

2020 Emmy Awards Rules Changes

1. Tighten eligibility for episodes that are broadcast or posted after the end of the eligibility year (May 31, 2020)

Series: If an ongoing series has enough episodes in the current eligibility year to qualify as a series and has hanging episodes or episodes deemed ineligible because their airdate falls after the end of the eligibility year (May 31, 2020), those episodes must be posted on an accessible platform **by May 31** in order to gain eligibility for the current eligibility year and must meet all of the following criteria:

- Episodes must be posted within the current eligibility year (i.e. by May 31).
- Episodes may be posted on a private online platform accessible only to Television Academy membership.
- Episodes must be the same in form and content as when they later appear in their regular time slots.

With the "orphaned" episode rule in place, individual achievements for hanging episodes that are not posted for eligibility in the current season will have eligibility in the following season, regardless of whether the series returns in that season, so no episode will lose eligibility.

Eligibility for limited series: To qualify for eligibility in the current eligibility year, the complete limited series must be broadcast or posted by May 31, 2020. If the limited series has one or more episodes/parts that fall into the subsequent eligibility year, and those episodes/parts are not able to be posted by May 31, then the complete limited series, along with the individual achievements, will be eligible in the subsequent eligibility year.

2. A performer who plays the same character in more than one series may only enter for one series in the current eligibility year.

Once a character has been developed for a series, the performer cannot submit their performance for the same character on a different series within the current eligibility year.

3. Special of Daytime Series

Programs first broadcast during primetime hours, which are an extension or a special of a daytime series, are eligible in the Daytime Emmy competition, but no longer eligible in Primetime.

4. Self-Published Programming

Any program that is self-published will be vetted to determine if the program is suitably competitive to be included on the nominating ballot. No individual achievement within a self-published program may be entered if the program is not approved for the ballot.

A process was put in place last year to vet all short form series and individual achievement entries. This new rule limits the vetting to only self-published programming and directly ties individual achievement eligibility to program eligibility.

5. Restructure entry fees for individual achievement and program submissions:

Each individual achievement entry has a processing charge of \$100 per submission. In addition to the \$100 processing charge, each entrant is charged a \$100 entry fee per individual listed on the entry, e.g., a costume design entry fee for two individuals is \$100 + \$200 (for a total of \$300 for the entry).

Each program entry has a processing charge of \$200 per submission. In addition to the \$200 processing charge, each entrant included with the submission is charged a \$100 entry fee, e.g., the entry fee for a Comedy Series that has only one producer is \$200 + \$100 (for a total of \$300 for the entry).

Television Academy National Active and Associate members will continue to receive an entry fee discount on up to two entries.

6. Voting for Outstanding Children's Program category will be limited to the Children's Programming and Animation Peer Groups.

With the breadth and changing landscape of children's and family content being produced, the Children's Programming and Animation Peer Groups want to ensure that the experts in that field who are most familiar with that programming are deciding what should be recognized.

7. Informational Series or Special category is being changed to Hosted Nonfiction Series or Special

New description - Hosted Nonfiction Series or Specials include personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format. Please note that programs produced by news departments, and all reality formats are ineligible.

8. Outstanding Sound Mixing For A Comedy Or Drama Series (Half-Hour) and Animation

Create nomination tracks: entries in this area will be recognized in two genres: multi-camera series and single-camera series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

9. Makeup and Hairstyling categories have been re-categorized

These re-categorizations affect the placement of entries and the competitions within them but does not affect individual eligibility.

OUTSTANDING CONTEMPORARY HAIRSTYLING

For a single episode of a comedy or drama series, limited series or movie (non-period/character)

Entries must have at least 51% contemporary hairstyles to be eligible.

Contemporary hairstyling is based in a period of time less than 25 years prior to the current awards eligibility year.

OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING

For a single episode of a comedy, drama, limited series, variety, reality, movie or a special

Entry must have at least 51% period and/or character hairstyles and include changing the identity or appearance of an act with or without the use of wigs, hairpieces or external hair appliances.

Period hairstyling is based in a period of time more than 25 years prior to the current awards eligibility year.

Character hairstyling is significantly changing the visual appearance of an actor to fit the new character with or without the use of wigs, hairpieces or external hair appliances. The goal is to create an end result that identically represents the real image or from the imagination of the writer, director or producers. The hairstyle is limited to augmenting an actor by lifestyle, ethnicity, disease, gender, age, and traumas. It can be any specific era. Special hair effects are used to achieve these changes in the appearance of the actors.

OUTSTANDING CONTEMPORARY HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

For a single episode of a variety, nonfiction, reality series, or a special (non-period/character hairstyling)

Entries must be at least 51% contemporary hairstyles to be eligible.

To be eligible, the hairstylist(s) must have been the hairstylist most responsible for the overall look of the achievement being recognized and involved with hands on styling of hair, on the individuals/talent, on the days of production.

OUTSTANDING CONTEMPORARY MAKEUP (Non-Prosthetic)

For a single episode of a comedy, drama, limited series, movie or special

An entry must have at least 51% contemporary makeup to be eligible.

Contemporary makeup is based in a period of time less than 25 years prior to the current awards eligibility year.

OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP

For a single episode of a comedy, drama, variety, reality or limited series, movie or special

An entry must have at least 51% of all makeup being Period and/or Character accurate to be eligible.

Period makeup is based in a period of time more than 25 years prior to the current awards eligibility year.

Character Makeup is achieved by significantly changing the visual appearance of the actor. The goal is to create an end result that identically represents the real image or from the imagination of the writer, director or producers. Character Makeup is limited to changing the appearance of an actor by lifestyle, ethnicity, disease, gender, age or traumas and can be from any era. Special makeup effects are used to achieve these changes in the appearance of the actors.

Special Makeup Effects is out of kit makeup, paint and powder, tattoos, hair work, brow covers, small injury appliances, blood, stretch and stipple, bald caps, and dirt. Use of any material that can be "sculpted" and/or "painted" on the spot, without a mold, and applied directly to the actor. With no use of prosthetics.

OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM

For a single episode of a variety, nonfiction, or reality program

An entry must have at least 51% contemporary makeup to be eligible.

To be eligible, the makeup artist(s) must have been the makeup artist most responsible for the overall look of the achievement being recognized and involved with hands on application of makeup, on the individuals/talent, on the days of production.

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL

For a single episode of a comedy or drama series, limited series, movie or special

Prosthetic makeup is A prosthetic is a three dimensional appliance that has been produced from a mold and can be made out of materials such as latex foam, gelatin, silicone or thickened Prosaide. It can be a stock piece or custom pieces made for the actor after a life-cast. Prosthetics range in a variety of sizes from eye bags and nasolabial pieces to full body parts. Once the pieces are applied and painted they change the physical silhouette and appearance of the actor. Thereby helping to create the character that is being portrayed.

10. Makeup and Hairstyling

The same program cannot be submitted to more than one category. No multiple submission allowed for the same production and or hairstyling or makeup team in the same category.

11. Interactive Programming

Re-align category titles against new, simpler category determiners.

OUTSTANDING DERIVATIVE INTERACTIVE PROGRAM

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the integrated interactive experience of a stand-alone interactive television program **related to** an existing linear television program or series, **or adapted from** outside material. Its characters, setting and story are derivative of a television property's larger story-world.

The interactive components of submitted programs are central and fundamental to the work itself, and emphasize viewer immersion and/or engagement. Interactivity may range from minimal, including possibly immersive executions such as 360/VR, to heavy interaction where viewer input and actions directly affect the outcome of the program.

OUTSTANDING ORIGINAL INTERACTIVE PROGRAM

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the integrated interactive experience of a stand-alone interactive television program, **created originally for a digital medium**. The submitted work may **not** be related to an existing linear television program or series, **nor** adapted from outside material, but must be **wholly original** to the digital execution.

The interactive components of submitted programs are central and fundamental to the work itself, and emphasize viewer immersion and/or engagement. Interactivity may range from minimal, including possibly immersive executions such as 360/VR, to heavy interaction where viewer input and actions directly affect the outcome of the program.

OUTSTANDING INTERACTIVE EXTENSION OF A LINEAR PROGRAM

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the integrated, interactive experience of a linear television program that extends storylines, segments, characters or story world onto digital platforms, which may include social platforms.

The work must demonstrate excellence via **substantive authorship of content and user experience** to provide meaningful audience engagement. The interactivity **must go conspicuously beyond the native platform capabilities** such as likes, commenting, sharing, simple marketing features, and current "table stakes" practices of usage for such platforms.

Marketing campaigns and ancillary video content intended only to promote the show are **not** eligible, unless they represent true programming content and extend themselves into the storylines or program, and vice-versa.

Interactive platforms such as electronic program guides, on-demand or time-shifted content viewing platforms or applications are also **not** eligible.

12. Technical Direction categories

In cases where cameras are designed to be operated by more than one individual, more than one operator will have Emmy eligibility.

With the changing landscape of television technology, the fine lines of some job descriptions have become somewhat blurred. Advances in the technology of camera platforms such as motorized and aerial camera platforms (Descender Cam, JITA Cam, Spider Cam and Drones) which require more than one person to operate are becoming commonplace. What used to be operated by one person now requires two or possibly three persons.

Housekeeping (minor changes and/or tweaks in existing rules):

1. Short Form Programming – clarification of the episode length and category placement:

Short form programming is open to original short form primetime programming **with an average episode running time of two minutes to 17 minutes** and recognizes entries from over-the-air, cable, satellite and internet exhibition. A minimum of six episodes must air within the current eligibility year to qualify as a short form series.

Short form programs **and** individual achievements are only eligible in existing short form categories **or individual achievement** categories that do not specify either a genre or program length.

2. Supporting actor and actress for longform

Clarification of the 5% rule: The minimum stand-alone **and contiguous-screen time** for eligibility is 5% of the total running time of a movie or a complete limited series.

3. Art Direction/Set Decorators – Assistant Art Director on half-hour programs are eligible by petition:

Allow an Assistant Art Director who is functioning as the Art Director on a half-hour show to be able to submit (with a petition) for Emmy consideration, if that show does not have another credited Art Director.

4. Director's Peer Group - Adding a cap for eligible directors:

Emmy(s) to director(s) whose screen credit is director or directed by **(with a cap of up to two directors)**. Segment directors, 2nd unit directors, stage managers, ADs and animation directors are not eligible.

5. Music

The Music & Lyrics category will be included in the online voting for nominations. This change will allow a greater number of members to view these entries and participate in voting for song.

6. Revised category titles for Nonfiction Sound Mixing and Sound Editing:

OUTSTANDING SOUND EDITING FOR A NONFICTION **OR REALITY** PROGRAM (Single or multi-camera)

For a single episode of a nonfiction/reality series or a special

OUTSTANDING SOUND MIXING FOR A NONFICTION **OR REALITY** PROGRAM (Single or multi-camera)

For a single episode of a nonfiction/reality series or a special

7. Sound Editing – clarify Emmy-eligible titles

Supervising Sound Editor or Co-Supervising Sound Editor, Sound Editors (includes Sound Designer, Dialogue, ADR, Music Editor, **Foley** & Sound Effects and Foley Artists)

8. Commercials – clarify eligibility for companies:

There will be up to two Emmys awarded, one to the production company and one to the advertising agency **as the entities responsible for creative and production of the work.**

If a production company and/or agency is not involved, the statuette(s) will be awarded to up to two companies that are responsible for the production of the work.

If one company handles both the production and agency responsibilities, only one award will be given.

9. Animation – clarify entrant eligibility for Individual Achievement in Animation – Production Design:

Production Design

Eligible titles: Production Designer, Art Director

For the individual artist responsible for the overall "look" or "style" of a show - all inclusive.

10. Reality category descriptions have been revised

Outstanding Structured Reality Program

For programs that contain story elements that mostly adhere to a recurring structured template.

Story-telling may be self-contained within episodes or carry-over between episodes, and generally must be bound by specific, consistent benchmarks or prescribed templates within a standardized pattern of action. These might include presentations, regular tasks, evaluations, interviews, reveals, resolutions, discoveries, explanations, dialogue, etc.

Programs that include a competitive element or a substantive prize, award or title are not eligible to enter this category and must enter in the Outstanding Competition Program category.

Fact-based programs consisting primarily of documentary or produced nonfiction content, including in-depth and investigational programs, are not eligible to enter this category and must enter in the Outstanding Documentary or Nonfiction Series or Specials categories.

Programs consisting primarily of informational content, including news and current events reports, personality-hosted programs, narrated and segmented/magazine programs, are not eligible to enter this category and must enter the Outstanding Informational Series or Special category (Outstanding Hosted Nonfiction Series or Special, if new title is approved).

Documentary films demonstrating profound social impact and/or significant innovation of form and/or remarkable mastery of filmmaking technique are not eligible to enter this category and must enter the Exceptional Merit in Documentary Filmmaking category.

Programs that may be better suited to enter other categories are subject to review at the discretion of the Peer Group Executive Committees.

Outstanding Unstructured Reality Program

For programs that contain story elements driven by the actions of civilian and/or celebrity participants and lacking a consistent, structured template and standardized pattern of action.

Unstructured elements generally depict the activities, desires, life journeys and goals of characters, highlighting personalities, relationships, occupations, tasks, projects, etc.

Story-telling may be self-contained within episodes or carry-over between episodes, but they may not be bound by specific, consistent benchmarks and/or prescribed outline.

Programs that include a competitive element or a substantive prize, award or title are not eligible to enter this category and must enter in the Outstanding Competition Program category.

Fact-based programs consisting primarily of documentary or produced nonfiction content, including in-depth and investigational programs, are not eligible to enter this category and must enter in the Outstanding Documentary or Nonfiction Series or Specials categories.

Programs consisting primarily of informational content, including news and current events reports, personality-hosted programs, narrated and segmented/magazine programs, are not eligible to enter this category and must enter the Outstanding Informational Series or Special category (Outstanding Hosted Nonfiction Series or Special, if new title is approved).

Documentary films demonstrating profound social impact and/or significant innovation of form and/or remarkable mastery of filmmaking technique are not eligible to enter this category and must enter the Exceptional Merit in Documentary Filmmaking category.

Programs that may be better suited to enter other categories are subject to review at the discretion of the Peer Group Executive Committees.

Outstanding Competition Program

Competition programs include any program with a competition element and winners/losers that gives a substantive prize, award or title, including game shows.

11. Interactive Media:

Change the name of the juried award to "Outstanding Innovation in Interactive **Programming**"

12. Technical Direction - Clarification of eligibility for camera operators:

--Entrants shooting both live studio and live remote segments are eligible.

--Entrants who shot roll-in packages done exclusively for the entered series or special and not previously aired are eligible.

--Entrants who worked on pre-recorded packages within a show that were not done exclusively for the entered program are not eligible to be included in the submission.

--Entrants must have been "credited" as a Camera Operator (or "Technical Specialty" Camera Operator) on the production.

--Entrants must have taken direct and specific direction from the Director of the production.

--Entrants must have made significant and substantive contributions integral to the production.

--Only "manned" cameras are eligible for nomination consideration. Unmanned cameras such as Go Pros, iPhones or other "stick-up" type cameras are ineligible.

--Grips, dolly pushers or arm men are not eligible

13. Makeup - clarification of eligible titles and entry procedures:

Eligibility: Each submission will consist of no more than **four** entrants, including the Makeup Artist Department Head. A Makeup Artist Department Head and/or **Prosthetic Designers** showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to **four** additional makeup artists they feel have contributed significantly to the achievement and deserve nomination.

Ineligible titles and/or entrants include: makeup artist trainee, makeup intern, makeup designer, makeup assistant, makeup artist coordinator, 1st makeup, 2nd makeup, 3rd makeup, crowd makeup, lens technicians, art finishing supervisor, prosthetic workshop supervisor, key silicone technician, prosthetic denture supervisor, prosthetic makeup coordinator, prosthetic makeup production manager, trainee prosthetics

Entrants will be asked to submit a statement of up to **150** words of the techniques employed in the execution of the entry, specific to the category being entered.

In the case of Period and/or Character Makeup, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

In the case of Makeup For a VARIETY, NONFICTION OR REALITY PROGRAM the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name.

14. Hairstyling clarification regarding titles and procedures

To be eligible, the hairstylist(s) must have been the hairstylist most responsible, for the overall look of the achievement being recognized and involved with hands on the performers, on the days of production.

Entrants will be asked to submit a statement of up to **150** words of the techniques employed in the execution of the entry, specific to the category being entered.

Eligibility: Each submission will consist of no more than **four** entrants, including the Hairstyling Department Head. A Hairstylist Department Head showing just cause, may petition the PGEC and Governor to allow the submission of up to **four** additional hairstylists they feel have contributed significantly to the achievement and deserve a nomination.

15. Costume Design/Supervision – clarify entrant eligibility for **non-Los Angeles productions**. Title/Position must be verified by production. For example, by screen credit, deal memo, call sheet or crew list.

Costume Designer and/or Co-Costume Designer - designs/determines the look of all costumes worn

Costume Supervisor/Costume Coordinator - functions as a costume supervisor and works with a costume designer and administrates personnel and department functions and deals with logistics, budgets, breakdowns, staffing, bills, etc.

Assistant Costume Designer and/or Associate Costume Designer– functions as an assistant costume designer and assists the costume designer in the design process and provides costumes for principal actors and background artists

16. Special Visual Effects – language clarifications for supporting and visual effects

OUTSTANDING SPECIAL VISUAL EFFECTS

This award is to honor the overall achievement of the special visual effects within an effects-driven comedy, drama or limited series episodes or a movie. Elements that typically identify effects driven programs include:

- A program where special visual effects are present and essential to the storytelling.
- Contain extensive use of CG characters, simulations, fully virtual environments, and/or fantasy/science fiction effects.
- **Special Visual Effects are a significant part of the episode's storytelling pattern.**
- Contain large scale mechanical or pyrotechnic effects.
- Have large teams of artists or multiple companies in post-production.
- May be of any genre, including superheroes, science fiction, fantasy, or historical recreations.
- Could not have been produced without the integration of special visual effects into the production.

OUTSTANDING SPECIAL VISUAL EFFECTS IN A SUPPORTING ROLE

This award is to honor the overall achievement of the special visual effects in comedy, drama or limited series episodes or a movie, **where those effects support the storytelling without being featured.**

Elements that typically identify supporting programs include:

- **Set extensions, crowd replication, atmospheric effects, scientific visualizations that enhance practical production elements but rarely create the predominant component of the work.**
- **Routine mechanical/pyrotechnic effects**
- **Naturalistic CG Characters/vehicles/objects that help support the setting, environment, mood, or to illustrate a scientific principle.**
- **May be historical recreations or contemporary programs as long as the work is of a real-world nature.**

Elements that are NOT allowed in the supporting programs include:

- **Extensive use of fully virtual environments**
- **Significant CG character performances. This includes multiple instances or one featured or main CG character.**
- **Significant dynamic simulations. This includes multiple instances or one simulation of an extremely complex nature.**
- **Science fiction or fantasy elements, and other highly visible effects that one would expect to regularly see in a visual effects-driven program.**

Supporting visual effects are often the type of work that are not recognized by the untrained eye.

RULES AND PROCEDURES FOR ALL SVE CATEGORIES:

Programs may submit a single episode in a single category. Fully animated programs and main title sequences are not eligible in any of these categories.

Emmy statues are awarded to the principal contributors directly involved with and primarily responsible for the visual effects achievement. Up to nine individuals may be included on

the entry for **Outstanding Special Visual Effects And Outstanding Special Visual Effects In A Supporting Role**. The following rules and guidelines apply:

- Entrants must be in job categories which are eligible for membership in the Special Visual Effects peer group. **Directors of photography, editors, show producers, writers, and directors, etc. are not eligible.**
- Entries should include representatives of the hands-on artists, special effects technicians, and support staff that executed the work in addition to the supervisors who managed them. Entries, which do not include the principal contributors or hands-on artists, may be asked to justify this exclusion in writing.
- **Entrants should be people who were primarily responsible for the work. Facility management and sales people, who were not working full time on the production of the program, are not eligible for inclusion simply by virtue of being owners and management of special visual effects vendors.**
- **No exceptions are made to the cap of individuals per entry in their respective category.**
- Each entry must include a written document outlining each entrant's contribution to the final product on-screen.
- The Primetime Awards Committee, in consultation with the Special Visual Effects Peer Group Executive Committee (PGEC), reserves the right to confirm or deny the eligibility of the entrants based on their contributions.

For series, two-hour pilots or special extended length episodes may be submitted as a single episode, if they originally aired in one continuous time block with a single main title card and a single end credit roll. A two-parter, each part with its own main title and end credits, cannot be entered as a single, extended-length episode; rather, each part is considered a stand-alone episode.

The Special Visual Effects Peer Group Executive Committee (PGEC) reserves the right to recategorize a submission so that shows with similar scope and resources compete among peers.

As part of the entry vetting process, the Special Visual Effects Peer Group Executive Committee may disqualify any entry from competition which clearly does not represent state-of-the-art work in the special visual effects field and does not exhibit the level of excellence expected in Emmy nominees in these categories. An entry may be removed by a majority vote of PGEC members present at the vetting session.

VIDEO SUBMISSION INSTRUCTIONS:

All entries must include a video file.

Entries shall be no more than a total of 7 minutes in duration.

Each submission may include up to 3 minutes of optional "before & after" material, demonstrating visually how the work was achieved. The complete "before & after" section must follow the complete "as aired" section after 1 second of black, and must be included within the 7-minute total submission length. This "before & after" section may not include any on-camera interviews or "talking heads," but may be accompanied by music and/or voice-over narration. The "before & after" section may demonstrate only the shots which were shown in the submission's "as aired" section.

You may include a slate with the name of the entry at the head of the submission. No other slate, title card, or superimposed text shall be included within the body of the submission that wasn't as originally aired, but may be included in the "before & after" section only to better illustrate the creative process. The entry may not include the names of any entrants, Special Visual Effects facilities, or company logos. This includes the slate at the beginning and within the before & after material.

Submissions incorporating effects from more than one episode are not allowed.

Please be sure your video conforms to these parameters:

- Entries must be edited to highlight the key visual effects of the program *within their dramatic context*.
- Each entry must be "as aired" with sync audio and surrounding shots in their correct order. Clip reels with soundtrack embellishments or individual effects shots edited out of context are not allowed.
- Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes.
- The file name must include the program name
- Do not combine multiple entries into a single video file.
- Format:
 - No bars and tone
 - A slate identifying the show
 - The effects in context, as aired, with original sound
 - **One second of black**
 - Finally, the optional before/after segment.

WRITTEN SUBMISSION MATERIALS:

ENTRANT CONTRIBUTION: Each entry must include a written document summarizing the individual contribution each entrant made to the production.

SUPPLEMENTAL JUDGING MATERIAL: Additionally, each entry may also include **an optional** brief written description of the program's visual effects that corresponds to the entry video. This is especially important for entries which do not include before & after material in their video presentation. This document may contain visual representations of how the effects were accomplished, and it may include storyboards, diagrams and still photographs that pertain specifically to the shots being described. The written material must not include the names of any entrants, Special Visual Effects facilities, company logos nor any cast or crew names.

Character names are acceptable within a description, but the emphasis must be on the work and not any individuals. It is recommended that entrants use large text, emphasizing pictures instead of words, and focus on the key achievements in a concise and informative manner. A PDF of the written material must be uploaded to the entry and will be made available to the SVE voting members.

DEADLINE: The final deadline for these materials to be uploaded is May 11, 2020.

VOTING:

Voting for OUTSTANDING VISUAL EFFECTS and OUTSTANDING VISUAL EFFECTS IN A SUPPORTING ROLE shall be determined in a three-step process. First, all entries will be viewed in their entirety by a majority of the Special Visual Effects Peer Group Executive

Committee. Secondly, based on a weighted score of all the entries by the PGEC, the top fifteen scoring entries will then be presented to the entire membership via "at home" online viewing to determine the nominated entries. Finally, winners will be determined by vote open to the entire membership of the SVE Peer Group via "at home" online viewing of the nominated entries.