the Television Craft entry forms:**

### **Diversity Standards**

As the Television Craft Awards recognise the achievement of individual craftspeople rather than entire productions, it is not practical to apply the BFI's Diversity Standards to entries in the Craft Awards. Individual, self-submitting entrants are not expected to be privy to this information for the entire production. Instead, the Diversity Standards criteria are applied and must be met - minimum Standard C, Criteria B5 (Duty of Care) plus one other full standard - for production categories in the TV Awards. Almost all programmes that enter the Craft Awards are likely to have also entered the TV Awards, ensuring that the ethos of the Diversity Standards is nevertheless observed in the former.

For more details on the Diversity Standards requirements in the TV Awards, please see [the TV Awards Rulebook](#).

### **Sustainability – albert**

As per the Diversity Standards, this data is collected per production and therefore on the TV Awards

entries only – not on Television Craft Awards entries. For more details on the albert requirements in the TV Awards, please see the [TV Awards Rulebook](#).

## 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)
- If a work receives its first exhibition online/VOD, it may be eligible for the Television and/or Television Craft Awards, however, if a work was intended for a theatrical release but receives its first exhibition on an approved commercial VOD and available to UK audiences, for a minimum requirement as per Film Awards, it may be eligible for the Film Awards
- If a work (over 70 minutes) is released into cinemas and on television or online on the same day, then it will be eligible either for the Television/Television Craft Awards or for the Film Awards, not both
- 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

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 (and, by extension, the relevant categories of the Television Craft 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 can be entered into relevant categories of the Television Craft Awards. Content originating from or commissioned by a broadcaster will generally be expected to be entered into the Television Craft 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 any other BAFTA awards, whether in a previous year or different genre (Film, Games) are not eligible for the BAFTA Television Craft Awards. Entrants who feel that the programme could be deemed eligible for both the EE BAFTA Film Awards and the BAFTA Television Craft 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](https://awards.bafta.org/entry).

## C. ENTRY

### WHO CAN ENTER?

Entry is open to broadcasters, independent production companies, directors, producers, writers, BAFTA members and all those credited in principle craft roles on the credits of a programme. Where broadcasters and production companies are not entering a particular craft person they are expected to oblige in sharing material to that person in the event they wish self-enter - unless there are sound reasons not to (eg. such as an ongoing dispute)

Entry fees:

- 1 - 60 entries: £153.00 per entry (£127.50 + £25.50 VAT)
- 61+ entries: £126 per entry (£105.00 + £21.00 VAT)

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

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

### ENTRY PROCESS

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

Entry will be open from Thursday 26 September until 5pm on Tuesday 29 October 2024 for programmes with their first UK transmission between 1 January – 31 October 2024. Entries for programmes transmitted between these dates which are received after the deadline will not be accepted after this date and will not be eligible for future awards.

The deadline for programmes that transmit between 1 - 30 November 2024 is 5pm on Tuesday 26 November 2024.

The deadline for programmes that transmit between 1 - 31 December 2024 is 5pm on Monday 6 January 2025.

**To complete entry online the following will be required for each submission (please see each category for further details):**

- A synopsis of the programme episode under consideration (maximum 375 characters).
- A PDF/document containing a full list of credits for the series as a whole including both front and end credits.
- Names, roles, gender identity information and contact emails of those who should be listed as nominees should the entry receive a nomination. See [CANDIDATES FOR NOMINATION](#) for guidelines
- Landscape publicity image for BAFTA View (16:9, min. size 436x245px, but larger preferred).
- Three production stills from the programme episode as broadcast (ie. not press shots) 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.
- The full episode uploaded to the [Media Library](#) page and associated to the entry
- Programmes that are eligible in the News and Sport and Event Coverage categories of the BAFTA Television Awards must not exceed 60 minutes. Refer to individual category guidelines for more information.

**Additional material is required from the following categories:**

Children's Craft Team

- Supporting Statement

Emerging Talent: Fiction & Emerging Talent: Factual

- Candidate CV(s)
- A supporting statement will be required from someone who has worked with the candidate(s) on that project, in addition to a statement from the candidate(s) themselves. Where multiple productions are entered, each must have a separate supporting statement provided by someone

who has worked with the candidate(s) on that project. The candidate statement(s) must cover all productions.

Entertainment Craft Team

- Supporting statement

Costume Design, Production Design, Make Up & Hair Design

- Supporting statement
- Supporting images for jurors

Original Music: Factual & Original Music: Fiction

- Supporting statement
- Percentage of original music, alongside a full cue sheet to support the calculation

Photography: Factual & Photography & Lighting: Fiction

- Supporting statement

Scripted Casting

- Supporting statement from the casting director
- Casting grid that identifies only the original casting pertaining to the episode or series submitted. All contact details must be removed.
- If part of a series, a short reel that showcases original cast who appear only in other episodes of the series

Special, Visual & Graphic Effects

- Supporting statement
- An *optional* short reel OR a series of short reels for each of the featured crafts, if applicable

Titles & GFX Identity

- Supporting statement
- Timecodes for graphic stings/transitions
- An *optional* short reel

Writer: Comedy & Writer: Drama

- Shooting script for the submitted episode

**Full information on additional material can be found in the [AWARD CATEGORIES](#) section below**

## **CANDIDATES 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 candidates for nomination or production team representatives.**

Please note, as above, we will be collecting data from the information provided and where possible please do confirm the gender and gender identity on those entered.

When supplying the names of the candidates for nomination, BAFTA will only accept names if they work within the specific roles listed in the category criteria. Additional members of the production or commissioning teams who have not carried out the crafts being judged will not be accepted.

**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, for example, 'Sound Team' or 'Writing Team', names are not made public. Please note that these individuals **will not** be able to refer to themselves as BAFTA nominees or winners. E.g. PROGRAMME *Production Team*

BAFTA reserves the right to remove or query any individuals that are not eligible and the final decision on eligibility rests with BAFTA's Television Committee. 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 that are entered in the wrong categories or for any other incorrect information.**

## APPEALS

**We are aware each production operates differently so other creative roles not typically eligible may be accepted as a candidate on an appeal basis. For this reason, note 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 a 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 these 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; no appeals will be accepted after these dates.

## D. 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.

	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 submission.

Instructions on uploading a placeholder can be found on the entry form. Placeholders should not be used for any reason other than the above.

Entries which have not had videos uploaded by the specified deadlines above will be unsubmitted.

### ACCESSIBILITY

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

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

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

## E. AWARD CATEGORIES

### 1. CHILDREN'S CRAFT TEAM

Awarded to a craft team working in children's programming – both scripted and unscripted. Candidates must represent craft areas already recognised by the craft awards.

#### Candidates for nomination

A maximum of six individual names, and their role within the production, must be submitted at the point of entry and may include the following:

- Art director
- Casting director
- Composer
- Costume designer
- Dialogue editor
- Director
- Director of Photography
- Editor
- Graphic designer
- Lead animator
- Make up designer
- Production designer / set designer
- Production sound mixer
- Sound designer
- VFX supervisor
- Writer

Individuals should have a craft role on the project. Other craft roles not listed here may be considered, if details are provided in the Credits Appeal box.

Where a candidate has already been entered for their individual craft on the same programme in a specific craft category (for example, Writer entered separately in Writer: Drama), consideration should be given whether their dual inclusion in Children's Craft Team is at the expense of a candidate who has not been entered at all. Such dual candidacy is permitted, but should be supported by a statement in the Credits Appeal box explaining why this candidate deserves an inclusion in both categories over another potential candidate who has none.

Craft Teams from international children's programmes may be eligible, but only if all of the candidates meet the UK criteria specified on Page 4 of this Rulebook. In addition to this, the roles of these candidates must cover multiple craft HOD roles and not be limited to one or two departments (in which case they could be eligible to enter into one of the craft-specific categories). If unsure, email [awards@bafta.org](mailto:awards@bafta.org) to clarify.

Producers and executives are not eligible.

#### Additional material

A supporting statement of up to 1,000 words will be requested as part of the entry.

- Be written by one of the show's producers
- Explain why the names given above have been chosen as the individuals who have made the greatest creative contribution to the episode submitted
- Only make reference to work visible in the episode submitted

As a guide:

- Detail the brief given and how it was achieved by the team
- Detail what the challenges were, how these were approached and to what effect
- If from a series, detail why this particular episode has been selected above others

## 2. COSTUME DESIGN

The programme should contain a significant amount of original design.

### Candidates for nomination

Eligibility is limited to the costume designer only.

For large scale productions that use them, Crowd Supervisors may be also considered as eligible if evidence can be provided that some primary design decisions were delegated to them. If this is the case, the Head of Department should provide full details in the Credits Appeal box to avoid delays to your entry being approved.

### Additional material

A supporting statement of up to 800 words will be requested as part of the entry.

The supporting statement is required to:

- Be written by the candidate for nomination. Where there is more than one candidate for nomination listed, the statement must be written by the most senior member of the team, but explain the work carried out by all.
- If a returning series, detail the original work only
- Only make reference to work visible in the episode submitted

The supporting statement is formed by a series of optional questions, the template for which can be downloaded from the entry form. Entrants should answer as many of these as they feel are applicable, and within the word counts indicated on the template:

- Detail what the costume concept was and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect
- Detail where the fabrics or clothing were sourced
- If from a series, an explanation as to why this particular episode has been selected
- Any additional comments

Entrants must use the template provided. Non-templated or freestyle statements will not be accepted and will result in the entry being unsubmitted until the entrant updates their entry with a templated statement. Any reference to budget in the statement must be strictly limited to the question about challenges. References to budget in answer to any other questions will result in the entry being unsubmitted until the entrant deletes them and updates the statement. Do not include any images in your statement. You will be prompted to upload these in answer to a separate question on the form (see section below).

Three individual images must be provided where prompted to illustrate the original concepts of the design. Images can include sketches and moodboards, but must only illustrate work visible in the submitted episode. Images must be high resolution, JPEG or TIFF file. They can be portrait or landscape, but no smaller than 600px wide for portrait or no smaller than 1200px wide for landscape. Images may also be used for the awards clip package, in brochures, or other BAFTA related content

## 3. DIRECTOR: FACTUAL

### Candidates for nomination

Eligibility is limited to the director(s) of the specific episode entered for consideration.

## 4. DIRECTOR: FICTION

### Candidates for nomination

Eligibility is limited to the director(s) of the specific episode entered for consideration.

## 5. DIRECTOR: MULTI-CAMERA

Programmes considered may include entertainment programmes, game shows, live events, news, reality shows, sports, studio sitcoms and talk shows.

Where the episode is broadcast for over 60 minutes, the submitted entry should be a maximum of 60 minutes. The footage must be as broadcast, but can be segmented to reflect different elements. It must be linear, be clear that it is not continuous footage and be from the same programme.

Candidates for nomination

Eligibility is limited to the director(s) of the specific episode entered for consideration.

## 6. EDITING: FACTUAL

Candidates for nomination

Eligibility is limited to the editor(s) who made the main creative contributions to the specific episode entered for consideration. This may include Offline or Online Editors. Assistants are not eligible.

## 7. EDITING: FICTION

Candidates for nomination

Eligibility is limited to the editor(s) who made the main creative contributions to the specific episode entered for consideration. This may include Offline or Online Editors. Assistants are not eligible.

## 8. EMERGING TALENT: FACTUAL

This award pays tribute to emerging talent in behind-the-camera crafts that are recognised within the Television and Television Craft Awards. It is designed to recognise potential, awarding those who have begun to capture the attention of their peers through demonstrating exceptional talent and ambition within their craft for the first time, in factual programming aired between 1 January and 31 December 2024.

Candidates for nomination

- An individual can be considered for one piece of work, or a number of productions, so long as each transmitted during the eligibility period and demonstrated strong production values in the lead role/craft under consideration
- A team can be considered for one piece of work, or a number of productions, so long as it is only one craft under consideration i.e. a team of writers, or a team of make-up designers
- Candidates who already have significant lead credits in any genre in the role they are entering here will not be considered as eligible. Once a candidate has uploaded their CV to their entry, their form will be temporarily locked while the BAFTA Awards team reviews whether they are eligible. Once you reach this stage, please email [awards@bafta.org](mailto:awards@bafta.org) to notify us and we shall consider this. If, upon review, the candidate is considered eligible we will unlock the form to enable you to complete submission. This measure is intended to save candidates the time in compiling the rest of the entry materials only to be told they are ineligible at the end of the submission process
- Candidates who are already established in Fiction genres are not considered as eligible for Emerging Talent in the event that they switch to Factual
- Candidates who have previously been nominated for a BAFTA will also not be eligible, with the exception of short film, short animation or short form nominees as they may be eligible so please contact [awards@bafta.org](mailto:awards@bafta.org)
- Candidates must not have been previously entered for the the Emerging Talent award (including under its former name of Breakthrough Talent award), either as an individual, or as part of a team
- Actors, presenters and other performer roles are not eligible
- Producers are not eligible. However, Producers with additional craft roles – such as Shooting Producers, Producer-Directors, Writer-Producers – are eligible. In these cases, their entry will be evaluated purely on the craft aspect of their work, and not the Producer aspects
- Assistant roles are not eligible.

Additional Material

Each entry must be accompanied by:

- Current candidate CV(s)

- Supporting statement(s) written by someone who has worked in a senior role on the project(s) under consideration. Where multiple productions are entered, each must have a separate supporting statement provided by someone who has worked with the candidate on that project
- An individual candidate or team statement written by the candidate(s) themselves that covers all entered projects

A **supporting statement** of approximately 500 words will be requested per project by someone who has worked with the candidate(s) on that project.

In as much detail as possible, each supporting statement is required to:

- Detail the role of the candidate(s) within the project
- Address how excellence and ambition have been demonstrated by the candidate for consideration in the work submitted
- Address why the project(s) submitted shows the candidate(s) for consideration have the potential to transition from emerging talent to an established leader of excellence in their craft

As a guide:

- Detail how the candidate(s) became involved with the project
- Detail the brief given and how it was achieved
- Detail the challenges for the candidate(s), how these were approached and to what effect
- If from a series, an explanation as to why this particular episode has been selected
- Detail the critical/audience response to the project

An **Individual candidate statement** of approximately 500 words per project written by the candidate themselves

In as much detail as possible, the individual candidate statement is required to:

- Refer to all projects in consideration
- Detail why this is a defining project(s) in terms of demonstrating excellence, ambition and career progression
- Include a brief overview of career path to date, noting how access to the industry was made, key opportunities that helped along the way and/or challenges faced

A **team statement** of approximately 1,000 words characters written collaboratively by the candidates for nomination themselves

The team statement must have had approval from all members of the team, and in as much detail as possible, is required to:

- Refer to all projects under consideration
- Detail why this is a defining project(s) in terms of demonstrating excellence, ambition and career progression
- In equal weighting, detail the role of each candidate's contribution to the project
- Include a brief overview of each candidate's career path to date, noting how access to the industry was made, key opportunities that helped along the way and/or challenges faced

## 9. EMERGING TALENT: FICTION

This award pays tribute to emerging talent in behind-the-camera crafts that are recognised within the Television and Television Craft Awards. It is designed to recognise potential, awarding those who have begun to capture the attention of their peers through demonstrating exceptional talent and ambition within their craft for the first time, in scripted programming aired between 1 January and 31 December 2024.

### Candidates for nomination

- An individual can be considered for one piece of work, or a number of productions, so long as each transmitted during the eligibility period and demonstrated strong production values in the lead role/craft under consideration
- A team can be considered for one piece of work, or a number of productions, so long as it is only one craft under consideration i.e. a team of writers, or a team of make-up designers.
- Candidates who already have significant lead credits in any genre in the role they are entering here will not be considered as eligible. Once a candidate has uploaded their CV to their entry, their form will be temporarily locked while the BAFTA Awards team reviews whether they are eligible. Once you reach this stage, please email [awards@bafta.org](mailto:awards@bafta.org) to notify us and we shall consider this. If, upon review, the candidate is considered eligible we will unlock the form to enable you to complete submission. This measure is intended to save candidates the time in compiling the rest of the entry materials only to be told they are ineligible at the end of the submission process
- Candidates who are already established in Factual genres are not considered as eligible for Emerging Talent in the event that they switch to Fiction
- Candidates who have previously been nominated for a BAFTA will also not be eligible, with the exception of short film, short animation or short form nominees as they may be eligible so please contact [awards@bafta.org](mailto:awards@bafta.org)
- Candidates must not have been previously entered for the Emerging Talent award (including under its former name of Breakthrough Talent award), either as an individual, or as part of a team
- Actors and other performer roles are not eligible
- Producers are not eligible. However, Producers with additional craft roles – such as Shooting Producers, Producer-Directors, Writer-Producers – are eligible. In these cases, their entry will be evaluated purely on the craft aspect of their work, and not the Producer aspects
- Assistant roles are not eligible.

### Additional Material

Each entry must be accompanied by:

- Current candidate CV(s)
- Supporting statement(s) written by someone who has worked on the project(s) under consideration. Where multiple productions are entered, each must have a separate supporting statement provided by someone who has worked with the candidate on that project.
- An individual candidate or team statement written by the candidate(s) themselves that covers all entered projects

A **supporting statement** of approximately 500 words will be requested per project by someone who has worked in a senior role with the candidate(s) on that project.

In as much detail as possible, each supporting statement is required to:

- Detail the role of the candidate(s) within the project
- Address how excellence and ambition have been demonstrated by the candidate for consideration in the work submitted
- Address why the project(s) submitted shows the candidate(s) for consideration have the potential to transition from emerging talent to an established leader of excellence in their craft

As a guide:

- Detail how the candidate(s) became involved with the project
- Detail the brief given and how it was achieved
- Detail the challenges for the candidate(s), how these were approached and to what effect
- If from a series, an explanation as to why this particular episode has been selected

- Detail the critical/audience response to the project

An **Individual candidate statement** of approximately 500 words per project written by the candidate themselves

In as much detail as possible, the individual candidate statement is required to:

- Refer to all projects in consideration
- Detail why this is a defining project(s) in terms of demonstrating excellence, ambition and career progression
- Include a brief overview of career path to date, noting how access to the industry was made, key opportunities that helped along the way and/or challenges faced

A **team statement** of approximately 1,000 words written collaboratively by the candidates for nomination themselves

The team statement must have had approval from all members of the team, and in as much detail as possible, is required to:

- Refer to all projects under consideration
- Detail why this is a defining project(s) in terms of demonstrating excellence, ambition and career progression
- In equal weighting, detail the role of each candidate's contribution to the project
- Include a brief overview of each candidate's career path to date, noting how access to the industry was made, key opportunities that helped along the way and/or challenges faced

## 10. ENTERTAINMENT CRAFT TEAM

Awarded to a craft team working in entertainment programming. Candidates must represent craft areas already recognised by the craft awards.

Entertainment programmes include general entertainment programmes, variety shows, game shows, stand-up comedies, quizzes, panel games and celebrity chat shows.

### Candidates for nomination

A maximum of six individual names, and their role within the production, must be submitted at the point of entry and may include the following:

- Composer / music supervisor
- Costume supervisor
- Director
- Director of lighting
- Director of Photography / Camera Operator
- Editor
- Graphic designer
- Make up supervisor
- Production designer / set designer
- Sound supervisor
- Writer

Individuals should have a craft role on the project. Other craft roles not listed here may be considered, if details are provided in the Credits Appeal box.

Where a candidate has already been entered for their individual craft on the same programme in a specific craft category (for example, Editor entered separately in Editing: Factual), consideration should be given whether their dual inclusion in Entertainment Craft Team is at the expense of a candidate who has not been entered at all. Such dual candidacy is permitted, but should be supported by a statement in the Credits Appeal box explaining why this candidate deserves an inclusion in both categories over another potential candidate who has none.



Producers and executives are not eligible.

#### Additional material

A supporting statement of up to 1,000 words will be requested as part of the entry.

- Be written by one of the show's producers
- Explain why the names given above have been chosen as the individuals who have made the greatest creative contribution to the episode submitted
- Only make reference to work visible in the episode submitted

As a guide:

- Detail the brief given and how it was achieved by the team
- Detail what the challenges were, how these were approached and to what effect
- If from a series, detail why this particular episode has been selected above others
- If from a returning format and relevant to the selected candidates, details on how craft elements such as design, lighting, sound or graphics were refreshed for this series

Where the episode is broadcast for over 60 minutes, the submitted entry should be a maximum of 60 minutes. This footage must be as broadcast, but can be segmented to reflect different elements. It must be linear, be clear that it is not continuous footage and be from the same programme.

## **11. MAKE UP & HAIR DESIGN**

Prosthetic work will be considered in this category.

#### Candidates for nomination

Eligibility is limited to artists directly responsible for the make up and hair design in the programme. For large scale productions, this may include Crowd Supervisors if evidence can be provided that some primary design decisions were delegated to them. If this is the case, full details should be provided by either the Senior Make Up or Senior Hair Designer (whichever applies) in the Credits Appeal box to avoid delays to your entry being approved.

Assistants are not eligible.

Individuals responsible for a particular performer only are not eligible.

Exceptionally, where an individual has been responsible for a character, or characters, which make an outstanding contribution to the overall achievement of the programme, they may be considered for nomination alongside those responsible for the overall design of the programme. The final decision on eligibility rests with BAFTA's Television Committee.

#### Additional material

A supporting statement of up to 800 words will be requested as part of the entry.

The supporting statement is required to:

- Be written by the most senior candidate for nomination, but make reference to work completed by all candidates
- Highlight the original work in any continuing series
- Only make reference to work visible in the episode submitted

The supporting statement is formed by a series of optional questions, the template for which can be downloaded from the entry form. Entrants should answer as many of these as they feel are applicable, and within the word counts indicated on the template:

- What was your original design brief?
- What research did you undertake?
- Was there anything that made the brief more challenging, and how did you overcome these challenges?
- How did your work enhance the characters, narrative and tone of the broadcast show?
- If this is from a series, please explain why this particular episode was selected?
- Any additional comments?

Entrants must use the template provided. Non-templated or freestyle statements will not be accepted and will result in the entry being unsubmitted until the entrant updates their entry with a templated statement. Any reference to budget in the statement must be strictly limited to the question about challenges. References to budget in answer to any other questions will result in the entry being unsubmitted until the entrant deletes them and updates the statement. Do not include any images in your statement. You will be prompted to upload these in answer to a separate question on the form (see section below).

Three individual images must be provided where prompted to illustrate the original concepts of the design. Images can include sketches and moodboards, as well as shots of the work in progress and the final execution of the performer in character, but must only illustrate work visible in the submitted episode. Images must be high resolution JPEG or TIFF file. They can be portrait or landscape, but no smaller than 600px wide for portrait or no smaller than 1200px wide for landscape. Images may also be used for the awards clip package, in brochures, or other BAFTA related content.

## 12. ORIGINAL MUSIC: FACTUAL

A programme will be eligible if more than 50% of its music is original composition created specifically for it.

Original songs may contribute to the total amount of original composition. Original compositions from an earlier series do not count towards the 50%, however.

### Candidates for nomination

Eligibility is limited to the composer(s) of the original score, responsible for the conception and execution of the work as a whole. A maximum of six individuals can be submitted in this category.

Where the primary composer created less than 50% of the original composition, additional contributors may be considered if each additional composer has written a minimum 20% of the total original composition.

### Additional material

Cue sheets should be provided for all programmes entered for this award, marked up to indicate which cues were originally composed for the programme and which were not.

A supporting statement of up to 500 words will be requested as part of the entry. This should detail the process for creating the score and the use of any non-original material in this process.

The supporting statement is required to:

- Be written by the candidate for nomination. Where there is more than one, it should fall to the most senior member of the team.
- Be clear about which music is original and which has been sourced
- Detail the process for creating the score and the use of any non-original material in this process
- Only make reference to work audible in the episode submitted

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect
- If from a series, an explanation as to why this particular episode has been selected

## 13. ORIGINAL MUSIC: FICTION

A programme will be eligible if more than 50% of its music is original composition created specifically for it.

Original songs may contribute to the total amount of original composition. Original compositions from an earlier series do not count towards the 50%, however.

### Candidates for nomination

Eligibility is limited to the composer(s) of the original score, responsible for the conception and execution of the work as a whole. A maximum of six individuals can be submitted in this category.

Where the primary composer created less than 50% of the original composition, additional contributors may be considered if each additional composer has written a minimum 20% of the total original composition.

Additional material

Cue sheets should be provided for all programmes entered for this award, marked up to indicate which cues were originally composed for the programme and which were not.

A supporting statement of up to 500 words will be requested as part of the entry. This should detail the process for creating the score and the use of any non-original material in this process.

The supporting statement is required to:

- Be written by the candidate for nomination. Where there is more than one, it should fall to the most senior member of the team.
- Be clear about which music is original and which has been sourced
- Detail the process for creating the score and the use of any non-original material in this process
- Only make reference to work audible in the episode submitted

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect
- If from a series, an explanation as to why this particular episode has been selected

#### **14. PHOTOGRAPHY: FACTUAL**

The programme should consist mainly of material shot specifically for the programme.

Candidates for nomination

Eligibility is limited to the director of photography or principal members of the camera team and lighting directors

Additional material

A supporting statement of up to 500 words will be requested from the candidate for nomination.

The supporting statement is required to:

- Be written by the candidate for nomination. Where there is more than one, it should fall to the most senior member of the team but make reference to the work completed by all listed candidates.
- Only make reference to work visible in the episode submitted
- Make clear the distinction between the creative decisions made by the director of photography/camera team as opposed to the director

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect
- If from a series, an explanation as to why this particular episode has been selected

#### **15. PHOTOGRAPHY & LIGHTING: FICTION**

Candidates for nomination

Eligibility is limited to the director of photography and lighting directors

Additional material

A supporting statement of up to 500 words will be requested from the candidate for nomination.

The supporting statement is required to:

- Be written by the candidate for nomination. Where there is more than one, it should fall to the most senior member of the team.
- Only make reference to work visible in the episode submitted
- Make clear the distinction between the creative decisions made by the director of photography as opposed to the director

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect

If from a series, an explanation as to why this particular episode has been selected

## 16. PRODUCTION DESIGN

The programme should contain a significant amount of original design. Both Scripted and Unscripted programmes are eligible for submission.

### Candidates for nomination

Eligibility is limited to the production designer and set decorator. Where the art director has made a significant contribution to the production and set design they may also be listed.

### Additional material

A supporting statement of up to 500 words will be requested from the production designer.

The supporting statement is required to:

- Be written by the production designer but, if listed, include detail on the work carried out by the set decorator and/or art director
- If a returning series, detail the original work
- Only make reference to work visible in the episode submitted

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect
- If from a series, an explanation as to why this particular episode has been selected

Three individual images must also be provided to illustrate the original concepts of the design. Images can include sketches and moodboards, but must only illustrate work visible in the submitted episode. Images must be high resolution JPEG or TIFF file. They can be portrait or landscape, but no smaller than 600px wide for portrait or no smaller than 1200px wide for landscape. Images may also be used for the awards clip package, in brochures, or other BAFTA related content.

## 17. SCRIPTED CASTING

This award is designed to recognise excellence in casting on scripted work. Only new casting will be considered for returning series. Under no circumstances should casting that first appeared in an earlier series be referenced in the additional material (other than when they are included incidentally and for context in the casting reels).

### Candidates for nomination

Eligibility is limited to Casting Director(s) only. Regional Casting Associates are not eligible, with their work represented by the lead Casting Director(s) as the head of department.

### Additional material

A casting grid that highlights original casting must be provided to the Casting chapter and Jury. If the episode submitted is part of a series, the casting grid can include original casting that appears in other episodes. If the episode submitted is part of a returning series, the casting grid must only include original casting. All contact details must be removed by the entrant before uploading.

If part of a series, a short reel of maximum five minutes should be provided to showcase further original cast members that only appear in other episodes. Shorter reels are perfectly acceptable if full additional

cast depth can be demonstrated within that length. The reel should run continuously without any internal editing (black screens between clips will be accepted).

A supporting statement of up to 900 words. A templated form for this is provided via the entry site. Filling in this form is compulsory, please do not attempt to write a freestyle statement. Anything you consider vital that is not covered by the pre-set questions can be provided in the Additional Info box. This statement should be written by the Casting Director in the first instance, or the Director/Producer in the event the CD is unable to submit. The statement must outline the casting director's creative contribution, and, in the case of a returning series, highlight the new/additional casting undertaken. Only new casting will be considered for returning series.

The statement should outline the casting director's creative contribution and outstanding achievement in their craft, and can include the following:

- How the casting serves the characters and the programme
- If any of the performers had been cast before they joined the project
- The approach to new talent, diversity and representation. This can also reference efforts and initiatives to maximise diversity that did not materialise - such as talent that was unavailable
- If any experienced actors have been cast in surprising or career defining roles
- Any challenges specific to the production which they overcame

## 18. SOUND: FACTUAL

A maximum of six individuals may be submitted and may include the following roles:

- Sound recordist / Lead boom operator
- Production sound mixer
- Re-recording mixer / dubbing mixer
- Supervising sound editor
- Sound designer
- ADR Editor
- Dialogue Editor
- Foley Artist
- Music Editor

Assistants and additional boom operators are not eligible.

The candidates can be listed publicly as either:

### Candidates for nomination

- Individual names will be announced publicly in the order listed below, and each individual will be presented with their names on the individual awards and/or certificates in the event of a nomination or win
- These individuals will be able to refer to themselves as BAFTA nominees or BAFTA winners
- Example nominee listing: PROGRAMME NAME, John Doe, Emily Smith

### OR Sound Team

- You will still need to provide names as per the above, however these names will not be made public and will instead be listed as 'Sound Team' publicly and on their individual awards/certificates in the event of a win
- The individuals will not be able to refer to themselves as BAFTA nominees or BAFTA winners: the programme will be BAFTA-nominated or BAFTA-winning
- Example nominee listing: PROGRAMME NAME, Sound Team
- You should gain consent from the whole team that they agree to the Sound Team designation. In the event that this is not possible, then as a minimum there should be consent from both the head of Production Sound and the head of Post Sound, each of whom can speak on behalf of their division, and this consent should be declared in the Credits Appeal box. This cannot be changed once Nominations have been announced, should the entry progress to this stage.

## 19. SOUND: FICTION

A maximum of six individuals may be submitted and may include the following roles:

- Sound recordist / Lead boom operator
- Production sound mixer
- Re-recording mixer / dubbing mixer
- Supervising sound editor
- Sound designer
- ADR Editor
- Dialogue Editor
- Foley Artist
- Music Editor

Assistants and additional boom operators are not eligible.

The candidates can be listed publicly as either:

### Candidates for nomination

- Individual names will be announced publicly in the order listed below, and each individual will be presented with their names on the individual awards and/or certificates in the event of a nomination or win
- These individuals will be able to refer to themselves as BAFTA nominees or BAFTA winners
- Example nominee listing: PROGRAMME NAME, John Doe, Emily Smith

### OR Sound Team

- You will still need to provide names as per the above, however these names will not be made public and will instead be listed as 'Sound Team' publicly and on their individual awards/certificates in the event of a win
- The individuals will not be able to refer to themselves as BAFTA nominees or BAFTA winners: the programme will be BAFTA-nominated or BAFTA-winning
- Example nominee listing: PROGRAMME NAME, Sound Team
- You should gain consent from the whole team, that they agree to the Sound Team designation. In the event that this is not possible, then as a minimum there should be consent from both the head of Production Sound and the head of Post Sound, each of whom can speak on behalf of their division, and this consent should be declared in the Credits Appeal box. This cannot be changed once Nominations have been announced, should the entry progress to this stage.

## 20. SPECIAL, VISUAL & GRAPHIC EFFECTS

This award is for special, visual and graphic effects and recognises achievement in all of these crafts.

Colourists are covered by this category.

Programmes that are eligible in the News, Sport or Live Event categories of the BAFTA Television Awards that exceed 60 minutes can be submitted but the entry should be a maximum of 60 minutes. The footage must be as broadcast, but can be segmented to reflect different elements. It must be linear, be clear that it is not continuous footage and be from the same programme.

### Candidates for nomination

- The programme's producer(s) must be fully consulted in the process of selecting those who should be credited.
- Eligibility is limited to those individuals with primary creative responsibility for the effects achieved within the production. Producers should consider individuals responsible for VFX, SFX, picture enhancement and graphics before making their decisions.
- The proposed candidates for nomination should be those responsible for the most significant and outstanding effects within the programme, generally the visual effects supervisors, and/or special effects supervisors, and/or colourists, and/or graphics designer.

- A maximum of six individual or company names may be submitted. Where appropriate, BAFTA will allow individuals to be credited alongside their company. If you wish to do this, please ensure you include your reasoning in the 'Credits - Appeals' field. It is equally acceptable for a company to be included as a single candidate, representing their whole team.
- The proportion of craftspeople put forward should be a fair reflection of the proportion of effects within the programme achieved by each of the four crafts.
- The candidates for nomination should only be from one discipline or company where all or very nearly all of the effects were achieved by that craft. If you plan to omit one or more of the craft areas, you must ensure the producer has approved you doing so and that you have included this authorisation in the 'Credits - Appeals' field. Failure to do so will unnecessarily delay the approval of your entry and the ability of the voting Members to view it on our BAFTA View platform. BAFTA cannot accept multiple entries in this category for the same programme to cover different crafts eg. separate entries for VFX and SFX etc. Where this occurs, the entrants will be requested to merge their submissions and re-submit in line with the definition of this category.
- VFX and SFX producers, coordinators and executives are not usually eligible unless it can be shown that they are also directly and creatively responsible for the effects achieved.

For programmes eligible in the International category of the BAFTA Television Awards, craft areas can only be represented if all of the individuals with primary creative responsibility for the effects achieved within the production meet two of the eligibility requirements below:

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

In the instance that not all of the craft areas are eligible, the nomination listing would be amended to represent the eligible crafts only. Eg. Special, Visual and Graphic Effects (VFX and Colourisation) or Special, Visual and Graphic Effects (SVFX).

#### Additional material

A supporting statement about the eligible effects achieved within the production, of no more than 1,000 words will be requested to be circulated to the chapter voting members. This statement should explain how the key elements of the production were achieved and should be a fair reflection of the production's special, visual and graphic effects, where eligible. The statement should reference the work of all the craft areas represented by the named candidates, and the person writing the statement must ensure they have sourced the necessary contributions covering those roles - which may be from different vendors. Failure to do so will lead to the entry being unsubmitted until updates are provided.

A short reel may be submitted for circulation to all chapter voters. This reel should demonstrate how key scenes and effects included within the broadcast of the production were achieved. This should be a fair reflection of all the eligible effects input into the production.

The reel may last a maximum of five minutes; 'before and after' footage may be included, there should be no voiceover or talking heads, but factual captions may be used. This reel should be submitted via <http://entry.bafta.org> by the entry deadline. The reel may be representative of the entire series but must only showcase work carried out by the candidates for nomination. Where appropriate, different reels may be accepted to represent different craft areas, however the combined maximum should be five minutes.

## **21. TITLES & GRAPHIC IDENTITY**

This award is to recognise originality and excellence within the title sequence and graphic identity of a programme.

To be considered in this category, title sequences, transitions and stings should use special effects and/or post-production visual effects including CGI.

The same title sequence may not be entered more than once. The same programme may be entered in consecutive years, but only if it has new titles.

Excludes interstitials and idents.

#### Candidates for nomination

Eligibility is limited to those individuals with primary creative responsibility for the effects achieved within the production.

Eligible roles include:

- Designer / Titles Designer / Senior Designer
- Motion Designer
- Art Director
- Animation (2D & 3D)
- Director
- Graphics Design
- VFX Supervisor

Other roles may be considered if evidence of direct creative responsibility can be provided in the Credit Appeals section.

- Where appropriate, BAFTA will allow individuals to be credited alongside companies. If you wish to do this, please email [awards@bafta.org](mailto:awards@bafta.org) prior to submission. In some instances, individuals may also be credited alongside their own company, provided the reasoning is given in the 'Credits - Appeals' field. BAFTA will consider these appeals on a case by case basis.

If preferred, it is acceptable for a single company name to be submitted as the sole candidate. In this case, there is no need to list out any individual candidate names as Candidates For Nomination. The company will be the Candidate For Nomination.

#### Additional Material

The full episode must be submitted as broadcast including the title sequence.

Time codes for the graphic transitions / stings should also be provided if applicable.

A short reel may also be submitted. This reel should demonstrate how key effects were achieved and may demonstrate title transition across the series. 'Before and after' footage may be included, there should be no voiceover or talking heads, but factual captions may be used. The reel may be representative of the entire series but must only showcase work carried out by the candidates for nomination

A supporting statement of up to 500 words will be requested as part of the entry.

The supporting statement is required to:

- Be written by the candidate(s) for nomination. Where there is more than one, it should fall to the most senior member of the team.
- Include timecodes for the titles, transitions and stings
- Make no reference to budget

As a guide:

- Detail the brief given and how it was achieved
- Detail what the challenges were, how these were approached, and to what effect

## **22. WRITER: COMEDY**

Writers of both original and adapted teleplays are eligible. For scripted programming only. Writing for unscripted formats such as variety and panel shows is not eligible and may be eligible for inclusion in Entertainment Craft Team submissions instead.

#### Candidates for nomination

Eligibility is limited to the writer(s) of the original teleplay or the writer(s) credited with adapting the original source material: 'story by' or similar credits are not eligible.

#### Additional material

A shooting script will be requested at point of entry, to be used if a programme is included on the jury shortlist. If a shooting script is not available, please contact [awards@bafta.org](mailto:awards@bafta.org) for guidance.



### 23. WRITER: DRAMA

Writers of both original and adapted teleplays are eligible.

Candidates for nomination

Eligibility is limited to the writer(s) of the original teleplay or the writer(s) credited with adapting the original source material: 'story by' or similar credits are not eligible.

Additional material

A shooting script will be requested at point of entry, to be used if a programme is included on the jury shortlist. If a shooting script is not available, please contact [awards@bafta.org](mailto:awards@bafta.org) for guidance.

**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 Craft Awards ceremony, or announce fewer nominations in any category. The BAFTA Television Committee is the arbiter of all category eligibility.**

## F. VOTING PROCESS

In order for a category to proceed at the Television Craft 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. Any category proceeding with fewer than 20 entries will proceed with three nominations. All other categories have four nominations.

### 1. ROUND ONE MEMBERSHIP VOTING

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 may vote for up to six programmes/individuals per category but may register their abstention from any category where they feel unqualified to vote.

Emerging Talent: Factual and Emerging Talent: Fiction will be judged by jury only.

Where there is a tie in the round one membership vote for the sixth place, then all tied results will go through to the next round. If there is a tie in either round two or round three of the online vote the scrutineers will use the results from the previous round to determine the tie.

Voting in round one is restricted to registered voting members and chapter members (see [VOTING, CHAPTERS AND JURIES: SUMMARY TABLE](#) for a guide per category)

All voting is authenticated by BAFTA's appointed scrutineers.

### 2. LONGLISTS FINALISED: Interventions and broadcaster entry process

The Longlists are not publicly announced. They are used for the jury and rounds two and three chapter vote in their respective categories.

The top six voted entries from the membership vote are automatically added to the longlist for the next stage.

The exceptions to this are the Director categories (for Factual, Fiction and Multi-Camera) where the top three men and top three women directors go forward to address the long-term under-representation of women in these categories. Where there is any mixed gender pairs, or gender diverse or non-binary directors in the top six, gender parity will be upheld for the round two longlist.

Also, as part of BAFTA's commitment to fully integrate the former BAFTA Children's and Young People Awards into our Television and Television Craft Awards, the children's television programme with the highest number of membership votes in each category\* will be included in the longlist for the next stage. Where a children's programme is within the top six voted entries in a category, it will automatically be added to the longlist. Where there is not a children's programme in the top six, an intervention will apply to add the children's entry with highest votes outside the top six to the longlist. This intervention will not be at the expense of any other entry, nor the Director intervention described above. \* The only exceptions to this are i) the two Emerging Talent categories, which do not go through the membership vote and all entries automatically progress to the Jury Longlist stage – so no intervention is necessary here and ii) the Entertainment Craft Team category, due to duplication with the new Children's Craft Team category.

Each broadcaster then has the opportunity to add up to two additional candidates per category that did not make the longlist through the round one membership vote. This stage is intended as an effort to make the longlists 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. The first broadcaster entry per category for each broadcaster must be a craftsman 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 **Wednesday 22 January and closes at 12:00pm on Wednesday 29 January 2025**. 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](#)).

### 3. JURIES/ ROUND TWO AND ROUND THREE CHAPTER VOTING

The top six as voted for by the membership are combined with the broadcaster entries to form the longlist.

For those categories that are restricted to Chapter voting in the later stages (see [VOTING, CHAPTERS AND JURIES: SUMMARY TABLE](#)), these will progress through two further rounds of online voting: Round Two to reduce the longlist to four Nominations and Round Three to select the Winner.

In all other categories, the longlist progresses from the round one membership vote to Juries. 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. BAFTA 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 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 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 category jury in two consecutive years, apart from on juries where there is specified a need for continuity
- A juror cannot participate in more than one Television Craft Awards jury in the same year. They may participate in juries for other BAFTA Awards in the same year, however eg. Film Awards, Television Awards, Cymru Awards etc.
- 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 CRAFT AWARDS</b>	<b>Round One voting</b>	<b>Round Two voting – nominations</b>	<b>Round Three voting - winner</b>
<b>Director: Factual</b> <b>Director: Fiction</b> <b>Director: Multi-Camera</b> <b>Entertainment Craft Team</b> <b>Original Music: Factual</b> <b>Original Music: Fiction</b> <b>Production Design</b> <b>Titles &amp; Graphic Identity</b> <b>Writer: Comedy</b> <b>Writer: Drama</b>	All voters	Jury	
<b>Children's Craft Team</b>	Children's chapter	Jury	
<b>Costume Design</b> <b>Make-Up &amp; Hair Design</b>	Costume Design and Make-Up & Hair Design chapters**	Jury	
<b>Photography: Factual</b> <b>Photography &amp; Lighting: Fiction</b>	Cinematography chapter	Jury	
<b>Scripted Casting</b>	Casting chapter	Jury	
<b>Editing: Factual</b> <b>Editing: Fiction</b>	Editing chapter	Editing chapter	Editing chapter
<b>Special, Visual &amp; Graphic Effects</b>	SVGFX chapter	SVGFX chapter	SVGFX chapter
<b>Sound: Factual</b> <b>Sound: Fiction</b>	Sound chapter	Sound chapter	Sound chapter
<b>Emerging Talent: Factual</b> <b>Emerging Talent: Fiction</b>	Straight to jury		

\*\* The Costume Design chapter and Make-Up & Hair Design chapter are currently combined; members of these chapters vote in both categories.

**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.**

## SCREENINGS

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

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

## MAKING PROGRAMMES AVAILABLE TO VOTERS AND JURORS

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

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

The voting site is username and password-protected via two-step verification, and is only accessible by BAFTA members eligible to vote in the BAFTA Television Awards with P&O Cruises and the BAFTA Television Craft Awards. Videos must be made available to either stream or download until March 2025. After this date, videos will only be available to stream or download by BAFTA jurors, individuals eligible to vote in the Editing: Factual, Editing: Fiction, Sound: Factual, Sound: Fiction and Special, Visual and Graphic Effects chapters, or for 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).

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

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

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

A programme can't be screened within the voting/judging period of its eligibility year ie. a programme entering into the 2025 awards won't be screened between January-May 2025. This also applies to sequels of the same programme.

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

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

## G. NOMINATIONS AND WINNERS

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

Nominations will be announced approximately five weeks before the ceremony.

The winners list on [bafta.org](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'.

Nominees – and, by extension, Winners – are strictly as per the published Nominations List. Where Nominees are accompanied to the Awards ceremony by associated talent (eg. performers) or senior executives (eg. producers) it is the Nominee's responsibility to ensure such guests are aware who has been Nominated/Awarded. Bringing non-Nominee guests on stage is discouraged and guest attendance at the ceremony does not confer any rights to appeal for additional awards beyond those referenced in the Additional Awards section below.

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.

The above applies to all Craft categories except the Emerging Talent categories, where the recognition is strictly limited to the nominated talent in consideration of their personal career trajectory.

### ADDITIONAL AWARDS

In some circumstances the number of eligible candidates may exceed the six candidates submitted for each Craft 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.

**\*NEW\* DISPLAY AWARDS**

In the Special, Visual & Graphic Effects and Titles & Graphic Identity categories only, post-production companies and design studios may be eligible to request the lease of a display award. This option is exclusively available to these two categories as they are the only Craft categories that permit companies to be listed as candidates. Requests will be considered on a case by case basis and you should contact [awards@bafta.org](mailto:awards@bafta.org) for further information.

## H. CLIP & PHOTO USAGE - NOMINATED PROGRAMMES

Clips from nominated programmes will be shown at the BAFTA Television Craft Awards and BAFTA Television Awards ceremonies, 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 2025. Upon entering a programme via [entry.bafta.org](http://entry.bafta.org) for BAFTA Television Awards and/or BAFTA Television Craft 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.

## I. 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.

## J. PIRACY

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

All BAFTA voting members 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.



## K. CONTACT LIST

<p><b>Nick Boocock</b> Television Craft Officer <a href="mailto:awards@bafta.org">awards@bafta.org</a></p>	<p>TV Craft entry and rules Voting procedures Broadcaster entries Juries Nominees Appeals</p>
<p><b>Mariayah Khaderbai</b> Head of Programmes <a href="mailto:events@bafta.org">events@bafta.org</a></p>	<p>BAFTA screenings programme</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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