

# 72<sup>nd</sup> PRIMETIME EMMY<sup>®</sup> AWARDS



2019 – 2020  
RULES AND PROCEDURES

**Version 3 – Revisions are noted in red and/or highlighted**

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**INTRODUCTION**

These are the official rules and procedures for the Primetime Emmy Awards. Although published both on the Television Academy’s website and in booklet form, the definitive version will always be the one on the website, because it can be updated and amended as necessary.

These rules have been reviewed for the 2019-2020 awards and, as specifically noted in the text (**in bold**), revised by the Television Academy Board of Governors.

The Primetime Awards Committee, on behalf of the Board of Governors, is the final arbiter of any and all Primetime Emmy Awards eligibility matters.

Category placement will not be finalized until 72 hours prior to the posting of the nominating ballots. Entry in a category or issuing For Your Consideration video assigned to a category does not assure placement in that category. If you have a question about category placement, please contact the awards department.

**TABLE OF CONTENTS**

ENTRY PROCEDURES.....1-2  
 ENTRY FEES.....2  
 MEMBER FEES.....2  
 CRITERIA FOR ELIGIBILITY.....3-6  
 NOMINATION VOTING PROCEDURES.....6  
 NOMINATION PROCEDURES.....6-8  
 FINAL-ROUND EMMY JUDGING.....8-9  
 EMMY WINNERS.....9  
 RULES FOR THE PROTECTION OF THE EMMY STATUETTE.....9  
 CERTIFICATES, CITATIONS, AND COMMEMORATIVES..... 10

**AWARDS CATEGORIES**

AWARDS DEFINITIONS..... 12  
 ENTRY INSTRUCTIONS..... 12-13  
 COLLATERAL ENTRY MATERIALS..... 12  
 ANIMATION..... 13-20  
 ART DIRECTION..... 20-22  
 CASTING..... 22-23  
 CHOREOGRAPHY..... 23-24  
 CINEMATOGRAPHY..... 24-25  
 CINEMATOGRAPHY FOR NONFICTION AND REALITY PROGRAMS..... 25-26  
 COMMERCIAL..... 26-27  
 COSTUME..... 27-28  
 DIRECTING..... 28-30  
 PICTURE EDITING..... 30-31  
 PICTURE EDITING FOR NONFICTION AND REALITY PROGRAMS..... 31-32  
 HAIRSTYLING..... 32-34  
 INTERACTIVE MEDIA PROGRAMMING..... 34-37  
 LIGHTING DESIGN/DIRECTION..... 37-38  
 MAIN TITLE AND MOTION DESIGN..... 38-40  
 MAKEUP..... 40-43  
 MUSIC..... 43-46  
 PERFORMER..... 46-50  
 PROGRAMS..... 51-55  
 DOCUMENTARY/NONFICTION PROGRAMS..... 55-58  
 REALITY PROGRAMS..... 59-60  
 SOUND EDITING..... 60-62  
 SOUND MIXING..... 62-63  
 SPECIAL VISUAL EFFECTS..... 63-66  
 STUNT COORDINATION..... 66-68  
 TECHNICAL DIRECTION, CAMERAWORK, VIDEO..... 68-69

WRITING..... 69-70  
NONFICTION WRITING..... 70-71  
ADDITIONAL JURIED AWARDS ..... 71  
APPENDIX..... 72-74

**2020 EMMY AWARDS CALENDAR**

**June 1, 2019 - May 31, 2020**

Eligibility period (please also refer to the “hanging episodes” rule)

**February 13**

Online entry process begins

**March 10**

Deadline to apply for membership to guarantee voting eligibility for both rounds of the 72<sup>nd</sup> Emmy competition and to secure member entry fee discount. This date also applies to former members. Application must be completed and paid in order to qualify

**April 7**

Deadline for current voting members to apply for hyphenate voting status

**June 5, 6:00 PM**

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM, June 1, 2019 - May 31, 2020 (including hanging episodes)

**June 5, 6:00 PM**

Upload deadline for all entry materials

**July 2**

Nominations-round voting begins

**July 13, 10:00 PM**

Nominations-round voting ends

**July 28**

Nominations announced

**August 11**

Deadline for errors and omissions to the nominations

**August 14**

Final-round videos available for viewing

**August 21**

Final-round voting begins

**August 31, 10:00 PM**

Final-round voting ends

**Saturday, September 12 & Sunday, September 13**

Creative Arts Awards and Ball

**September 20**

ABC Telecast and Governors Ball

<b>ENTRY PROCEDURES</b>
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1. **Entry Deadline:** Entries will be accepted online until **6:00 PM (PT) on June 5, 2020**. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **June 5 (see hanging episode rule 14c and 14d)**.
  2. Entries may be modified by the entrant (by contacting the awards staff) until 5:00 PM on **June 5, 2020**. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode. No modifications will be allowed after the nominating ballots are posted (**July 2**).
  3. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline has passed should contact the awards@televisionacademy.com.
  4. Programs and individual achievements in preparation but not completed by the time of the entry deadline (**June 5**) must still be entered by **June 5**. If upon viewing the completed program the entrant decides to not submit, the entry can be withdrawn.
  5. Producers may enter their programs for nominations in all categories. Individuals may enter themselves (and their team, if the entry is for a team achievement) for specific individual awards.
  6. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited series, directing for variety series and specials and technical direction for series and specials. In the case where a producer makes an entry for an eligible individual or team, it is the producer's responsibility to inform them that the entry has been made on their behalf.
  7. It is a general principle of this competition that a single achievement is limited to a single bid for an Emmy, i.e., every entrant is eligible to place their achievement in only one appropriate category. Final approval of category placement is determined by the Primetime Emmy Awards Committee.
  8. In the case of entries that include multiple entrants, the person making the entry must submit all eligible entrants, not just themselves or a partial list of entrants. Only those individuals with an eligible credit and who have made a significant and substantive contribution to the achievement entered are eligible. **When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and does not wish to be included.**
- PLEASE NOTE: The Board of Governors of the Television Academy have set numerical caps on the number of entrants who can be submitted in numerous categories of the competition. Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where the rule of substantial contribution (above) calls for their consideration.
9. It is often the case that an agent, manager, studio, production company or broadcast entity will facilitate the entry by submitting the form, but the individual who is listed as the "entrant" is considered by the Television Academy to be the person who has made the entry.
  - 10a. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible.
  - 10b. An eligible entrant may use their legal name or a pseudonym, but whatever name is used must appear in the credits or verified by the production.
  11. Next of kin may make an entry on behalf of a deceased relative.

12. Correct entry information is the responsibility of the entrant. The Television Academy is not liable for incorrect ballot listings that are the result of incorrect information on the entry forms.

13. If an entry is made in the wrong category and the error is not discovered until it goes to the voters on the nomination ballot, it will be disqualified. If the Television Academy makes an error that leads to an incorrect categorization on the nomination ballot, a correction will be issued.

14. Ineligible entries will be disqualified at any stage of the competition.

## ENTRY FEES

Entry fees are based on the number of individuals submitted.

**1. Individual achievement entries have 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., for an individual achievement entry (commercials, costume design, editing, sound editing, etc.) with two entrants, the processing fee is \$100 + \$200 entry fee (for a total of \$300 for the entry).**

**2. Program entries have 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 program entry (comedy series, limited series, documentary, etc.) that has four producers, the processing fee is \$200 + \$400 entry fee (for a total of \$600 for the entry).**

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

Entry fees must be paid online by credit card by **June 5**, 2020. Please note that entry fees, including the processing fee, will not be refunded for incorrect submissions.

## MEMBER FEES

1a. Television Academy National Active and Associate members receive an entry fee discount on up to two entries. This benefit means that for an entry where the member is the sole entrant, **the \$100 processing fee and the \$100 entry fee** is waived. For an entry with multiple entrants, **the member's portion of the processing fee is waived in addition to the member's \$100 entry fee.** Additional entries will require the full entry fee. (Each member submitting an entry will need to enter their member number on the entrant page of the online form to receive their entry fee discount.) Member numbers are non-transferable.

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program, each individual may enter their membership number to cover their portion of the entry fee. The member number can be found on the front of your membership card. If you do not have your membership card, please log into your account at [televisionacademy.com/members](http://televisionacademy.com/members).

**2. Non-members pay their portion of the processing fee based on the number of individuals submitted and their \$100 entry fee.** If a non-member entrant joins the Television Academy prior to **March 10** (application submitted and paid), **their portion of the processing fee and their entry fee** will be waived as long as their member number is added to their entry by **June 5**, and prior to payment being made.

3. National Academy of Television Arts & Sciences memberships are not valid as entry fee waivers.

<b>CRITERIA FOR ELIGIBILITY</b>
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Criteria relating to the eligibility of individual achievements:

- eligibility will be considered on a case-by-case basis
- individual achievements originated for or derived/adapted from a medium other than television (e.g., the costumes for a Metropolitan Opera production subsequently taped for broadcast) are ineligible
- individual achievements originated for television or simultaneously originated for both television and another medium (e.g., costumes for a joint production of a program designed to be presented live on stage and live/recorded on television) are eligible

1. Programs (and individual achievements within them) are eligible for nomination if they were originally aired (6:00 PM - 2:00 AM) during the current eligibility year (i) by broadcast to at least 50% of the total potential U. S. television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households, or (iv) Interactive Media entries that were widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites, or exhibited solely at conferences, shows, events or festivals, are not eligible.

2. To be eligible, a program must have its "premiere" airing during the eligibility period. This "premiere" must be the first airing and promoted and reviewed as such. Preview screenings, which are aired late-night or posted on the internet and are not promoted or reviewed as such, will not qualify as an eligible "premiere."

3a. Where there is a program that is eligible for placement in more than one category, the producer has discretion (excluding nonfiction/reality programs) with the final approval of the Industry Review Panel to enter the program and its individual achievements in any category where they are eligible. The placement of a program automatically directs the placement of all individual achievement entries, e.g., if a program is placed in comedy series, performers must follow in comedy series categories (or, where there is no such direct correspondence, the most appropriate category, unless otherwise noted).

3b. A program that has entered in one category one year may appeal to move it to another category in any subsequent year, with the understanding that the change locks it into that category without the opportunity for another recategorization.

4a. Game shows initially broadcast in primetime during the hours of 8:00 PM and 2:00 AM Eastern Time and the corresponding primetime period in other time zones are to be judged and presented as a part of the Primetime Emmy Awards competition and ceremony. Game shows broadcast prior to 8:00 PM are eligible in the Daytime Emmy Awards.

4b. Game shows that fall short of Primetime and Daytime eligibility because they lack more than 50% penetration in either Daytime or Primetime time periods (but have a total Primetime-plus-Daytime penetration of greater than 50%) are eligible to enter in either the Daytime or Primetime Emmys (in accordance with eligibility rule 4b). Producers of programs that have both a daytime and nighttime version must choose one or the other for entry in either the Daytime or Primetime Emmy Awards. A syndication market listing is required for all syndicated entries.

4c. Game shows initially transmitted at 8PM ET on a single feed network, e.g., via the internet or some cable platforms, reach less than half of the country at 8PM ET and more than half the country prior to 8PM ET (7PM CT + 6PM MT + 5PM PT), and therefore they qualify as national programs in the Daytime rather than the Primetime competition. However, with a multiple feed network, we count the primetime feeds in each time zone, e.g., an initial 6PM ET feed + a subsequent and separate 6PM PT feed = over 50% of the country receiving its own, separate, 6PM feed.

5. Game shows and any program that gives a prize or is itself a contest and/or competition must enter as a Competition Program.

6. Extended-length episodes of series may only be entered in the series area and may not be entered as movies, limited series or specials.

7. Entertainment News Programs airing nationally between the hours of 6:00 PM and 8:00 PM may choose to compete in the Daytime Emmy Awards.

8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, and with a purpose to be shown on U.S. television. The producer of any production produced in the U.S. or outside the U.S. as a co-production between U.S. and foreign partners, in a language that is substantially (i.e. 50% or more) in a language other than English, shall have the discretion to enter the production and its individual achievements in any category where they are eligible in the Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both. The Primetime Emmy Awards currently have no current categories for non-English program categories; if such categories are to be created, the Television Academy will give the International Academy at least eighteen months' (commencing no earlier than January 1, 2019) notice prior to such effect; creation of new non-English categories will not affect the International Academy categories and the producer shall have the option of entering the existing Primetime Emmy Awards category or the new Primetime Emmy Awards non-English category or the International Academy category for which eligible, but may enter only one such category.

9. A program that had eligibility in a prior awards year or another Emmy competition or is a foreign acquisition without benefit of a domestic co-production cannot be re-introduced into eligibility in the current awards year, even though it may have been modified with new footage, sound track, musical score, etc.

10a. Television programs that are offered for "general theatrical release" occurring prior to their airing or Internet exhibition are not eligible. A "limited theatrical release" prior to the airing or Internet exhibition of the television program cannot exceed an aggregate of up to seventy (70) days prior exhibitions. A program with a prior theatrical release loses eligibility if it does not air within a year of its initial public exhibition, regardless if this is or is not a general release. Film festival screenings do not count as theatrical screenings. Showing a foreign television program that otherwise qualifies as an eligible foreign co-production under the Rules shall not be disqualified because of a prior limited theatrical release.

10b. Single-day mass releases, e.g., hundreds of theaters on one date, disqualify a program for subsequent Emmy eligibility, unless it meets the requirements for Exceptional Merit in Documentary Filmmaking.

11. Telethons aired for the purpose of raising money for political parties are ineligible.

12. No program (along with its individual achievements) previously entered in any other national Emmy competition (Daytime, News and Documentary, Sports, Engineering or International) is eligible for the Primetime competition. No Emmy broadcast (including its individual achievements) of any kind is eligible to enter the Primetime Emmys.

**13. 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.**

14a. An ongoing series or intended series (excluding documentary/nonfiction and animation) that is cancelled or discontinued and five or less episodes first aired in the current eligibility year, the series is ineligible for program category entry. However, individual achievement eligibility for "orphaned" episodes of a series that has previously qualified for series program eligibility may be eligible so long as the entry complies with the specific eligibility rules for the category. Please note that series body-of-work individual achievement

entries are not eligible. These categories include: lead and supporting performers, writing for a variety series, casting, stunt coordination and, where the body-of-work entry option is chosen, picture editing and cinematography for reality programming.

14b. Shortened seasons for series: Once a show is established as a series, if additional shortened seasons are added (fewer than six episodes), it would still be considered a series, unless it was limited to one or two episodes (which would categorize it as a movie and a limited series respectively).

**14c. Hanging episodes for series eligibility:** To qualify for eligibility in the current eligibility year, the series must have premiered by the end of the eligibility year (May 31, 2020). If the series has one or more episodes that falls into the subsequent eligibility year, those episodes must be broadcast or posted on an accessible platform by June 30 to gain eligibility for the current eligibility year. A minimum of six eligible episodes are still required to qualify for series eligibility.

**14d. Hanging episodes for limited series eligibility:** To qualify for eligibility in the current eligibility year, the limited series must have premiered by the end of the eligibility year (May 31, 2020). If the limited series has one or more episodes/parts that falls into the subsequent eligibility year, those episodes must be broadcast or posted on an accessible platform by June 30 to gain eligibility for the current eligibility year, provided the complete limited series is made available by the June 30 deadline. If those episodes/parts are not able to be broadcast/posted by June 30, then the complete limited series, along with the individual achievements, will be eligible in the subsequent eligibility year.

**Criteria for series and limited series:**

- Episodes must be posted by June 30, 2020
- 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.
- The subsequent airing of the episodes must be broadcast prior to the end of nominations-round voting (**July 13**).

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously-aired material from the past two eligibility years is limited to no more than 35% of the program's total running time in order to be eligible. (Inclusion of material originally aired prior to June 1, 2018 is considered "historic" and does not negatively affect eligibility.)

16. A "special" episode of a primetime series can petition the Primetime Awards Committee to be entered as a stand-alone special in a non-series category or area, but only if it was not part of the regular series order from the network or involves a significant and substantive format change throughout, e.g., from whole-episode live-action to whole-episode animation. The Primetime Awards Committee will determine if there are factors which allow the program to be entered as a "special" such as: whether the running time differs from that of the series episodes; whether writers and cast members are different from those on the series; whether there are differences in the program format; whether the story content is designed as a complete arc containing a beginning, middle and end rather than an open-ended serial-style and similar considerations. The main title must be different and the program must be promoted as a special.

17. Syndicated programs that have reached a cumulative audience of at least 50% of the total potential U.S. television audience during the eligibility period, but not 50% exclusively in Daytime or Primetime, may enter either in Daytime or Primetime, but not in both. A producer may enter the program where it had the highest percentage of original airtimes, or the competition where the appropriate category appears. 50% coverage must be met during the eligibility year. A syndication market listing must accompany all syndicated entries.



18. If a program is comprised of more than one segment, an individual entrant must enter his or her segment only.

19. Where there is a minimum percentage of screen time for an achievement to gain eligibility, and that minimum is not met, the achievement is ineligible to enter elsewhere in the competition.

20. 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.

21. An anthology series may enter either as a series or may choose to break up the series into individually entered stand-alone programs. The anthology series title will parenthetically follow the title of the stand-alone programs.

**22. Self-Published Programming: Any program that is self-published (programming without financial or creative involvement from a network or studio) 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.**

## NOMINATION VOTING PROCEDURES

1. Ballots will be posted on **July 2**. The deadline to vote is 10:00 PM (PT) on **July 13**.
2. All members are entitled to vote for outstanding program nominations. This rule does not include animated programs, **children's programs**, or documentary/nonfiction program categories (only selected peer groups will have access to the nominating ballot for animated programming and **children's programming** and only the Documentary peer group members will have access to the Documentary/Nonfiction Specials and Series ballots).
3. Peer groups have access to the ballots pertinent to their membership (see Appendix for breakdown).
4. HYPHENATE BALLOTS: Ballots outside of their peer groups may be requested by members whose credits would allow them voting privileges in those peer groups, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **April 7**. Current members will be notified in March. If you do not receive the notification, please e-mail the membership department at [membership@televisionacademy.com](mailto:membership@televisionacademy.com). Members must reapply every four years to receive hyphenate ballot(s).
5. Quid pro quo and block voting are considered by the Academy to be in violation of the spirit and substance of the member code of conduct clause that deems any action or activity which could reasonably be construed as contrary or detrimental to the best interests of the Academy to be a violation of the code. Emmy voting is meant to reflect an individual voter's opinion rather than an ad-hoc group's mandate.

Per Paragraph 14 of the rules book chapter on ENTRY PROCEDURES, ineligible entries will be disqualified at any stage of the competition. The intent of quid pro quo and block voting is to illegitimately advance an entry to a nomination or a nomination to a win. Although the entry, nomination or win may or may not be deemed ineligible, members found to be engaged or otherwise complicit in quid pro quo and block voting shall have any votes cast invalidated and be disqualified from subsequent voting in the Emmy competition.

## NOMINATION PROCEDURES

1. In general, there will be five nominations in each category and area (exceptions are comedy and drama series where there will be seven nominations in each category and variety

talk series, variety sketch series, structured reality, unstructured reality and competition programs and comedy and drama series directors, lead, supporting, guest performers and writers, and limited series directors, lead and supporting performers and writers, and technical direction for a series where there will be six nominations in each category/area).

2. The number of nominations will not exceed 1/3 the number of the category or area entries, with the understanding that there will always be a minimum of two nominations per category or area.

3. Where there are less than five entries in a category or area, all entries will be screened by the appropriate peer group for nomination. Any entry that receives nine-tenths approval will receive a nomination.

4. Where there is a single entry, the appropriate peer group executive committee will determine whether the entry had sufficient votes to merit a nomination.

5a. In the case of ties, the closest number to five will prevail, unless there are fewer than three or more than seven nominations, in which case the Primetime Awards Committee will determine the number of nominations.

5b. Ties that include the possibility of the total number of nominations being 1 number from the target number of nominations break in favor of the higher possibility, e.g., 4 or 6 breaks to 6.

5c. Ties that include the possibility of the total number of nominations being 2 numbers from the target number of nominations break in favor of the lower possibility, e.g., 3 or 7 breaks to 3.

5d. Ties that include the possibility of the total number of nominations being 3 numbers from the target number of nominations are resolved by the Awards Committee, e.g., 2 or 8 does not automatically break and must go to the Awards Committee for a final decision.

5e. In a category where the ideal number of nominations is five and the fifth and sixth top vote-getters are within 2% of each other, both are included in nomination.

5f. The 2% rule will continue to apply to Outstanding Comedy Series and Outstanding Drama Series categories. If one or more series receives at least 98% of the votes as the seventh-place nominee, then that series or those series will also be nominated for the category. However, in no event will there be more than nine (9) nominees in either of the categories.

5g. The 2% rule will apply to the Outstanding Lead Actor/Actress and Outstanding Supporting Actor/Actress in both Comedy and Drama series categories. If one or more performers receive at least 98% of the votes as the sixth-place nominee, then that performer or those performers will also be nominated in the applicable category. However, in no event will there be more than eight (8) nominees in any one of the categories.

5h. In some categories, there are different types of programs ("Tracks") vying for the requisite nomination slots in a system where the number of nominations are meted out proportionately to the number of entries, **provided that there is a minimum of three entries for a given track.** In these categories, the 2% rule does not apply. For example, if there are roughly an equal number of entries from Track One and Track Two, the top two vote-getters of each Track are nominees, and the overall next highest vote-getter (be it Track One or Track Two) completes the roster of five nominations. If there is an entry within 2% of the fifth nomination, it will not be added as a sixth nomination.

6. Nominated achievements may be withdrawn from nomination by a sole nominee or all nominated members of a team. Individual nominees on a team may withdraw themselves, but the nomination will stand as long as at least one team member remains.

7. Nominees will be announced live on **July 28**, 2020.

8. Errors and Omissions: Except for cases where the omission of a name is a Television Academy error, there will be a flat fee of \$250 for each individual added between **July 28** and **August 11**. The final date for errors and omissions (including the names of eligible individuals not on the list exchanged for nominated names on the list) will be **August 11**, 2020.

9. Each nominee agrees that any film, tape recording, screenshot, photography or supplemental printed material that is furnished to the Television Academy by or on behalf of the nominee in connection with an entry may be retained by the Television Academy for file, reference and archival purposes and may be viewed partially or in its entirety for judging purposes. All of or portions (i.e. "clips") from any such film, tape recording, screenshot, photography or supplemental printed material may be used on or in connection with the presentation and/or broadcast and/or other exhibition and/or promotion of any Emmy Awards Ceremony, including but not limited to any internet exhibition of such films, tape recordings, screenshots or clips from the same and/or supplemental printed material and use in connection with promotional announcements or other promotional activities for any of the foregoing; use of such films, tape recordings, screenshots or clips from the same and/or photography or supplemental printed material may involve use of other parties' name, voice and likeness rights, and such rights shall be subject to clearance by or with the assistance of nominee, as Television Academy may direct, and the nominee indemnifies the Television Academy against any claim of unauthorized or unlicensed use of any material.

10. Nominee tickets: Nominees who are members of the Television Academy will receive two complimentary tickets to the appropriate awards presentation and dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$375, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$750, or non-member nominees may choose to join the Television Academy (**membership fee \$250, which includes a \$50 non-refundable application fee**) and receive one guest ticket at no extra charge.

## FINAL-ROUND EMMY JUDGING

1. Final-round voting will take place **August 21 – August 31**.
2. Only National Active Television Academy members who were eligible to vote in the nomination round are eligible to vote in the final-round. Individuals who join the Academy after the nomination round will not be eligible to vote in the final-round.
3. Nominees are not eligible to vote for themselves in the final-round of voting.
4. National Active members from all peer groups are eligible to vote on the program categories (except animated, **children's** and documentary program categories).
5. Judging of individual achievement categories is restricted to peer judging (e.g., only writer members may judge writing categories, only director members may judge directing categories, etc.) unless otherwise indicated.
6. Peer groups determine the judging systems for their peer group. Emmy judging can be a yes/no vote (yes, the nomination is worthy of an Emmy or no, the nomination is not worthy of an Emmy) or a single vote for the top selection.
7. Nominated Drama and Comedy series programs, including Short Form Comedy and Drama Series are required to submit any six eligible episodes for final-round judging. The episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

PLEASE NOTE: The minimum number of episodes that need to be broadcast during the eligibility year to qualify for all series (excluding Documentary or Nonfiction Series, **Hosted Nonfiction Series or Special** and Animated Series) will be six. (An exception to this rule would be an established series that added a shortened season to the series order.)

8. The length of an episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. Extended length episodes must be originally aired in one continuous time block with a single main title card and a single end credit roll. If the episode airs in two parts, both parts must have the same episode title and may be selected (excluding Special Visual Effects) as long as they do not cumulatively exceed twice the standard running time of the series episodes.

9. Upon nomination, every Emmy Award is conditioned upon the delivery of a correctly prepared digital file of the nominated achievement to the Academy, unless otherwise indicated.

PLEASE NOTE: Digital files must be of acceptable quality for viewing, with correct audio and video reproduction. Unless otherwise noted, files must be in the same form and content as originally broadcast, minus commercial breaks. Failure to provide judging materials will result in forfeiture of the opportunity to win an Emmy.

10. Quid pro quo and block voting are considered by the Academy to be in violation of the spirit and substance of the member code of conduct clause that deems any action or activity which could reasonably be construed as contrary or detrimental to the best interests of the Academy to be a violation of the code. Emmy voting is meant to reflect an individual voter's opinion rather than an ad-hoc group's mandate.

Per Paragraph 14 of the rules book chapter on ENTRY PROCEDURES, ineligible entries will be disqualified at any stage of the competition. The intent of quid pro quo and block voting is to illegitimately advance an entry to a nomination or a nomination to a win. Although the entry, nomination or win may or may not be deemed ineligible, members found to be engaged or otherwise complicit in quid pro quo and block voting shall have any votes cast invalidated and be disqualified from subsequent voting in the Emmy competition.

## **EMMY WINNERS**

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards on September 12 and September 13 and the Primetime Telecast on September 20. The Emmy will be presented to the individual(s) specifically listed with each nomination. In the event that more than one eligible individual is credited with the winning achievement, each individual will receive an Emmy.

2. The Emmy may be accepted by a designee in those cases where the awardee has died or become permanently disabled.

3. Because there are often changes in the rosters of nominees between the nomination press release and the winner press release, the winner press release will be considered the final and definitive source of winner information (based on the final and definitive nomination information used by the accountants to prepare the winner press release).

## **RULES FOR THE PROTECTION OF THE EMMY® STATUETTE**

1. The EMMY® statuette is the property of and all rights are reserved by the Academy of Television Arts & Sciences.

2. The EMMY® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academy, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.

3. If a recipient or the recipient's heir or successor in interest proposes to sell or otherwise dispose of the EMMY® statuette, such persons shall be obligated to return the statuette to the Academy of Television Arts & Sciences which will retain the statuette in storage in memory of the recipient.

## **CERTIFICATES, CITATIONS AND COMMEMORATIVES**

1. Nomination Certificates

Nomination Certificates are provided to all nominees.

2. Jury Finalists Certificates

Jury Finalists Certificates are provided to entrant(s) whose programs have been declared Jury Finalists by the Peer Group Executive Committee or relevant jury.

3. Production Certificates

Production Certificates may be purchased by the producer(s) or executive producer(s) of Emmy-winning programs in recognition and appreciation of those individuals who materially contributed to the Emmy-winning program.

4. Craft Citations

Citations may be requested by Emmy-winning individuals in recognition and appreciation of those individuals - generally assistants - who materially contributed to the Emmy-winning achievement.

5. Commemorative Emmys

Commemorative Emmy Awards can be ordered on behalf of the studio, production company, or network that was principally involved with the winning program or individual achievement. Commemorative Emmys cannot be ordered for individuals. (Generally, a total of three commemorative Emmys may be ordered per win.)

The intent of issuing commemorative Emmys is to give studios, production companies and networks the opportunity to display, in a corporate or public space, the Emmy Awards for programs that they produced or broadcast.

All commemorative Emmy orders are subject to the approval of the Primetime Awards Committee.

2019 – 2020 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

## AWARDS DEFINITIONS

### 1. Category

The definition of a category award is a single, must-give award that is the result of head-to-head competition with the highest vote-getter receiving an Emmy.

### 2. Area

An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. The voting procedures for area awards are listed under each specific area award.

### 3. Juried

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation. Deliberations are open and arguments pro and con the giving of an Emmy to an entrant is discussed. At the conclusion of the deliberation on each entry, the jury votes on the question, "Is this entry worthy of an Emmy award - yea or nay?" (and, as with all parliamentary-procedure votes, there is the option to abstain). Only those with unanimous approval win. If there is a single dissenter in a panel comprised of no more than twelve jurors who cannot be convinced to change their vote, the chair may rule that the award will be given in spite of that single dissent. Two dissenters in a panel comprised of 13 to 24 jurors may be over-ruled (with a single dissenter added to each increment of twelve, e.g., three for a panel of 25 to 36 jurors, four for a panel of 37 to 48 jurors, etc.).

### 4. Rule of Fourteen

If for two consecutive years the Board of Governors identifies that there are (or would have been had the category been in place) fourteen or more entries that define such a significant, specialized and distinct achievement that they no longer are represented adequately within an existing category, they may, at their discretion, separate these entries into a new category.

If for two consecutive years there are less than fourteen entries in an existing category, they may, at the Board's discretion, be combined into a related category (which, in consultation with the applicable peer group, could become an area).

## ENTRY INSTRUCTIONS

**Deadlines:** Entries will be accepted online until 6:00 PM (PT) on **June 5, 2020**. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **June 5**.

**Online Entry Submission:** Entries must be made online by an eligible individual (or representative). Please complete all information that applies to your entry. Home addresses, phone numbers and e-mail addresses must be listed on the entrant page so the Television Academy will be able to contact the entrants if additional information is needed. For those entering the competition on behalf of an entrant, if you choose to supply your own contact information, it is your responsibility to forward all Television Academy correspondence - in a timely manner - directly to the entrant. If you are using your address for the entrant, please list "your name" in c/o address line. Contact information will remain confidential. It is the responsibility of the person making the entry to list all eligible entrants.

**Collateral Entry Materials:** Certain categories and areas require video file uploads or written materials to be submitted at the time of entry. A complete list of the required collateral materials can be found at [emmys.com/downloads](http://emmys.com/downloads).

**Deadline for Collateral Entry Materials:** **June 5, 2020**.

**Entry Fees:** All entries must be submitted with the proper entry fees. Payment can be made by Visa, MasterCard, American Express or Discover Card.

Refunds will not be given for incorrect submissions.

**Non-member entrants:** Individuals must join the Academy prior to **March 10** (application submitted and paid) in order to receive the member entry fee discount and be eligible to vote in both rounds of the 72<sup>nd</sup> Emmy competition. Once their membership is approved, the member ID number needs to be added to the entry by **June 5, or prior to submitting payment**, in order to receive the entry fee discount.

**Member entrants:** To secure the member entry fee discount, member ID numbers must be added to the entry by **June 5, or prior to submitting payment**.

Entry fees must be paid online by credit card by May 31, 2020. Processing fees and entry fees will not be refunded for incorrect submissions.

Please note that submitters will be responsible for payment for any entries that aren't cancelled. To cancel a submission, go to the "My Entries" page and click the trash can icon next to the entry to remove it from the entry list.

No submission will be considered an entry unless it is complete. If the Awards Department does not receive any response to requests for additional information and/or materials, the submission may be considered ineligible.

After **June 5** you will not be able to add new entries, upload collateral materials or make changes or edits to your submissions. However, you will still be able to:

- Review completed entries
- Check out and process payment
- Message the awards staff
- Download submitter entry proofs

## ANIMATION AWARDS

### **Juried 1** OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

For a single episode of a series or a special

An individual may enter multiple achievements if the achievements are for different programs.

A panel of judges from the Television Academy's animation peer group determines this juried award.

For all entries: artwork must be originally created for the submitted episode, and no stock will be accepted unless it was created specifically for the submitted episode. Artwork which was previously submitted in a prior awards year is not eligible – please see additional note under Background Design.

Materials submitted should best represent the artist's creative process and finished artwork. Additional supporting artwork may be submitted to show the artist's thought process in achieving their final work.

If possible, artwork should be signed by the artist and director or producer. The purpose of the signatures is to ensure that the artist, director and/or producer are aware that the entry is being made and that the correct entry materials are being submitted. If signatures are not able to be obtained (no longer employed, out of country) entry will still be accepted. If you're unable to obtain signatures, please include a brief written statement explaining why.

This category is for the individual artist who created the original artwork – supervisors and leads are only eligible if they themselves created the artwork submitted.

Job titles vary from studio to studio – if you don't see your job title listed or are unable to provide requested materials but would like to enter, please contact the awards department at 818.754.2825.



**Please note:**

Individuals who work on animated programs are eligible in the following individual achievement categories:

Casting  
Character Voice-Over  
Costumes  
Editing  
Main Title Design  
Music  
Sound Editing  
Sound Mixing

Deadline for video, storyboard pdf and credits to be uploaded: **June 5**, 2020

Deadline for artwork to be mailed/delivered: **June 19**, 2020

Artwork will not be returned unless you specifically make that request. If so, please attach a piece of paper to the artwork with the name and address for the return.

**Background Design**

Eligible titles: Background Key Designer, Background Designer, Background Layout Designer, Background Layout Artist, CGI Pre-Visualization, Storyboard Background Layout, Set Designer

For the individual artist responsible for drawing the background layouts, designing backgrounds or designing sets.

Please note: You may submit stock images if they have been adapted, revised, or re-dressed in such a way as to render them unrecognizable as previously submitted work. Please also include image of previously submitted scene for comparison. The eligibility for entry will be reviewed in the vetting process on a case-by-case basis.

**Background Layout Artists**

- Mail or deliver - quality copies of layouts signed by the artist and director or producer (if possible), along with the corresponding storyboard pages (when they are used in the designing process) - minimum of five and must be in black and white or grayscale\*.
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload - a word doc or pdf of the beginning and end credits.

**Background (Key) Designers**

- Mail or deliver - quality copies of key drawings signed by the artist and director or producer (if possible) - minimum of five and must be in black and white or grayscale\*.
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload - a word doc or pdf of the beginning and end credits.

**Set Designers**

- Mail or deliver - quality copies of drawings, minimum of five, directly related to the design, build, and modeling of the set, signed by the artist and director or producer (if possible). Drawings may include floor plans, orthographic views, details of set elements, etc. Designers must submit multiple views and/or camera angles of the

finished set design to illustrate the scope of the original designs and must be submitted in black and white or grayscale\*.

- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload - a word doc or pdf of the beginning and end credits.

\*If the background designs are done in color and the finished color design work is actually being used as the final production key, it would be more appropriate to enter for color and be judged with all the other entries that are also used as final production key reference. If not, and the artist is using color in the design phase, artwork must be submitted in black and white or grayscale.

### **Character Animation**

Eligible titles: Animator, 2D Animator, 3D Animator, Stop Motion Animator, Key Animator, Character Layout Artist

For the individual artist responsible for bringing an animated character to life through movement and acting.

#### Animators

- Upload - a finished video of the episode or special, as aired, edited to their work only. Slate video with title of show, episode title, entrant's name and the character's image and name(s).
- Upload - a word doc or pdf of the beginning and end credits.

#### Character Layout Artists

- Mail or deliver - quality copies of a minimum of five scenes (scenes do not need to be sequential), signed by the artist and director or producer (if possible).
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work, you may also include corresponding animatic.
- Upload - a word doc or pdf of the beginning and end credits.

### **Character Design**

Eligible title: Character Designer

For the individual artist responsible for designing and drawing original production characters.

- Mail or deliver - quality color copies of a minimum of six different character designs that are new and original specifically from one episode of the series or special, signed by the artist and director or producer (if possible). Artwork should include the entrant's rough sketches and final color production designs and must include the names of the characters. Re-dressing an existing character does not constitute an original design.
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload - a word doc or pdf of the beginning and end credits.

### **Color**

Eligible titles: Color Stylist, Color Key, Color Key Stylist, Color Key Design, Color Designer, Colorist, Background Keys, Background Stylist, Background Artist, Background Color Stylist, Background Color, Background Painter, Digital Background Painter

For the individual artist responsible for the color of characters, props, effects and backgrounds for the submitted single episode of a series or a special.

- Mail or deliver - quality color copies of their artwork from one episode of the series or special, signed by the artist and director or producer (if possible).
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload - a word doc or pdf of the beginning and end credits.

### **Production Design**

Eligible titles: Production Designer, Art Director

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

- Mail or deliver - quality color copies of their artwork which can include background designs, character designs, sketches, paintings or digital print outs, signed by the artist and director or producer (if possible). Include, on a separate piece of paper, a concise, accurate statement of the entrant's contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project.
- Upload - a finished video of the entire episode or special as aired. Slate video with title of show, episode title and entrant's name.
- Upload - a word doc or pdf of the beginning and end credits.

Entrants in this sub-category may not submit additional entries (for the same program) for Character Design, Color or Background Design.

Please note: Artwork that is prominently displayed in the submission that is not personally created by the entrant must be credited to clearly identify the artist(s) responsible for the artwork.

### **Storyboard**

Eligible title: Storyboard Artist

For the individual artist responsible for drawing the storyboard blueprint from an outline or a script.

- Upload - a single-panel pdf file of their original storyboard with corresponding dialogue, action notes and screen direction notes. (Do not print-out and send a paper copy of storyboard).
- Upload - a finished video of the episode or special, as aired, edited to show corresponding scenes of submitted storyboard. Slate video with title of show, episode title and entrant's name.
- Upload - a word doc or pdf of the beginning and end credits.

Deadline for video, storyboard pdf and credits to be uploaded: **June 5, 2020**

Deadline for artwork to be mailed/delivered: **June 19, 2020**

Artwork will not be returned unless you specifically make that request. If so, please attach a piece of paper to the artwork with the name and address for the return.

### **Mail or deliver artwork to:**

Television Academy  
Attn: Kiera Jefferson  
5220 Lankershim Blvd.  
North Hollywood, CA 91601

### **UPLOAD INSTRUCTIONS:**

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 4GB  
MP4 format is preferred  
No timecodes or bars & tones  
File name: Program Title-First name-Last name

Upload only the video file requested for each sub-group. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file.

**Category 2 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE**

For a continuing or single voice-over performance in a series or a special

Eligibility in this category includes any voice-over performance where a character is portrayed no matter how the visual is produced. Voice-over performers may not enter in lead, support or guest performer categories.

An individual may enter multiple achievements if the achievements are for different programs.

Puppeteers may enter as a team (voice + manipulation) in the character voice-over category.

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices, but may do so on a single entry.

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Animation and Performers Peer Groups. Top five vote-getters will emerge as nominees.

**PHOTO REQUEST:** By the entry deadline (**June 5**), all entrants must upload a photo of the submitted character(s). If entering multiple characters, please put all final character models in one photo before uploading. Only one pose per character.

**PHOTO REQUIREMENTS:** [Emmys.com/photo-specs](http://Emmys.com/photo-specs)

**UPLOAD INSTRUCTIONS FOR CATEGORY 2:** All entries must upload an edited video file of the entrant's voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** For all submissions, the video must be no more than 2½ minutes. Unedited videos will not be accepted.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones  
File name: entrant's last name-first name (i.e., Smith-John)

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include entrant's name - not the character's name.

**Category 3 OUTSTANDING ANIMATED PROGRAM**

For a single episode of a series or a special

A minimum of three episodes must air within the current eligibility year to qualify as a series.

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Animation Executive Producer or Animation Producer - responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is Writer, Written by, Story by or Teleplay by; the director(s) whose credit is Director, Directed by, Supervising Director, Assistant Director, Animation Director, Timing Director or Timer. All eligibility is subject to approval by the animation peer group executive committee.

During each eligibility period, all eligible, credited writers of animated programs who qualify for an animation program award are considered as one of the group of participants who are entitled to receive the Emmy(s) for any such program. The team includes writers, producers and directors.

However, any eligible writer may elect to opt out from being such a team participant and instead may enter the competition in any applicable individual achievement writing category. For example, a writer on an animated comedy series may choose to enter in the Writing For A Comedy Series category rather than with the animated program team, and a writer on an animated special may choose to enter in the Writing For A Limited Series, Movie Or Dramatic Special category. Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category.

Please note that per the "one-achievement, one-entry" rule, a writer may not have dual eligibility in both animation and writing categories for the same episode or special, i.e., no "double dipping." However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams (two or more writers of the same episode or special) must remain a team and may not split their entry.

Clarification: In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the episode or special chosen for entry, as follows:

- a maximum of four directors
- a maximum of three writers
- a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) - with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

PLEASE NOTE: The nomination slots in the Animated Program category have two tracks – half-hour programs and hour or more programs. The number of nominations will be proportionate according to the entries received for each track with the caveat that there will always be one slot reserved for the highest vote-getter among the hour or more programs, **provided that there is a minimum of three entries for a given track.** However, if there are zero votes in the one hour or more track, all nominees will emerge from the half-hour track.

In general, this category will have five nominations but may have more if there is a tie, in either track, among the highest vote-getters.  
[Please see rule 5 under Nomination Procedures for the full explanation of ties.]

Nomination requirement: A digital upload of the program will be requested at the point of nomination.

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

An animated program may be entered in a category either according to medium (animation) or content (comedy, children's).

If entered in a live-action program category, producer eligibility is based on the eligibility for that category. Writers enter separately in an appropriate category.

Animated series are nominated for a single episode. If entered in an animation program category, only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

**Category 4 OUTSTANDING SHORT FORM ANIMATED PROGRAM**

For a single episode of a series or a special

This category is open to original short form primetime animated programs **with an average episode running time of two minutes to 17 minutes** and recognizes entries from over-the-air, cable, satellite and internet exhibition. For web-based programs, the animated content is typical to primetime audiences rather than daytime children's audiences. Content must be original.

A minimum of three episodes must air within the current eligibility year to qualify as a series.

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Animation Executive Producer or Animation Producer - responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is Writer, Written by, Story by or Teleplay by; the director(s) whose credit is Director, Directed by, Supervising Director, Assistant Director, Animation Director, Timing Director or Timer. All eligibility is subject to approval by the animation peer group executive committee.

Web-based programs will be reviewed and approved as appropriate for this category by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences; any entry which is not mutually approved by the Award Committees may not be entered in this category. The decision of the Awards Committees is binding on the entrant.

**ELIGIBILITY RULE:** In cases where the entry was created by a separate show runner and production house, numerical caps shall be set for those directors, writers and producers eligible on the limited series, movie or special chosen for the entry, as follows:

- a maximum of four directors
- a maximum of three writers
- a maximum of fourteen producers

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) – with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the show-runner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

Animated series are nominated for a single episode. Only those producers, directors and writers credited on the submitted episode are Emmy-eligible.

**Nomination requirement:** A digital upload of the program will be requested at the point of nomination.

The animation content of either a fully animated or animation and live-action program must be at least 65% new animation to qualify the program for entry in an animation program category.

<b>ART DIRECTION AWARDS</b>
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Emmy(s) to production designer(s), \*art director(s) and set decorator(s), if applicable.

\*Note: if an entry has a credited Supervising Art Director, the supervisor will be the sole art director entrant. 2<sup>nd</sup> unit and reshoot credits are not eligible. **The Assistant Art Director who is functioning as the Art Director on a half-hour show is able to be submitted (with a petition) for Emmy consideration, but only if that show does not have another credited Art Director.**

The initial entry may be submitted by any team member and must include the whole team. When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and does not wish to be included.

An individual or the identical team may enter multiple achievements in a production design category if the achievements are for different programs. The Peer Group Executive Committee (PGEC) will review all screen credits for entrant eligibility on submitted programs. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

Entries are capped at a maximum of three entrants for conventional domestic programming (with prior team eligibilities of more than three entrants not allowed to grandfather into current team eligibility). Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC by the Production Designer or Art Director (if no Production Designer is credited). A petition form must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered.

**Petitions:** Any petitions for additional entrants must be received by the entry deadline. Petitions cannot be submitted for the department head. Department heads (production designers and set decorators) must be entered in the three eligible entrant slots before non-department heads. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

A job description must accompany any screen credit/job title submitted outside of the standard credits (production designer, art director, set decorator), e.g. production buyer/scenic designer, which will require approval by the PGEC.

In the case of multiple New York production designers, the PGEC will seek additional information in the form of a job description/responsibilities. The PGEC's review and decision on the eligibility of additional petitioned entrants will be final.

Individuals without screen credit must provide a deal memo or letter from a credited executive producer to establish an eligible job title.

PLEASE NOTE: All production design awards are area awards. An area award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

**SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:**

For a series not in its premiere season, 2/3 screen time or 2/3 set count of the submitted entry(s) must be in new sets or locales for design team to qualify for submission.

If the series entry has a prior team, in either a past or the current season, they will need to complete a Program Information Form to establish that at least 2/3 of the sets are the work of the team being entered.

A "prior team" for the current season occurs if any of the eligible team (production designer, art director or set decorator) was different - even by one individual - on any episode earlier in the current season.

To qualify for the 2/3 rule, a design team must upload beginning and end credits for the episodes being submitted and complete the Program Information Form available at [emmys.com/emmys/pif](http://emmys.com/emmys/pif).

The above 2/3 rule applies to limited series that have more than one design team.

Entries for set redesigns need to include a statement that details the design changes. Supporting DVDs that show the original design and the redesign must be submitted by **June 5**.

Entries with incomplete or missing Program Information Forms (PIF) will not be considered. For a series, up to three (3) episodes may be submitted by the design team as long as all entrants are credited on all three episodes to fulfill 2/3 rule requirement. Enter the minimum number of episodes to qualify for the 2/3 rule. Episodes must be listed in the order they aired and new sets calculated after each episode until the 2/3 mark is met. Extended length episodes will count as two episodes.

**Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY PROGRAM (ONE HOUR OR MORE)**

For a series, limited series (if credited on all parts), or for a single part of a limited series (if credited on one or more but not all parts), or for a movie or special

51% of the running time must be contemporary scenery to be eligible.

**Area 6 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE)**

For a series, limited series (if credited on all parts), or for a single part of a limited series (if credited on one or more but not all parts), or for a movie or special

Please note "period" refers to any program whose setting is 20 years prior to January 1 of the current awards eligibility year.

51% of the running time must be period/fantasy scenery to be eligible.

**Area 7 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR)**

For a series or a special

**Please note the Assistant Art Director who is functioning as the Art Director on a half-hour show is able to be submitted (with a petition) for Emmy consideration, but only if that show does not have another credited Art Director.**

Entries in Area 7 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Area 8 and 9:** A Variety show is traditionally formatted for a live audience in a multi-camera format and can include musical acts or sketch comedy pieces but not limited to all of these together. In the cases where there is a single camera fictional "arc" over the series, this project should be entered into either Contemporary, Period/Fantasy or Narrative categories. All scripted re-enactments should be entered as either Period, Fantasy or Contemporary (1/2 hour or 1 hour).



**Area 8 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY, REALITY OR COMPETITION SERIES**

For a variety, reality or competition series

**Area 9 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY SPECIAL**

For a variety, event or award special

<b>CASTING AWARDS</b>
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Emmy(s) to casting director(s) ["casting by"]

Any person whose on-screen credit includes the word associate or assistant will not be eligible.

Entries are limited to a maximum of three entrants per casting office, provided all entrants share equal on-screen credit.

The pilot, series and location casting offices are considered separate offices.

A casting director/casting team may submit multiple programs in the casting categories if the entries are for different programs.

Please Note: For a series in its premiere year the casting director(s) for the series episodes and the pilot are eligible.

Location Casting Eligibility: Entries must be accompanied by a statement indicating if a location casting director was employed, or not.

If yes:

1. Who and how significant was the contribution?
2. Did the entrant supervise location casting?
3. Did they go to the location personally?

**Category 10 OUTSTANDING CASTING FOR A COMEDY SERIES**

For a series body of work during the current eligibility year

**Category 11 OUTSTANDING CASTING FOR A DRAMA SERIES**

For a series body of work during the current eligibility year

**Category 12 OUTSTANDING CASTING FOR A LIMITED SERIES, MOVIE OR SPECIAL**

For a complete limited series, movie or special

**Category 13 OUTSTANDING CASTING FOR A REALITY PROGRAM**

For a body of work during the current eligibility year in a Structured, Unstructured, or Competition program

The Reality Casting Director (sometimes referred to as the Casting Producer) is responsible for identifying and assembling the cast in association with producers, studio executives and network executives to select an ensemble of people for the show they are casting.

**DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES:** If you are announced as a nominee on **July 28**, a digital upload of your achievement will be due by **August 3**.

Requirements for the following categories:

Category 10 – Casting For A Comedy Series

Category 11 – Casting For A Drama Series

Category 13 – Casting For A Reality Program

Please submit a digital file that composite clips from up to three series episodes (entrant's choice) with a total running time of up to thirty minutes. More than three episodes will

disqualify the entry. Additionally, the following information (PDF) will be distributed to the voters:

- 1) A synopsis and cast list for each scene included on the composite. Please clearly denote which performers were cast in the current season.
- 2) A complete cast list from the current season. Again, please clearly denote which cast members were cast during the current season.

Requirements for:

Category 12 – Casting For A Limited Series, Movie Or Special

Please submit a digital file that composite up to thirty minutes (entrant's choice) of the entered limited series (from one or more parts), movie or special. Additionally, the following information (PDF) will be distributed to the voters:

- 1) A synopsis and cast list for each scene included on the composite.
- 2) A complete cast list from the movie or limited series.

## CHOREOGRAPHY AWARDS

Emmy(s) to choreographer(s) (associate and assistant choreographers are not eligible)

Entries are limited to a maximum of two entrants

All choreographers must have on-screen credit or a contract directly with the program.

An individual or the identical team may enter multiple achievements if the achievements are for different programs.

Entries must originally air on television (which encompasses network, basic cable, pay cable, pay television, interactive cable and broadband).

Choreography must be original and created specifically for the television program that is being submitted.

The original airing of a routine is eligible. Encores, derivations, adaptations and/or recreations (television, concerts and tours, videos, movies, stage productions, etc.) of prior choreography are NOT eligible.

Choreography originated for television or simultaneously for both television and another medium is eligible (e.g. Live From Lincoln Center original production).

Television programs that are offered for general theatrical exhibition occurring prior to their airing or internet exhibition are NOT eligible.

### **Juried 14 OUTSTANDING CHOREOGRAPHY FOR VARIETY OR REALITY PROGRAMMING**

For a variety series or special, structured reality, unstructured reality or competition program

Nominations and winner(s) are determined by screening panels. There is the possibility of one or more than one award given.

### **Juried 15 OUTSTANDING CHOREOGRAPHY FOR SCRIPTED PROGRAMMING**

For a comedy or drama series, limited series or television movie

Winner(s) are determined by screening panels. There are no nominations. There is the possibility of one, more than one, or no award given.

### **VIDEO FILE REQUIREMENTS:**

COMEDY SERIES, DRAMA SERIES, LIMITED SERIES, VARIETY SERIES, STRUCTURED REALITY SERIES, UNSTRUCTURED REALITY SERIES AND COMPETITION PROGRAMS: Entrants may choose to submit up to three pieces of choreography from a single series or limited series. The entries may be culled from the same episode or different episodes as long as it is the original broadcast of the piece and falls within the eligibility period. Entrants have the

option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

A video of only the dance number(s)/choreography from the chosen episode(s) must be submitted. Multiple pieces may be put in any order, with 2-5 seconds of black in between. Please note: Dance number(s)/choreography must be submitted in their entirety, no internal editing.

**TELEVISION MOVIES AND VARIETY SPECIALS:** A video of NO MORE THAN 12 MINUTES containing only dance number(s)/choreography from the movie or special must be submitted. Please note: Dance number(s)/choreography must be submitted in their entirety with no internal editing. You may include as many numbers as you like as long as it does not exceed 12 minutes. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces. Multiple pieces may be put in any order, with 2-5 seconds of black in between.

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file of the dance number(s).

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded (if more than one routine is being submitted, be sure that all routines are tied together and submitted on a single upload). Most importantly - QC your work and your file. File name must include show name and entrant's name.

## CINEMATOGRAPHY AWARDS

Emmy(s) to director of photography

An individual or the identical team may enter multiple achievements in a cinematography category if the achievements are for different programs.

PLEASE ALSO NOTE THE RULES FOR TECHNICAL DIRECTION, CAMERAWORK AND VIDEO AWARDS.

**UPLOAD INSTRUCTIONS: HD File Requirements for Categories 16, 17, 18 & 19:** Entrants must upload a digital file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps) **of a continuous segment from a single episode**. The **segment** can start any place within the episode, but must have no internal editing and must have the original sound. These segments will be to used narrow the top vote-getters from the nomination-round ballot down to the nominees. The length of the continuous ProRes file must be exactly four (4) minutes for categories 16 & 17 and five (5) minutes for categories 18 & 19. **Videos of full episodes or the complete program are not allowed.**

File name: program\_title\_last name\_first name  
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

**DEADLINE:** The final deadline for the digital upload is **June 5**.

Any entry submitted without a digital upload will be disqualified.

Nomination requirement: A digital upload of the complete program/episodes will be requested at the point of nomination.

Please note: Nominations in these categories will be proportionate to the number of entries.

**Category 16** OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES

For a single episode of a comedy series

Eligibility for Category 16 includes: the cinematographer or director of photography of a program shot in the situation-comedy format (not variety), whether the recording medium is film, videotape or digital.

**Category 17** OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (HALF-HOUR)

For a single episode of a comedy or drama series

**Category 18** OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

**Category 19** OUTSTANDING CINEMATOGRAPHY FOR A LIMITED SERIES OR MOVIE

For a single part of a limited series or for a movie

Eligibility for Categories 17, 18 and 19 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

**CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS**

An individual or the identical team may enter multiple achievements in the nonfiction and reality cinematography categories if the achievements are for different programs.

**Category 20** OUTSTANDING CINEMATOGRAPHY FOR A NONFICTION PROGRAM

Emmys to credited director of photography or cinematographer (Individuals credited as "additional director of photography" or "additional cinematography" are not eligible.) Entries are limited to a maximum two entrants.

For a single episode of a series or a special

**Please note:** It is understood that single-camera style productions will generally not include a third DP, but if such a case occurs, submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

**Category 21** OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM

(Entries are limited to a maximum five entrants)

For a single episode of a series or a special shot in field single-camera style\*

To be eligible for individual achievement in this category, the entrant must have the credit of director of photography and be responsible for the look of the entire program.

Please note: It is understood that reality programs rely on large teams of cinematographers. This award recognizes the director of photography who crafts the overall look of the program. Cinematographers or camera operators who contribute significantly to the show's look are also eligible.

\*Studio-based shows or episodes in which a high percentage of the program is shot in the studio are not eligible in this category and should enter in category 116 or 117.

Please note: Multiple episodes per series may be entered, as long as the list of entrants for each is different.

Submission options for Reality Cinematography:

An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline, there are the following options:

- For a specific episode, petition the peer group for a cap waiver.
- Submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Director of Photography in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible).

<b>COMMERCIAL AWARD</b>
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Emmy(s) to Production Company and Advertising Agency

**Category 22 OUTSTANDING COMMERCIAL**

Eligibility: A commercial is eligible provided it is of 30 to 120 seconds in length, and originally aired (6:00 PM - 2:00 AM) during the eligibility year (i) by broadcast to at least 50% of the total potential U. S. television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

**PLEASE NOTE:** Each entry must be submitted with a market list that gives the original airdate and time of day that the commercial aired.

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.**

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5.**

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include title of commercial.

## COSTUME AWARDS

Emmy(s) to the costume designer or costume supervisor, assistant costume designer or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer. Second Unit and Re-shoot Unit credits are not eligible.

An individual or the identical team may enter multiple achievements in a costume category if the achievements are for different programs.

**Please note: Co-Costume Designer, Costume Coordinator and Associate Costume Designer is eligible on non-Los Angeles productions, but the individual must be verified by production (e.g., screen credit, deal memo, call sheet or crew list) to be eligible.**

Eligible titles:

- 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
- Single-credited Costumer (who is the only costume person on the show)

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities, especially script breakdown, budget creation, personnel hiring, day-to-day department management, etc., for each entrant. Questionnaire available at [emmys.com/emmys/costume-questionnaire](http://emmys.com/emmys/costume-questionnaire).

Where there is team eligibility of the costume designer and the costume supervisor, one individual may make the entry on the team's behalf, or the producer may make the entry on the team's behalf. Regardless of who makes the entry, they are responsible for submitting the eligible entrants, not just themselves or a partial list of entrants. Submissions include the costume designer, assistant costume designer and costume supervisor.

When an entry has team eligibility and there is a team member who does not wish to participate in the competition, the entry must be accompanied by a letter, signed by the individual not entering, stating that they are aware of the entry and does not wish to be included.

If there is no supervisor or assistant costume designer functioning as a supervisor, a letter from the person making the entry stating that fact must be uploaded during the entry process.

Entries not meeting the above criteria by the time the ballots are posted will be disqualified. Eligibility is subject to the review of the Peer Group Executive Committee. The Costume Design and Supervision PGEC reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category and also reserves the right to confirm or deny the eligibility of the entrants based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and guidelines. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

Nomination requirement: A digital upload of the complete program/episodes will be requested at the point of nomination.

### **Area 23 OUTSTANDING PERIOD COSTUMES**

For a single episode of a comedy or drama series, limited series or a movie whose costumes are based in a period of time more than 25 years prior to the current awards eligibility year.

Any entry with at least 51% of all costumes being Period accurate, i.e., garments that existed in an actual historic era, will be considered a "Period" entry.

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Area 24 OUTSTANDING FANTASY/SCI-FI COSTUMES**

For a single episode of a comedy or drama series, limited series or movie whose costumes are designed for imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities.

Any entry containing even one Fantasy/Sci-Fi costume, designed for imagined characters in these defined parameters, shall be considered a "Fantasy/Sci-Fi" entry.

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Area 25 OUTSTANDING CONTEMPORARY COSTUMES**

For a single episode of a comedy or drama series, limited series or a movie whose costumes are based in a period of time less than 25 years prior to the current awards eligibility year.

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

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Area 26 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING**

For a single episode of a variety, nonfiction, reality or competition series, a stop-motion animation or puppetry program or for a special premiering on television with costumes designed originally for television

Please note: All costume categories are Area Awards. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

<b>DIRECTING AWARDS</b>
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Emmy(s) to director(s) whose screen credit is director or directed by. Segment directors, 2nd unit directors, stage managers, ADs and animation directors are not eligible.

**Category 27 OUTSTANDING DIRECTING FOR A COMEDY SERIES**

For a single episode of a comedy series

**Entries are limited to two directors.**

Entries in Category 27 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Category 28 OUTSTANDING DIRECTING FOR A DRAMA SERIES**

For a single episode of a drama series

**Entries are limited to two directors.**

**Category 29** OUTSTANDING DIRECTING FOR A LIMITED SERIES, MOVIE OR DRAMATIC SPECIAL

**Entries are limited to two directors.**

Eligibility clarification:

- For a complete limited series (if credited with directing all parts), or for a single part of a limited series (if credited with directing one or more but not all parts), or for a movie or dramatic special.
- For one director credited with all limited series parts: eligibility is for complete limited series.
- For one director credited with one limited series part: eligibility is for the one limited series part.
- For one director credited with more than one but not all limited series parts: eligibility is for one limited series part (entrant must choose).
- For the director of a made for television movie.
- For the director of a dramatic special.

**Category 30** OUTSTANDING DIRECTING FOR A VARIETY SERIES

For a single episode of a variety series

**Entries are limited to two directors.**

Entries in Category 30 will be recognized in two genres: variety talk series and variety sketch series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Category 31** OUTSTANDING DIRECTING FOR A VARIETY SPECIAL

For a variety special

**Entries are limited to two directors.**

Variety specials are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and honors, without a storyline, dramatic arc or characters to connect the pieces.

Directors of live television movie events that have a storyline, dramatic arc or characters to connect the pieces must enter in Directing for a Limited Series, Movie or Dramatic Special.

**Category 32** OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM

For a single episode of a nonfiction series or special

Entries are limited to one director.

An individual may enter multiple achievements in nonfiction directing if the achievements are for different programs.

Emmy to director whose screen credit is director or directed by (segment directors are ineligible).

**ELIGIBILITY CLARIFICATION:** If entrant received "A FILM BY" credit, the entrant must also have an on-screen director or directed by credit to be eligible in this category. Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to hosted nonfiction, documentary or nonfiction programming.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

**Category 33** OUTSTANDING DIRECTING FOR A REALITY PROGRAM

For a single episode of a reality or competition series or special

Entries are limited to one director.

An individual may enter multiple achievements in reality directing if the achievements are for different programs.



Emmy to director whose screen credit is director or directed by (segment directors are ineligible).

**ELIGIBILITY CLARIFICATION:** Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to structured, unstructured and competition programming.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

## **PICTURE EDITING AWARDS**

Emmy(s) to editor(s) whose screen credit is editor (supervising editor and synonyms like senior, finishing, lead or additional editor.)

On-line, Associate, Assistant Editor or Predator, as well as non-editing credits such as Producer, Director and the like, are not eligible credits no matter their role in developing the submission.

Videotape Editors are only eligible in the Variety Specials category if the show was not live switched.

Single-camera editing style is defined as the editing of materials shot with one camera. Additional cameras may be used to augment coverage, action, stunts or crowd scenes.

Multi-camera editing style is defined as editing material from three or more cameras recorded synchronously for the majority of a show, shot in a set/studio environment.

An individual or the identical team may enter multiple achievements in an editing category if the achievements are for different programs.

If 20% or more of the show or series episodes utilizes a line cut it is ineligible for submission in picture editing categories (see Area 38).

Note: The line cut is the result of several cameras and other video sources that are routed through a switcher and edited in real time.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination (except Area 38).

**Category 34 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES**

For a single episode of a scripted series

**Category 35 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES**

For a single episode of a scripted series

**Category 36 OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES**

For a single episode of a scripted situation-comedy series

**Category 37 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A LIMITED SERIES OR MOVIE**

For a movie or single part of a limited series

**Area 38 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING**

For variety, music and comedy series or specials that do not utilize more than 20% line cut (with a cap of up to seven editors) or for a segment from "live" variety, music or comedy shows (with a cap of up to two editors)

Entries in Area 38 will be recognized in two genres: segments from line-cut (live) shot shows or complete shows cut from isolated cameras. The number of nominees will be proportional to

the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

Eligibility for Clip Packages and Segments:

- The credit "By" in conjunction with short form editing work is considered equivalent to the credit "Edited By."
- Submissions to be a single clip package in a single episode of a series or a special or a segment.
- Submission of clip packages where the majority of the show is live switched.
- Clip package segments should be no longer than 7 minutes.
- Submission of clip packages or segments is capped at two editors.

Please note: Promos, recaps, cut-downs and trailers are not eligible to be entered in Area 38.

**UPLOAD INSTRUCTIONS:** All entrants in Area 38 must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name and clip name.

PLEASE NOTE: An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

<p style="text-align: center;"><b>PICTURE EDITING AWARDS FOR NONFICTION and REALITY PROGRAMS</b></p>
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An individual or the identical team may enter multiple achievements in editing nonfiction/reality if the achievements are for different programs.

**Category 39** OUTSTANDING PICTURE EDITING FOR A NONFICTION PROGRAM

For a single episode of a documentary/nonfiction or hosted nonfiction series or a special

Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries. Entries are limited to three editors.

Multiple episodes per series may be entered, as long as the entrants for each are different.

**Category 40** OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR COMPETITION PROGRAM

For a single episode of a series or a special

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

Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries. Entries are limited to seven editors.

**Category 41 OUTSTANDING PICTURE EDITING FOR AN UNSTRUCTURED REALITY PROGRAM**

For a single episode of a series or a special

For programs that contain story elements driven by the actions of characters and lacking a consistent structured template.

Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries. Entries are limited to seven editors.

**Submission options for Competition, Structured or Unstructured Reality Editing:**

An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline, there are the following options:

- Multiple episodes per series may be entered, as long as the list of entrants for each is different.
- Petition the peer group for a cap waiver for the episode being submitted.
- Submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Supervising Editor in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible).

<b>HAIRSTYLING AWARDS</b>
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Emmy(s) to hairstylist(s)

An individual may enter as either a hairstylist or makeup artist, but not both.

An individual or the identical team may enter multiple achievements in a hairstyling category if the achievements are for different programs.

**The same program cannot be submitted to more than one category. No multiple submission allowed for the same production and or hairstylist in the same category. The only time a program can submit for more than one category is if there are two separate hairstyling departments that never overlap stylists. Please coordinate so there are not multiple submissions for the same production and/or stylists in the same category.**

**Definition of hairstyling for Emmy recognition:** Hairstyling is any change in the appearance of a performer's hair by the act of hairstyling, for example, designing, cutting, coloring, and arranging the performer's hair, as well as the designing, preparation and application of wigs or hairpieces to create a character. It is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not for hairstyling on puppets, dummies, or any device that is not on the performer's hair or head.

Hairstylists who actually execute the hairstyles and/or design, style and apply wig(s) on a performer are eligible. An individual who only designs, supervises, or manufactures product, but does not apply, is not eligible.

**Eligibility Clarification: Eligible hairstylist(s) entrant(s) must have been the hairstylist most responsible for the overall look of the achievement being recognized and involved with hands on styling, on the performers, on the days of production.**

**Each submission will consist of no more than four entrants, including the Hairstyling Department Head. A Department head hairstylist, showing just cause, may petition**

**the Hairstyling Peer Group Executive Committee (PGEC) and Governor to allow the submission of up to four additional hairstylists they feel have contributed significantly to the achievement for a combined total of up to eight hairstylists.**

**Eligible titles include:** Department Head Hairstylist in every case, Co-Department Head Hairstylist, Assistant Department Head Hairstylist, Key Hairstylist, Additional Hairstylist, Hairstylist or Personal Hairstylist (star request) next to the entrant's name. All entrants must be verified by a Department Head in writing. In the case of a Co-Department Head, only one Department Head may verify.

**In all cases, additional entrants will be vetted and verified by the Television Academy and the Hairstylist Governor to establish eligibility. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide eligibility. A majority vote of the PGEC will prevail.**

**Eligibility is subject to the final and definitive review by the PGEC and concurrent with the Primetime Awards committee.**

**Series episode:** The length of the episode submitted for individual achievement may exceed, by as much as double, the standard running time of the series episodes. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes.

**Entrants must submit a statement of up to 150 words of the techniques employed in the execution of the entry, specific to the category being entered. Statement must describe how the hairstylist executed the hairstyles in the entry they are submitting.**

If the entry contains footage from previously-aired material from the current or prior awards years, a description must be attached with the entry noting this.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

Additionally, Hairstyling nominees will be sent a form asking if their on-set work was digitally modified in post-production. If yes, the entrant will be required to include the post-production editor's description of how and to what degree the artists' on-set work was modified in post-production.

#### **Category 42 OUTSTANDING CONTEMPORARY HAIRSTYLING**

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

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

**An entry must be at least 51% contemporary hairstyles to be eligible.**

#### **Category 43 OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING**

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

**An entry must be at least 51% Period and/or Character hairstyles to be eligible, and include changing the identity or appearance of an actor with or without the use of wigs, hairpieces or external hair appliances.**

**Period Hair is based in a period of time 25 years prior to the current 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.**

**Category 44 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)**

**An entry must be at least 51% contemporary hairstyles to be eligible.**

<b>INTERACTIVE MEDIA AWARDS</b>
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The Interactive Media Awards recognize excellence in interactive media productions that extend or enhance the viewing experience of a television program or series, and in interactive media productions that stand alone as original storytelling experiences, which have been commercially deployed, domestically, in the period from June 1, 2019 - May 31, 2020.

Interactive Media entries must have been widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites, or exhibited solely at conferences, shows, events or festivals are not eligible.

Games are not eligible. Interactive Media entries with game-like interaction may be eligible if they are professionally-produced interactive experiences that immerse the viewer in a distinct story world, its characters, settings and style. They are typically interactive adventures or explorations that allow the viewer to act as an in-world character and follow a storyline as the experience progresses, unfolding in a way fundamentally similar to viewing a television program. Eligible entries do not involve observing others engaged in gameplay, nor test a viewer's response time, nor are win-oriented. Eligibility of such interactive media experiences shall be decided by the Interactive Media Peer Group Executive Committee with the concurrence of the Primetime Awards Committee.

Entries making use of social media and similar platforms must demonstrate excellence via substantive authorship of content and user experience to provide meaningful audience engagement, going conspicuously beyond the native capabilities, simple marketing, and current standard "table stakes" practices of usage for such platforms.

Please note: All entries are limited to one entry per program and are limited to a maximum of five entrants. Entrants may be individuals, companies, or a mix of both.

**Category 45 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.**

Programs that provide only a passive, linear viewing experience without interactivity will not be considered in this category.

**Category 46 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.**

**Category 47 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.**

**Juried 48 OUTSTANDING INNOVATION IN INTERACTIVE PROGRAMMING**

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the creation of a noteworthy, impactful interactive program or experience that advances the art and science of Interactive Media, demonstrating mastery of the form and significantly elevating the audience's viewing experience.

This award honors exceptional distinctiveness, inventiveness, and impact of the submitted work in expanding the conventions of program format, content, audience interaction, and delivery. Such work may reflect a reimagining or reworking of existing concepts and approaches in a new way, or may be an entirely novel type of experience.

Entries are reviewed and voted on by a jury panel of experts in interactive media, whose vote solely determines the Emmy winner(s). There is the possibility of one, more than one or no award given. Winner(s) are announced prior to the Creative Arts ceremony.

The jury will seek to recognize work that not only suggests a path to a possible future in interactive entertainment, but actually delivers practical execution of a new approach or implementation. Winning submissions will challenge the status quo and drive forward the industry's perception and application of interactive media in the context of television.

The jury may declare "jury finalists," and declared jury finalist(s) will receive a certificate honoring them as a finalist. Finalists do not have any of the rights and privileges of nominees.  
**Please carefully read the instructions below.**

**IMPORTANT NOTES–**

- Upload only the assets described below as individual files. Do not upload a folder with multiple files within it.
- Each uploaded filename must include the title of the submitted program or project, and the entry ID number.

- Double-check your work and your submitted files to ensure you have uploaded all required files, and that all assets correspond to the entry being submitted.

**DEADLINE:** The deadline for all entry materials to be uploaded is **June 5**.

### **REQUIRED ENTRY MATERIALS–**

**Written Description:** *Required at the time of entry.* The description should be 1000 words or less and should include discussion of:

- **The Program** - A brief background of the linear content that is the anchor or source material for the interactive piece, or description of the story and setting for Original Interactive Programs.
- **The Goals** - A description of the overall goals and strategy of the interactive piece.
- **The Interactivity** - An explanation of the features, functionality and user experience of the interactive piece.

If you wish to include URLs/links to websites, etc. as additional supporting material, these should be included in this written description.

Entries featuring 360° video or VR/AR may want to include a list of required or available platforms for your entry, and URLs/links to download the app or content, for viewers who have access to those platforms.

**Video Demonstration:** Entrants must submit a video demonstration of no more than three (3) minutes in length. Any video longer than three minutes will *not* be accepted.

The purpose of the video is to provide a walkthrough of the actual audience/viewer experience for benefit of Peer Group voters. The video should focus on illustrating a typical user scenario, showing the design, audience flow, and interactivity of the entry. It should emphasize the interactive elements (tasks/activities, influence on story outcome, content contribution, social media integrations, augmented/virtual reality, etc.) that deepen audience involvement in the world of the program and, in some cases, with other audience members.

The Interactive Media Peer Group Executive Committee will apply a strict review standard for each submitted video to ensure that it contains a true demonstration of the key features and typical user experience of the project. Entrants should limit the degree of production "slickness," including the gratuitous use of elements and techniques that do not directly support the demonstration of the audience's interactive experience. *Submissions that appear to be primarily marketing, "sizzle," or promotional videos for the program will be disqualified.*

#### Video specs:

Total running time: not to exceed 3:00 minutes

File size: up to 4GB

File format: MP4 (preferred)

Video resolution: 1920x1080 or 1280x720 (HD) progressive

Video codec: H.264 (preferred)

Bit rate: 6-8 MB/sec

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

*No slates, timecodes, bars & tones*

Please make sure that your video and audio tracks are the same duration to avoid encoding errors caused by mismatched timecode.

**Thumbnail Image/Logo:** (square 1:1 image, 600x600 pixels) - identifiable video frame or logo image thumbnail for your entry to be used on a web page for viewers/voters. JPEG or PNG file.

**Program Poster Frame Image/Logo:** A high-resolution color image that *recognizably visually represents your entry*. This can be a show logo on a background, a still frame from your entry video, or another representative image. It should be a JPEG or PNG file at 16:9 aspect ratio, in the range 1280x720 to 1920x1080 pixels of resolution.

**For 360° video/VR/AR submissions only:** List of required/available platforms for your entry, and links to download the app or content, for viewers who have access to those platforms.

**OPTIONAL ENTRY MATERIALS–**

**Supplemental Document:** An optional supporting document of additional visual materials may be submitted. This is a single PDF file containing visual elements such as wireframes, flow diagrams, screenshots, design comps, etc. that you feel further illustrate the goals, experience and execution of the project. Relevant URLs/links may be included in this document, but should also be mentioned in the required Written Description noted above.

**360° Video:** Entrants whose projects include “mixed reality” content – as native 360° video, AR, or true VR content viewed through a head-mounted display – are very strongly encouraged to submit a flat equirectangular 360° video (.mp4) of the project, in addition to the standard 2D video. This is to allow viewers without the intended equipment to get at least some sense of the project experience. The 360° video may be a POV walkthrough or a simple 360° sample of the content.

Please ensure your uploaded 360° video confirms to these specifications:

Total running time: not to exceed 3:00 minutes

File size: up to 4GB

File format: MP4 (preferred)

Video resolution: Max 4K input (4096x2048)

Video Codec: H.264

Dimensions: 2:1 Display Aspect Ratio

Depth: Monoscopic

Projection Format: Equirectangular

Audio: MP3 or AAC audio, at 128 kbps for optimal results

Please make sure that your video and audio tracks are the same duration to avoid encoding errors caused by mismatched timecode.

<b>LIGHTING DESIGN/LIGHTING DIRECTION AWARDS</b>
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Emmy(s) to credited lighting designer and/or lighting director

Entries are limited to a maximum of five entrants.

Please note that only one credited Lighting Designer can be included on an entry.

Eligibility in Category 49 and Category 50 includes the Lighting Designer and/or Lighting Director(s) of a single episode of a multi-camera variety series or special recorded in any medium.

Director of Photography is not an eligible title in the Lighting Design/Lighting Direction categories. An individual with a Director of Photography credit who functioned as a Lighting Designer may petition under this new rule for eligibility as a Lighting Designer by submitting a copy of the Lighting Design Plots and a letter from the Executive Producer stating the same. Moreover, an individual with a Director of Photography credit, who functioned as a Lighting Director, may petition for eligibility as a Lighting Director, when part of the Lighting Designer’s team, with a letter from the Lighting Designer and Executive Producer stating the same.

All other series shot either multi-camera or single-camera are eligible in Category 16, 17 or 18.

Limited series and movies recorded film style in any medium are eligible only in Category 19.

Individual Entrants:

Eligible entrants are credited as Lighting Designer and/or Lighting Director.



**Multiple Entrants:**

Eligible entrants include one or more of the above credits. Also eligible are entrants credited as Lighting Consultant, Moving Light Programmer, Media Server Programmer, and Chief Lighting Technician.

NOTE: The Lighting Designer must determine the eligibility of all entrants of a lighting team and all must have made a significant contribution to the visual execution of the design.

An individual or the identical team may enter multiple achievements in a lighting category if the achievements are for different programs.

**Category 49 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES**

For a single episode of a multi-camera variety series

**Category 50 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL**

For a multi-camera variety special

<b>MAIN TITLE AND MOTION DESIGN AWARDS</b>
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**Category 51 OUTSTANDING MAIN TITLE DESIGN**

For a series, movie, special or limited series, including documentary and reality programming, originally aired during the current eligibility year.

A Main Title is defined as a stand-alone sequence displaying at least one of the following: the name of the show, the logo of the show, key production members and/or cast members.

This award is intended to recognize the four principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a television show's main title sequence.

Eligibility for this award is limited to these roles: Designer, Director, Creative Director, Art Director, Typographer, Editor, Illustrator, Animator, 3D Artist, Photographer, Cinematographer.

Two additional principal creatives may qualify on petition if they have met the criteria for eligibility as stated above.

Craft Citations are available to team members who materially contribute to an Emmy win but who are not listed as the principal creatives.

Individuals or teams may enter multiple main titles if the main titles are for different shows.

Entering multiple main titles per series: A series that has multiple main titles, in which each title is 20 seconds or shorter, can be submitted as one body of work. The video submission should not exceed 3 minutes.

Each team member must submit a concise - 100 words or less - written description of their hands on creative contribution. The description needs to be specific to validate each entrant's substantial and hands-on contribution to the production and execution of the main title. If a substantial creative and hands on contribution cannot be established, the entrant may be disallowed.

All eligibility issues will be considered and conclusively decided by the Motion and Title Design Peer Group Executive Committee. The committee will determine the final eligibility of each entrant with the concurrence of the Primetime Awards Committee.

Each main title entry must be submitted exactly as aired. Main titles may include the scenes bookending the title sequence if those scenes are conceptually relevant to the main title design.

No network or channel promotions or ID package may be included in the main title category.

**Juried 52 OUTSTANDING MOTION DESIGN**

For a series, movie, special or limited series, including documentary and reality programming, originally aired during the current eligibility year.

Motion Design is defined as time-based visual art that manipulates typography, forms, images, illustrations, film, and photographic imagery through a discernible design process.

Accepted work includes stand-alone pieces or parts of longer shows.

This work must be commissioned and intended to be broadcast as defined in the Television Academy Criteria for Eligibility.

This award is intended to recognize the four principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a television show's motion design.

Eligibility for this award is limited to these roles: Designer, Director, Creative Director, Art Director, Typographer, Editor, Illustrator, Animator, 3D Artist, Photographer, Cinematographer.

Two additional principal creatives may qualify on petition if they have met the criteria for eligibility as stated above.

Craft Citations are available to team members who materially contribute to an Emmy win but who are not listed as the principal creatives.

Individuals or teams may enter multiple entries if those entries are for different pieces.

Each team member must submit a concise - 100 words or less - written description of their hands-on creative contribution. The description needs to be specific to validate each entrant's substantial and hands on contribution to the production and execution of the motion design work. If a substantial creative and hands on contribution cannot be established, the entrant may be disallowed.

All eligibility issues will be considered and conclusively decided by the Motion and Title Design Peer Group Executive Committee. The committee will determine the final eligibility of each entrant with the concurrence of the Primetime Awards Committee.

Each motion design submission must be submitted exactly as aired. This work may include scenes bookending the motion sequence if those scenes are conceptually relevant to the motion design. Montages of the work or re-worked sequences removed from the original context of the show will not be accepted.

Please note that the following are not eligible in this juried area:

- Main titles (which must be submitted in the Main Title Design category).
- Network or channel promotions/package or sports packages.
- Visual effects work for shows, mostly art directed by the visual effects supervisor, and created under the VFX budget.
- Commercials and PSAs.

**VIDEO REQUIREMENTS**

Main Title file should include:

A 2 second slate with show name - 2 seconds of black - Main Title - 2 seconds of black. The slate should be white, ALL CAPS, 72 point Helvetica Regular on black background vertically and horizontally centered.

Entering multiple main titles per series: A series that has multiple main titles, in which each title is 20 seconds or shorter, can be submitted as one body of work. The video submission should not exceed 3 minutes.

Motion Design file should include:

A 2 second slate with name of piece - 2 seconds of black - piece that is being submitted (maximum of 5 minutes) - 2 seconds of black. The slate should be white, ALL CAPS, 72 point

Helvetica Regular on black background vertically and horizontally centered. Please do not include the actual main title.

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No timecodes or bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

## MAKEUP AWARDS

Emmy(s) to makeup artist(s)

An individual may enter as either a makeup artist or hairstylist, but not both.

An individual or the identical team may enter multiple achievements in a makeup category if the achievements are for different programs. **The same program cannot be submitted to more than one category. The only time a program can submit for more than one category is if there are two separate makeup departments that never overlap artists. Please coordinate so there are not multiple submissions for the same production and/or artist in the same category.**

**Definition of Makeup for Emmy recognition:** Makeup is any change in the appearance of a performer's face or body created by the application of cosmetics, three-dimensional material, facial hair goods, and/or prosthetic appliances applied directly to the performer's face or body using an appropriate adhesive, such as Spirit Gum, acrylic emulsion (Pros-Aide or Beta Bond) and/or silicone based glues. Static/non-pliable masks, whether adhered to the face or not, do not meet the criteria of this category. Makeup is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not puppets or any device that is not on the performer's face or body.

**Eligibility clarification: Eligible makeup artist(s) must have been the makeup artist(s) most responsible for the overall look of the achievement being recognized and involved with hands-on application, on the performers, on the days of production.**

**Each submission will consist of no more than four entrants, including the Makeup Department Head and/or Prosthetic Designer. A Makeup Department Head and/or Prosthetic Designer showing just cause, may petition the PGEC and Governor to allow the submission of up to four additional makeup artists they feel have contributed significantly to the achievement for a combined total of up to eight artists.**

**Entrants:** ALL submissions, whether entered by artist team members or producers, etc. is required to be signed by the Makeup Department Head and/or **Prosthetic Designer**.

**Ineligible titles and/or job functions include: Makeup Artist Trainee, Makeup Intern, Makeup Designer, Makeup Assistant, Makeup Artist Coordinator, 1st Makeup, 2nd Makeup, 3rd Makeup, Crowd Makeup, Lens Technician, Art Finishing Supervisor, Prosthetic Workshop Supervisor, Key Sculptor, Mold Supervisor, Key Silicone**

**Technician, Prosthetic Denture Supervisor, Prosthetic Makeup Coordinator, Prosthetic Makeup Production Manager, Trainee Prosthetics.**

The Peer Group Executive Committee (PGEC) reserves the right to change an entry's category or disqualify it, should they feel that the entry was submitted in the wrong category and also reserves the right to confirm or deny the eligibility of the entrant's petition based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

In all cases, additional entrants will be vetted by the Television Academy and the PGEC to establish eligibility. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide eligibility. A majority vote of the PGEC will prevail.

Eligibility is subject to the final and definitive review by the Peer Group Executive Committee in concurrence with the Primetime Awards Committee.

**Series episodes:** The length of the episode submitted for individual achievement may exceed by as much as double the standard running time of the series episodes, if they originally aired in one continuous time block with a single main title card and single end credit roll. If the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes and both episode have the same episode title.

If the entry contains footage from previously aired material of the current or prior awards years, a description must be attached with the entry.

All submissions must submit a statement of up to **150 words** of the technique employed in the execution of the entry, specific to the category being entered. Statement must describe how the makeup artist transformed the actor with the use of makeup tools and products to achieve the various looks for the submission. **Include all** references to makeup, special makeup effects, prosthetics, hair work or procedures within your technical description that pertains to the category for which you've submitted.

**Nomination requirement:** A digital upload of the program/episode will be requested at the point of nomination.

Additionally, nominees will be sent a form asking if their on-set work was digitally modified in post-production. If yes, the entrant will be required to include the post-production editor's description of how and what degree the artists' on set work was modified in post-production.

**Category 53 OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)**

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

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

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

**In the case of Contemporary 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. All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.**

**Category 54 OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)**

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

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

**Period Makeups are 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, stock brow covers, small stock 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.**

**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.**

**Category 55 OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM (NON-PROSTHETIC)**

**For a single episode of a variety, nonfiction, reality series or special**

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

**In the case of makeup for Variety, Nonfiction or Reality Programming, 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.**

**Area 56 OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL**

**For a single episode of a comedy or drama series, limited series (as credited on one or more episodes), movie or special**

**A prosthetic makeup is a three dimensional appliances that have 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.**

**In the case of Prosthetic Makeup the following titles are eligible: Makeup Department Head, Key Makeup, Makeup, Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.**

**In cases of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible in Area 56, as verified by the Prosthetic Designer or Makeup Department Head, **provided the entry does not exceed eight entrants.****

**PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives**

90% approval, the nomination with the highest approval receives an Emmy. There is the possibility of one or more than one Emmy awarded.

## MUSIC AWARDS

Submissions for all music categories can be made by the individual composers/songwriters or composer/songwriter teams. Producers, networks, studios, public relations or awards representatives are eligible to submit on behalf of the composer, but the composer will be emailed a notice of the submission. The composer will need to sign the notice verifying that they approve (or do not approve) the submission.

Nominations in **all** the music categories will be determined by online voting.

Multiple entries: An individual or the identical team may enter up to two entries per category if the entries are for different programs.

All entries for categories 57 (music composition - series), 58 (music composition – long-form), 59 (music composition – documentary), 61 (music and lyrics) and 62 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s), and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

When there are multiple composers for an entry, the smallest contribution an entrant can make and still be eligible is 20% as shown on the cue sheet.

In all categories, the eligibility recommendation to the Primetime Awards Committee will be at the sole discretion of the Music Peer Group Executive Committee, and an entry may be disqualified at any time during the contest period if that entry is found to be ineligible, substantially unoriginal, or in categories 57, 58 and 59, there is deemed to be less than a substantial body of music in the form of dramatic score.

All entries for category 63 (music supervision) are for the television craftsman who creatively contributes to the story, character development and overall narrative of a program by engaging in song selection, guiding original song creation and production, overseeing on-camera music performances, participating in the creative aspects of music spotting and contributing to the creation of a unique music aesthetic.

The entries for categories 57, 58, 59 and 60 must upload a PDF of the complete cue sheets, which clearly list all music cues and their composer(s) and/or lyricist(s), percentages, publishers, timings and usages. An incomplete or unclear cue sheet could result in disqualification of the entry.

All song entries for category 61 must upload a video file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) and the corresponding complete cue sheet.

Main Title Theme entries (category 62) must upload a PDF of the corresponding complete cue sheet. If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) must be uploaded.

The entries for category 63 (music supervision) must upload a PDF of the complete cue sheet for the episode or special submitted, which clearly lists all music cues with notes to indicate the specific contribution made to each cue. An incomplete or unclear cue sheet could result in disqualification of the entry.

**Category 57 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)**

For a single episode of a comedy or drama series

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

Nomination requirement: A digital upload of the submitted episode will be requested at the point of nomination.

**Category 58 OUTSTANDING MUSIC COMPOSITION FOR A LIMITED SERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE)**

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

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

**Category 59 OUTSTANDING MUSIC COMPOSITION FOR A DOCUMENTARY SERIES OR SPECIAL (ORIGINAL DRAMATIC SCORE)**

For a single episode of a documentary/nonfiction **or hosted nonfiction** series or a special

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s).

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

**Category 60 OUTSTANDING MUSIC DIRECTION**

For a single episode of a comedy, drama or variety series, movie, limited series, or special, whether it is variety, music or cultural programming

Emmy(s) to the music director(s)

Principal arrangers and assistants are ineligible. Music direction involves arranging and orchestrating, composition, supervision of rehearsals and recordings and conducting both live and pre-recorded material. It is the responsibility of the music director to bring the program into a unified whole by making or supervising the following: composing, transitions, themes or underscore, arranging original or pre-existing material for the given orchestra or band, rehearsing the performers and overseeing music that needs to be pre-recorded. In many cases, the music director will also assist in the post-production mixing of the music for the show.

**PLEASE NOTE:** This category excludes from eligibility:

- Music Supervisors
- The conductor of a concert or symphonic program being telecast
- The conductor of a program which is eligible to be, or is entered in, either of the dramatic underscore categories
- The composer who conducts their own dramatic underscore for a program which is eligible to be, or is entered in, either of the dramatic underscore categories

However, the composer of a musical (a program substantially comprised of songs) who is also its musical director may enter in either a music composition category or in music direction but may not enter in both categories.

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

**Category 61 OUTSTANDING ORIGINAL MUSIC AND LYRICS**

For an original song (which must include both music and lyrics), whether for a single episode of a series, limited series, movie or a special

Both music and lyrics must be clearly audible and intelligible, and there must be a substantive rendition (not necessarily visually presented) of both lyric and melody.

In the case of submissions entered by co-composers/lyricists, or a team, a Music and Lyrics questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and lyricist(s). Arrangers, assistants and associates are ineligible.

All song entries must upload a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and the corresponding complete cue sheet.

NOTE: Eligibility in category 61 is limited to songs written expressly for, and first performed in a program during the current eligibility year. Main title theme songs (with lyrics) composed for a continuing series must enter in category 62, Main Title Theme Music.

**CATEGORY 61 VIDEO REQUIREMENTS:** All entries for category 61 must upload a video that includes the song and enough additional footage before and after the song to give the judges a sense of its context. The digital file must be in the same form and content as originally broadcast.

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure the video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB



MP4 format is preferred  
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly, be sure to check the quality of the work and the file before uploading (e.g. the file is actually in stereo if it is meant to be in stereo). File name must ONLY include the program name unless there are multiple entries for the program in which case include the song title, as well.

**Category 62 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC**

For a main title of a continuing series or limited series originally aired during the current eligibility year

New entries for Main Title Themes from programs no longer in their premiere season will be asked to provide the theme from the previous season for comparison to the new theme.

In the case of submissions entered by co-composers/lyricists, or a team, a Main Title Theme Music questionnaire, which will be provided after the entries are received and verified by the Television Academy, may be used to validate the eligibility of all additional individual entrants, in addition to the cue sheet that has been submitted with the entry.

Emmy(s) to credited composer(s) and/or lyricist(s) - arrangers, assistants and associates are ineligible

Eligible submissions must be at least 15 seconds in length.

Nomination requirement: A digital upload of the main title theme will be requested at the point of nomination. Submitted video should include the full main title at the top of the show and approximately the first minute of any episode.

All Main Title Theme entries must upload a PDF of the corresponding complete cue sheet. If the Main Title Theme contains a song, a PDF of the vocal lead sheet (which should include vocal lead line notation, lyrics and chord symbols) must be uploaded, as well.

Main title themes which are songs with lyrics must enter in the Main Title Theme Music category.

**Category 63 OUTSTANDING MUSIC SUPERVISION**

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

For exceptional creative contributions to a program through the use of music including the narrative impact of lyric-based songs, both original or pre-existing, the use of instrumental source music, and on-camera musical performances.

Emmy(s) to credited music supervisor

Nomination requirement: A digital upload of the submitted program/episode will be requested at the point of nomination.

<b>PERFORMER AWARDS</b>
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**ENTRY INFORMATION:** It is the decision of the entrant whether to enter as a lead, supporting or guest performer, however, only performers appearing in less than 50% of the eligible episodes are able to submit in the Guest Performer categories and only performers appearing in 50% or more of the eligible episodes for short form programs are able to submit in the Short Form Performer categories.

All performers must enter categories that follow the categorization of their shows, e.g., if a show is entered as a comedy series, all performers must enter comedy series categories.

Following up on the above example, this placement rule would hold true even if the episode being entered is a "dramatic" rather than a "comedic" episode.

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

A performer may enter multiple achievements in a performing category if the achievements are for different programs (**provided the performer is playing a different character**).

**PHOTO REQUEST:** By the entry deadline (**June 5**), all performers and hosts must upload a headshot for the ballot.

**The photo you upload will appear on the ballot "as is" and cannot be changed after the entry deadline. If nominated, this photo will also be used for the Academy's website, the Emmy Awards program book, usage for all media and promotion of the show and entrant in perpetuity, the Emmy Award ceremonies and for lead performers only, the televised nomination announcements. Please note that the photography will be used in high definition and projected very large for the nomination announcements and award ceremonies so make sure you select the correct photo and that it meets the requirements. If a suitable photo is not submitted, we may source an alternative image.**

**PHOTO REQUIREMENTS:** [Emmys.com/photo-specs](http://Emmys.com/photo-specs)

GUEST PERFORMERS must provide a 50 word or less log line of their storyline from the ONE episode chosen for entry.

SUPPORTING PERFORMERS IN MOVIES OR LIMITED SERIES: The minimum stand-alone **and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera)** for eligibility in the supporting performer categories for movies or limited series is 5% of the total running time of a movie or a complete limited series.

Performers in comedic children's series may enter the comedy series performer categories; performers in dramatic children's series may enter the drama series performer categories.

Performers on variety sketch series may enter in lead, supporting or guest comedy categories, however, only performers appearing in less than 50% of the eligible episodes are able to enter in the guest categories. Sketch performers on variety talk series will be considered by petition on a case-by-case basis.

Performers in short form series are only eligible in the short form performer categories and only if they have appeared in 50% or more of the eligible episodes. Short form performers are not eligible in any other performer category.

The principal host for variety series and the principal host/performer for variety specials are eligible to be entered with the program categories. Secondary performers are not eligible.

Voice-over performers and narrators may not enter in lead, support or guest performer categories.

Performers in documentary/nonfiction programs are not eligible in any performer category.

A brief cameo appearance is not eligible for entry.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination (except category 80 and 81).

**Category 64 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES**

For a continuing performance in a comedy series

**Category 65 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES**

For a continuing performance in a drama series

**Category 66 OUTSTANDING LEAD ACTOR IN A LIMITED SERIES OR MOVIE**

For a performance in a limited series or a movie

**Category 67 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES**

For a continuing performance in a comedy series

**Category 68 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES**

For a continuing performance in a drama series

**Category 69 OUTSTANDING LEAD ACTRESS IN A LIMITED SERIES OR MOVIE**

For a performance in a limited series or a movie

**Category 70 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES**

For a continuing performance in a comedy series

**Category 71 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES**

For a continuing performance in a drama series

**Category 72 OUTSTANDING SUPPORTING ACTOR IN A LIMITED SERIES OR MOVIE**

For a performance in a limited series or a movie

Please note: The minimum stand-alone **and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera)** for eligibility is 5% of the total running time of a movie or a complete limited series.

**Category 73 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES**

For a continuing performance in a comedy series

**Category 74 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES**

For a continuing performance in a drama series

**Category 75 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED SERIES OR MOVIE**

For a performance in a limited series or a movie

Please note: The minimum stand-alone **and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera)** for eligibility is 5% of the total running time of a movie or a complete limited series.

**Category 76 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES**

For performers appearing in less than 50% of the eligible comedy series episodes

**Category 77 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES**

For performers appearing in less than 50% of the eligible drama series episodes

**Category 78 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES**

For performers appearing in less than 50% of the eligible comedy series episodes

**Category 79 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES**

For performers appearing in less than 50% of the eligible drama series episodes

**Category 80 OUTSTANDING ACTOR IN A SHORT FORM COMEDY OR DRAMA SERIES**

For performances in an original short form primetime series **with an average episode running time of two minutes to 17 minutes**. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

**Category 81 OUTSTANDING ACTRESS IN A SHORT FORM COMEDY OR DRAMA SERIES**

For performances in an original short form primetime series **with an average episode running time of two minutes to 17 minutes**. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

All entries for short form performers must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones  
File name: entrant's last name-first name (i.e., Smith-John)

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include entrant's name.

**Category 82 OUTSTANDING NARRATOR**

Emmy(s) to narrator(s)  
For a continuing or single narration in a documentary/nonfiction, comedy, drama, limited series, movie or a special

An individual may enter multiple achievements if the achievements are for different programs.

Please note: The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview. If the narration is performed in the first person as a character rather than the narrator, even if credited as narrator, it should be submitted in the character voice-over category.

**Majority of narration must be off camera. 2½ minute video must not contain on-camera footage.**

Scripts (pdf or word doc) must be uploaded for all narration entries.

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Performers peer group. Top five vote-getters will emerge as nominees.

**DIGITAL UPLOAD INSTRUCTIONS FOR CATEGORY 82:** All entries must upload an edited video file of the entrant's narration from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** For all submissions, the video must be no more than 2½ minutes. Unedited videos will not be accepted.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones  
File name: entrant's last name-first name (i.e., Smith-John)

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include entrant's name.

**Category 83 OUTSTANDING HOST FOR A REALITY OR COMPETITION PROGRAM**

Emmy(s) to host(s)

For the proactive "master of ceremony" host(s)

Judges, mentors, and advisors only qualify if part of their duties is to act as the proactive "master of ceremony" and there is no other identifiable host. Reactive participants (game players) are not eligible.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

**Category 2 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE**

For a continuing or single voice-over performance in a series or a special

Eligibility in this category includes any voice-over performance where a character is portrayed no matter how the visual is produced. Voice-over performers may not enter in lead, support or guest performer categories.

An individual may enter multiple achievements if the achievements are for different programs.

Puppeteers may enter as a team (voice + manipulation) in the character voice-over category.

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices, but may do so on a single entry.

All entries will be prescreened for nomination at the Television Academy by a panel of judges from the Animation and Performers Peer Groups. Top five vote-getters will emerge as nominees.

**PHOTO REQUEST:** By the entry deadline (**June 5**), all entrants must upload a photo of the submitted character(s). If entering multiple characters, please put all final character models in one photo before uploading. Only one pose per character.

**PHOTO REQUIREMENTS:** [Emmys.com/photo-specs](http://Emmys.com/photo-specs)

**UPLOAD INSTRUCTIONS FOR CATEGORY 2:** All entries must upload an edited video file of the entrant's voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** For all submissions, the video must be no more than 2½ minutes. Unedited videos will not be accepted.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant's last name-first name (i.e., Smith-John)

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include entrant's name - not the character's name.

## PROGRAM AWARDS

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Please note: the following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

A review to determine producer eligibility will be conducted at the point of nomination.

Complete guidelines are included in an appendix at the back of this rules book.

Comedy and drama series producer eligibility: An eligible producer must have worked and have an eligible screen credit on at least 50% of the eligible series episodes.

**CREDITS:** Must upload the beginning and ending credits as aired with all program entries. Series producers must upload the beginning and ending credits for all episodes that will air during the eligibility period.

**STAFF LIST:** Must upload a current staff and crew or department head contact list.

A group of programs under an umbrella or sponsorship title (e.g. "Masterpiece" or "Hallmark Hall of Fame") composed of different production units may not be considered a series.

**COMEDY AND DRAMA SERIES:** Series in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision. Any series where the average episode length is approximately thirty (30) minutes is eligible to enter in the Comedy Series category; any series where the average episode length is approximately sixty (60) minutes is eligible to enter in the Drama Series category; and any series **with an average episode running time of two minutes to 17 minutes** is eligible to enter in the Short Form Comedy Or Drama Series category.

Please note: A comedy or drama series may formally petition the Academy to consider that series eligible in the alternative category (i.e. a thirty (30) minute series submitting as a "Drama" and/or a sixty (60) minute series submitting as a "Comedy").

**Self-Published Programming: Any program that is self-published (programming without financial or creative involvement from a network or studio) 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.**

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

### **Category 84 OUTSTANDING COMEDY SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of 11 entrants.

A minimum of six episodes must air within the current eligibility year to qualify as a series.

**Category 85 OUTSTANDING DRAMA SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of ten entrants.

A minimum of six episodes must air within the current eligibility year to qualify as a series.

**Category 86 OUTSTANDING LIMITED SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by on all parts, and whose functions support those credits

Entries are limited to a maximum of five entrants.

Limited Series is defined as a program with two (2) or more episodes with a total running time of at least 150 program minutes that tells a complete, non-recurring story, and does not have an on-going storyline and/or main characters in subsequent seasons.

A log line of 50 words or less of the limited series is required at the time of entry. This is meant to be a "log line" only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

**Category 87 OUTSTANDING TELEVISION MOVIE**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of five entrants.

A television movie is defined as an original program, which tells a story with beginning, middle and end, and is broadcast in one part with a minimum running time of 75 minutes.

A log line of 50 words or less of the movie is required at the time of entry. This is meant to be a "log line" only, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

**Variety Programs:** Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and awards/honors (or any mix or match of the above).

Programs exclusively originated for or derived/adapted from a medium other than television or broadband (e.g. taped concert tour performance, Broadway play, opera, night club act), and entertainment components of sports programs (e.g. halftime show) are eligible as appropriate in Variety Special (Live) or Variety Special (Pre-recorded).

A minimum of six episodes must air within the current eligibility year to qualify as a variety series.

Variety Series Producers:

An eligible series producer must have worked and have an eligible screen credit for at least 50% of the eligible series episodes.

The principal host for variety talk series and the principal host/performer for variety specials (live or pre-recorded) are eligible to be entered with the program categories. Secondary performers are not eligible.

**Category 88 OUTSTANDING VARIETY TALK SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries are limited to a maximum of seven entrants.

**Category 89 OUTSTANDING VARIETY SKETCH SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of seven entrants.

**Category 90 OUTSTANDING VARIETY SPECIAL (LIVE)**

For a variety special broadcast live (production elements must be predominately live)  
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries are limited to a maximum of five entrants.

**Category 91 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)**

For a variety special pre-recorded for broadcast

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer is also eligible

Entries are limited to a maximum of five entrants.

**Category 92 OUTSTANDING SHORT FORM COMEDY OR DRAMA SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of six entrants.

This category 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. Content must be original.

Short form series in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision.

Please note: for web-based programs, the content must be original and reflect comedy and drama series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

**Category 93 OUTSTANDING SHORT FORM VARIETY SERIES**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of six entrants.

This category 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. Content must be original.

Variety series are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and honors, without a storyline, dramatic arc or characters to connect the pieces.

Please note: for web-based programs, the content must be original and reflect variety series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

**Category 94 OUTSTANDING SHORT FORM NONFICTION OR REALITY SERIES**

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer

Entries are limited to a maximum of six entrants.



This category 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. Content must be original.

Web-based programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition categories if and as available.

PLEASE NOTE: In order to verify entries in categories 92, 93 and 94, all entries will be reviewed and approved as appropriate for these categories by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences; any entry which is not mutually approved by the Award Committees may not be entered in these categories. The decision of the Awards Committees is binding on the entrant.

Video requirement: Entries for categories 92, 93 and 94 must upload a video file of one episode at the time of entry.

DEADLINE: The final deadline for files to be uploaded is **June 5**

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones  
File name: show name

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include the show name.

Nomination video requirement: A digital upload of six episodes will be requested at the point of nomination.

#### **Area 95 OUTSTANDING CHILDREN'S PROGRAM**

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries are limited to a maximum of six entrants.

A minimum of six episodes must air within the current eligibility year to qualify as a series.

SERIES PRODUCERS: An eligible producer must have worked and have an eligible screen credit for at least 50% of the eligible series episodes.

For an entertainment series or special or a nonfiction series or special designed primarily for children (ages 2-16) in any format (live action, animation, puppetry). The program's target audience is children; however, this does not preclude family viewing.

PLEASE NOTE: Scripted movies and reality programming are eligible in the television movie category or an appropriate reality category.

**Log line:** Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Children's Program category is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least two-thirds approval receives an Emmy.

If none of the nominations receives two-thirds approval, the nomination with the highest approval receives the Emmy.

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination.

## **DOCUMENTARY/NONFICTION PROGRAM AWARDS**

Emmy eligibility will be determined by BOTH title and job function. *Both criteria must be met for the entrant to be Emmy eligible.*

**Title:** To qualify for Emmy eligibility in this category, the entrant must have one of the following specific on-screen credit: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer

Note: Producer and Produced by credited individuals must be listed on the submission prior to credited Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer

**Function:** To qualify for Emmy eligibility, the entrant must have creative jurisdiction over the entire program. If the series is an anthology of programs from various producers, the entrant *must* have creative jurisdiction specific to the sample program submitted.

**The following job functions ARE NOT deemed eligible:**

- Producing only a specific part of the program – such as following an individual or team in the larger story; producing special elements such as challenges; producing video packages that are rolled into the program; producing segment(s) or piece(s) of the overall story without having a significant role in shaping the entire program
- Creating the program concept with no direct involvement in producing the program
- Anyone researching or developing a program, but who does not actually produce it
- Facilitating access to a story; securing the rights; providing resources or expertise
- Coordinating production logistics or elements of the program
- Handling budgetary and financial aspects of the program
- Anyone functioning as a director, writer, editor, cinematographer or in any other craft related role, in which the individual's responsibilities are limited to that craft and not of serving as a producer on the overall program
- Story producers; post production producers
- Executives and producers who are not involved with creatively shaping the overall program, including those who are funding the program but who are not creatively involved in making the program

PLEASE NOTE: Voting in both the first and final rounds of judging for the documentary/nonfiction special and series categories will be determined solely by the votes of the Documentary peer group.

**Area 96 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL**

Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, and whose functions support those credits

Entries are limited to a maximum of seven entrants. Petitions will not be accepted (unless there is a verifiable credit error).

Documentary or nonfiction: in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; programs with a unified story and overall show arc; programs which are substantively told with documentary elements or produced nonfiction content. Fact-based dramatic movies are not eligible. Please note: Programs produced by a network news department are ineligible.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animation, if such recreations are fact-based and used for illustration purposes.
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements.

Documentary/Nonfiction Specials area excludes all Reality and Competition programs.

**Log line:** Please provide a logline of 50 words or less. Please no sales pitches.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

Nomination requirement: A digital upload of the program will be requested at the point of nomination.

#### **Area 97 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES**

Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. Petitions will not be accepted (unless there is a verifiable credit error).

Documentary series and limited series, including anthology documentary series; in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; series with a unified story and overall show arc; series which are substantively told with documentary elements or produced nonfiction content. Please note: Series produced by a network news department are ineligible.

A minimum of three episodes must air within the current eligibility year to qualify as a series.

The following devices may be considered acceptable in the documentary/nonfiction category, with the caveat that programs using such devices are subject to review at the discretion of the Peer Group Executive Committee:

- Recreations, including the use of performers or animation, if such recreations are fact-based and used for illustration purposes.
- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements.

Documentary or Nonfiction Series area excludes all Reality and Competition programs.

A series with a continuing cast of characters, excluding experts or hosts, is considered a docu-soap and must enter the Reality categories. If the series is the result of an ongoing documentary process, and not the product of reality elements, the program may submit a waiver to be reviewed by the peer group executive committee.

**Log line:** Producers must provide a log line of 50 words or less that describes the overall series.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives

90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

Nomination requirement: A digital upload of the episode chosen to represent the series will be requested at the point of nomination.

**Area 98 OUTSTANDING HOSTED NONFICTION SERIES OR SPECIAL**

Emmy(s) to entrants whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer, Host on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. Petitions will not be accepted (unless there is a verifiable credit error).

For a series or a special

A minimum of three episodes must air within the current eligibility year to qualify as a series.

**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.**

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

**Juried 99 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING**

This award is not meant to duplicate the recognition given documentary/nonfiction programming in the other categories and areas of the competition; rather, its purpose is to both honor and encourage exceptional achievement in one or more of the traditional components of the filmmakers' art:

1. Profound social impact
2. Significant innovation of form
3. Remarkable mastery of filmmaking technique

Judging criteria will include: filmmaker's expressed vision, compelling power of storytelling, artistry or innovation of craft, and the capacity to inform, transport, impact, enlighten, and create a moving and indelible work that elevates the art of documentary filmmaking.

**Entry procedures:** All applicants for candidacy in this juried award will be required to submit a written statement that expresses the program's qualifications as a Documentary Film with Exceptional Merit.

Both feature-length programs and shorts may be eligible, dependent upon acceptance as a candidate. Acceptance as a candidate by the jury makes the program ineligible to compete in any other documentary/nonfiction special or series program area. (Programs not accepted for candidacy will be notified prior to the online posting of ballots in early June and may opt to enter in a documentary/nonfiction category or area.) Series are not allowed to submit to the Exceptional Merit award unless the docuseries is a single program in terms of its story even if it was presented as several broadcasts. Any docuseries that requests entry into the Exceptional Merit award must be done by petition, with information that verifies it is a single program but was presented across multiple broadcast dates. Episodes of a series accepted as a candidate may not compete as part of its originating series and will not be designated as a

series episode. Programs must have aired during the eligibility year (June 1, 2019 – May 31, 2020).

The jury will review the submissions and select up to five nominations. There may be one or no winner.

Emmys to a maximum of four producers Petitions will not be accepted (unless there is a verifiable credit error).

Eligibility will be established at the time a program is accepted as a candidate.

Special rules for documentaries submitted into Exceptional Merit in Documentary Filmmaking that would exceed the Television Academy's rules for theatrical release prior to broadcast:

- The program would have been financed by a company that produces programs primarily for television exhibition.
- The television company would have been creatively involved in the film.
- There was an initial intent/commitment to air the program on television following the Television Academy's rules for national distribution.

Please note:

-- Documentaries that exceed (70) days of theatrical release and do not meet ALL of the criteria outlined above would not be eligible for the Emmy competition.

-- Documentaries that exceed (70) days of theatrical release must enter the Exceptional Merit in Documentary Filmmaking category; they are not eligible in the Documentary and Nonfiction Special or Hosted Nonfiction Series or Special categories.

-- Documentaries that qualify for Exceptional Merit are allowed to enter all craft categories.

-- Documentaries that do not qualify for Exceptional Merit under these rules would not be allowed eligibility into any other program or individual achievement category.

-- The television broadcast/posting of the documentary must occur within one year from its initial public exhibition, regardless if this is or is not a general release. Film festival screenings do not count as theatrical screenings.

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

## REALITY PROGRAMS

### **Category 100** OUTSTANDING STRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes  
Entries are limited to a maximum of 12 entrants.

For a series (minimum of six episodes) or a special.

**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 Special categories.**

**Programs that are personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative are not eligible to enter this category and must enter the Outstanding Hosted Nonfiction Series or Special category.**

**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.**

**Log line:** Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

### **Category 101** OUTSTANDING UNSTRUCTURED REALITY PROGRAM

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes  
Entries are limited to a maximum of 12 entrants.

For a series (minimum of six episodes) or a special.

**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 Special categories.**

**Programs that are personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative are not eligible to enter this category and must enter the Outstanding Hosted Nonfiction Series or Special category.**

**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.**

**Log line:** Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

**Category 102 OUTSTANDING COMPETITION PROGRAM**

Emmy(s) to producers whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits on at least 50% of the eligible series episodes

Entries are limited to a maximum of 16 entrants.

For a series (minimum of six episodes) or a special.

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

**Log line:** Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

<b>SOUND EDITING AWARDS</b>
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Nominations are determined by 1) the votes of the full sound editing peer group (top ten vote-getters) and 2) screening panels made up of the sound editing peer group executive committee (whose votes pare the top ten to the top five vote-getters, i.e., the five nominees).

An individual or the identical team may enter multiple achievements in a sound editing category if the achievements are for different programs.

**Please note:** If a sound editor is additionally credited as the Production or Re-Recording mixer on the program being submitted, they must submit a petition detailing their contribution as both sound editor and sound mixer (with credits for both) to be reviewed by the sound and sound editing peer group executive committees who will determine eligibility.

**Eligibility for sound editing series (half-hour and hour) entrants is limited to:**

Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, **Foley** and Sound Effects Editors, maximum of 4)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

**Eligibility for sound editing limited series or movie entrants is limited to:**

Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, **Foley** and Sound Effects Editors, maximum of 10)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

Eligibility for comedy or drama series or limited series entries is limited to one episode or part per series per sound house or studio.

The entry must include the complete sound editing team. Entries received with incomplete teams will be returned to the entrant for completion.

**Category 103 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)**

For a single episode of a comedy or drama series

**Category 104 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION**

For a single episode of a comedy, drama or animation series

**Category 105 OUTSTANDING SOUND EDITING FOR A LIMITED SERIES, MOVIE OR SPECIAL**

For a single part of a limited series, a movie or a special

**VIDEO FILE INSTRUCTIONS AND REQUIREMENTS FOR CATEGORIES 103, 104 AND 105:**

All entrants must upload a video file.

Categories 103 & 104 - Video of the series episode being submitted.

Category 105 - Video consisting of two unedited 20-minute sections or one unedited 40-minute section of the movie, limited series part or special being submitted.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

Audio: AAC, stereo, 192-320kbps, 44-48 kHz

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.



**Category 106 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

At the point of entry, each entrant in category 106 must submit in writing the following:

1. Job title
2. Detailed job description
3. Details of significant sound editing contribution to the episode/special submitted
4. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed.

NOMINATION REQUIREMENTS FOR CATEGORIES 103, 104, 105, 106: A 5.1 video file will be requested at the point of nomination (**July 28**).

<b>SOUND MIXING AWARDS</b>
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Emmy(s) to a maximum of four mixers. Production and Re-Recording mixers are all eligible. Entrants may appear on multiple entries if the team members change from entry to entry.

An individual or the identical team may enter multiple achievements in a sound mixing category if the achievements are for different programs.

a.) Re-Recording mixers are the primary mixers who contributed substantially to the final mix with control and responsibility for recording the final stems/print master.

b.) Re-Recording and Production mixers on-screen credit must reflect their primary function as a re-recording or production mixer.

Production or Re-Recording mixers may submit a petition for special consideration for the following:

1. If more than four Production or Re-Recording mixers make a significant contribution to the submission.
2. If a mixer other than a Production or Re-Recording mixer makes a significant contribution as one of the four-member team. Other eligible mixers might include Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.

**Please note:** If a Production or Re-Recording mixer is additionally credited as the sound editor on the program being submitted, they must submit a petition detailing their contribution as both sound mixer and sound editor (with credits for both) to be reviewed by the sound and sound editing peer group executive committees who will determine eligibility.

Entrants in all sound mixing categories that require special consideration and review by the Sound Peer Group Executive Committee must, at the time of submission, submit a concise written petition (100 words or less per entrant) detailing the following information for each additional entrant:

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted
4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

Entrants requesting special consideration need to have their required petition submitted at the time of entry.

Please note: A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. At the point of nominations, the Sound Peer

Group Executive Committee will ONLY consider omissions of production mixers and post-production mixers.

NOMINATION REQUIREMENTS FOR CATEGORIES 107, 108, 109, 110, 111:  
A 5.1 video file will be requested at the point of nomination (**July 28**).

**Category 107** OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

**Category 108** OUTSTANDING SOUND MIXING FOR A LIMITED SERIES OR MOVIE

For a single part of a limited series or for a movie

**Area 109** OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a comedy or drama series

**Entries in Area 109 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, provided that there is a minimum of three entries for a given track.**

**Area 110** OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL

For a single episode of a live or recorded variety series or special, including animated specials

Entries in Area 110 will be recognized in two genres: variety series and variety specials. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

**Area 111** 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

Entries in Area 111 will be recognized in two genres: documentary/nonfiction programs and reality programs. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided that there is a minimum of three entries for a given track.**

Reality Program Entries:

An Emmy is an individual achievement award for up to four sound mixers, which must include the primary re-recording mixer(s) and lead production mixer. If there are less than four sound mixers listed on a submission, a primary re-recording or lead production mixer may petition the Sound PGEC to fill available slot(s) up to a maximum of the four allowed.

- a.) to include additional mixer(s)
- b.) to include a Team Emmy for the remaining production mixers\*

\*Team Emmy is for achievement by a group of production sound mixers who additionally contribute to the submitted episode.

A petition for additional mixers, or a team, must be requested at the time of entry. Names and job descriptions of any team members must be included in the petition. Team members will be able to purchase a plaque to honor their contribution.

PLEASE NOTE: Categories 109, 110 and 111 are Area Awards. An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

## SPECIAL VISUAL EFFECTS AWARDS

The Special Visual Effects Emmys are awarded to recognize outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects.

### **Category 112 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 episode 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.

### **Category 113 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SUPPORTING ROLE**

This award is to honor the overall achievement of the special visual effects in a comedy, drama or limited series episode 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 **June 5**.

**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.

<b>STUNT COORDINATION</b>
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Voting in both categories shall be determined in a three-step process:

--First, all entries will be viewed in their entirety by the Stunt Coordination Peer Group Executive Committee.

--Second, based on a weighted score of all the entries by the PGEC, up to the top ten scoring entries in Comedy Series or Variety Program and up to the top fifteen in Drama Series,

Limited Series or Movie will then be presented to the Stunt Coordination peer group via online viewing to determine the nominations.

--Finally, winners will be determined by the members of the Stunt Coordination and Director Peer Groups via at home online viewing of the nominated entries.

PLEASE NOTE: All petitions to submit as a dual stunt coordinator entry must be verified by contract, credit, exhibit G and a letter from the show's producer. Verification must confirm that both stunt coordinators worked in tandem as dual department heads in all phases of concept, creation and execution.

Stunt Coordinators who alternate episodes, "leapfrog," as department heads, must submit individually under body of work.

Covering episode stunt coordinators do not meet department head stunt coordinator eligibility.

PLEASE NOTE: Stunt Coordinators are required to submit a reel, not to exceed 3 minutes in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2019 – May 31, 2020) for the series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. Please note: The content of the reel MUST NOT include the prelude to the program/episode (teaser).

A stunt coordinator may enter multiple achievements if the achievements are for different programs.

**Category 114 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM**

Emmy to credited stunt coordinator, supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year in a comedy series or variety program that meets the program eligibility requirements for Comedy Series, Variety Talk Series, Variety Sketch Series or Variety Specials. (Excludes documentary, nonfiction and reality programming).

**Category 115 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, LIMITED SERIES OR MOVIE**

Emmy to credited stunt coordinator, supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year in a drama series, limited series, movie or a dramatic special, that meets the program eligibility requirements for Drama Series, Limited Series or Television Movie. (Excludes documentary, nonfiction and reality programming).

Limited Series:

If the stunt coordinator is credited on all limited series parts, you may submit from all sequences of the limited series as long as the above guidelines are followed.

**ADDITIONAL ENTRY INSTRUCTIONS AND RULES FOR STUNT COORDINATORS:**

- Reels may not exceed 3 minutes.
- Individuals and production companies can submit on behalf of a stunt coordinator.
- Credited stunt coordinator has final say on submission and edit.
- The submission may contain a stunt(s) and/or stunt sequence(s).
- You may omit non-essential material or stunt(s) and/or sequences(s).

- You may NOT add any non-original as aired material.
- No internal editing or enhancements may be made to the submission, i.e. sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries.
- For questions or clarification please contact your stunt peer group governors or the awards department.

**UPLOAD INSTRUCTIONS:** All entrants must upload a video file.

**DEADLINE:** The final deadline for files to be uploaded is **June 5**.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive  
Codec: H.264  
Bit Rate: 6-8 MB  
Audio: AAC, stereo, 192-320kbps, 44-48 kHz  
The file must be under 4GB  
MP4 format is preferred  
No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder with files within it. Each entry must be individually uploaded. Most importantly - QC your work and your file. File name must include show name.

<p style="text-align: center;"><b>TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS</b></p>
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Emmy(s) to technical director, electronic camera operators, senior video control

Eligible entries must be multiple electronic camera achievements utilizing any electronic camera format. Entries must include electronic camera operators, but may not necessarily include a technical director and/or senior video control, if these functions were not represented in the production of the entry.

Any member of the technical team may submit an entry, but the entrant must submit the complete team.

Any multiple electronic camera program entering the competition that has a director of photography, cinematographer, lighting director, or lighting designer in the credits, and meeting the previously stated requirements, is eligible.

**In cases where cameras (e.g., Descender Cam, JITA Cam, Spider Cam and Drones) are designed to be operated by more than one individual, more than one operator will have Emmy eligibility.**

**Eligibility for camera operators:**

- **Entrants shooting both live studio and live remote segments are eligible.**
- **Team entrants who shot "performance based" rolled-in, pre-recorded packages done exclusively for the submitted series episode or special and not previously aired may be eligible if they constitute a substantial contribution to the entry and do not exceed the category cap.**
- **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.**

PLEASE ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS

**Area 116 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES**

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

Entries are limited to a maximum of 11 entrants.

Entries in this category will be recognized in two genres: Half-hour shows and one-hour (or more) shows. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, **provided there is a minimum of three entries for a given genre.**

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives an Emmy. There is a possibility of one or more than one Emmy awarded.

**Category 117 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SPECIAL**

For a special

Entries are limited to a maximum of 20 entrants.

<b>WRITING AWARDS</b>
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Emmy(s) to writer(s) whose on-screen credit is writer, written by, teleplay by or story by

An individual or the same team may enter multiple achievements in a writing category if the achievements are for different programs. Percentage rules still apply (see below), however, those submitting for a comedy or drama series category may choose to put their credit percentages toward one entry, per series, per category.

Entry rules pertaining to team size restrictions are applicable in comedy and drama series. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program.

Some possible combinations:

Sole writing credit = 100% for sole writer;

2-person shared writing credit =  $100\%/2 = 50\%$  for each writer;

Teleplay credit for 1 writer and story credit for 1 writer = 60% for teleplay writer and 40% for story writer;

2-person shared writing credit for a teleplay and 2-person shared story credit =  $60\%/2 = 30\%$  for each teleplay writer and  $40\%/2 = 20\%$  for each story writer.

Entrants can put their credit percentages toward only one entry, per series, per category.



ANIMATION WRITERS IN CATEGORY 3: Eligible, credited animation writers who opt out of the program's team entry and/or is not one of the credited writers on the program's submitted episode, may elect to enter in this category. Please note that a writer may not have dual eligibility in both animation and writing categories for the same episode or special. However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams must remain a team and may not split their entry. *Please see the Rules Book under Animation Awards for more complete information.*

**SCRIPTS REQUIRED AT THE POINT OF NOMINATION (July 28):** For writing categories 118 (comedy series), 119 (drama series) and 120 (limited series/movies), the writer's choice of the best version (not necessarily the final version) of the script (PDF) will be needed by July 23 if the achievement is announced as a nominee on **July 28**. The PDF will be made available to the voters. Specific information will be sent at the point of nomination.

**Category 118 OUTSTANDING WRITING FOR A COMEDY SERIES**

For a single episode of a comedy series

**Category 119 OUTSTANDING WRITING FOR A DRAMA SERIES**

For a single episode of a drama series

**Category 120 OUTSTANDING WRITING FOR A LIMITED SERIES, MOVIE OR DRAMATIC SPECIAL**

Eligibility clarification:

- For a complete limited series (if credited with writing all parts), or for a single part of a limited series (if credited with writing one or more but not all parts), or for a movie, whether the writing is an original teleplay or an adaptation or a dramatic special
- For one writer or team credited with all limited series parts: eligibility is for complete limited series.
- For one writer (or team) credited with one limited series part: eligibility is for the one limited series part.
- For one writer (or team) credited with more than one but not all limited series parts: eligibility is for one limited series part (entrant(s) must choose).
- For the writer (or team) of a made for television movie.
- For the writer (or team) of a dramatic special.

**Category 121 OUTSTANDING WRITING FOR A VARIETY SERIES**

For a single episode of a variety series

NOTE: Entry is limited to a single entry per variety series, with the episode chosen by the head writer in consultation with the eligible team writers (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel).

**Category 122 OUTSTANDING WRITING FOR A VARIETY SPECIAL**

For a variety special

<b>NONFICTION WRITING AWARD</b>
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**Category 123 OUTSTANDING WRITING FOR A NONFICTION PROGRAM**

For a single episode of a nonfiction series or a special

Emmy(s) to writer(s) whose on-screen credit is writer or written by (Eligibility is limited to the narrative writer. Story outlines are not eligible.)

Entries are limited to a maximum of three entrants.

Please note: Petitions will be accepted and reviewed for special circumstances. Petitions for “teleplay” and “story by” credits must identify the source material from which the credits are derived.

Eligibility for this individual achievement category is limited to hosted nonfiction, documentary/nonfiction, reality and competition programming.

## **ADDITIONAL JURIED AWARDS:**

### **THE GOVERNORS AWARD**

Entries are made by the Board of Governors, the Governors Awards nominating committee or individuals, who may suggest recipients in a letter to the Television Academy Chairperson.

During each year, the Board of Governors of the Television Academy shall, at the Annual Emmy Awards Presentation during each year, grant one (1) award (the Governors Award) to an individual, company, organization or project for outstanding achievement in the arts and sciences or management of television which is either of an accumulative nature or so extraordinary and universal in nature as to go beyond the scope of the Emmy Awards presented in the categories and areas of achievement.

### **SYD CASSYD FOUNDERS AWARD**

The Syd Cassyd Founders award was established to honor not only Mr. Cassyd as founder of the Academy of Television Arts & Sciences, but also the award is intended to honor those Television Academy members who have made a significant positive impact on the Television Academy through their efforts and service over many years of involvement.

Members of the Executive Committee nominate and choose the recipient, with a final approval from the Board. The Executive Committee’s decision must be unanimous. If no candidate gets unanimous approval, there is no award that year. The Television Academy Chairperson of the board is not eligible for the award while in office.

### **BOB HOPE HUMANITARIAN AWARD**

The Bob Hope Humanitarian award was established to honor a member of the telecommunications industry whose philanthropic efforts exemplify Bob Hope’s own decades-long altruism and positive impact on society. The award is given by the Television Academy and the Bob and Dolores Hope Charitable Foundation.

### **OUTSTANDING ACHIEVEMENT IN ENGINEERING DEVELOPMENT**

A jury of television engineers considers all engineering developments which have proven their efficacy during the awards year and determines which, if any, merit an Emmy statuette. The entry deadline is June 5, 2020, and entry forms are available at [emmys.com/downloads](http://emmys.com/downloads).

Engineering awards may also include: Charles F. Jenkins Lifetime Technical Achievement Award and Philo T. Farnsworth Corporate Achievement Award.

### **THE TELEVISION ACADEMY HONORS**

The Television Academy created The Television Academy Honors to recognize “Television with a Conscience,” achievements in programming that explore issues of concern to our society in a compelling, emotional and insightful way. Programming and programmers who enlighten

and educate, create awareness and motivate positive change on important social and health issues will be honored.

The Television Academy Honors is separate and distinct from Emmy's recognition of television excellence. Entry forms and instructions will be available in December 2020.

## APPENDIX I

### PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES

(Excludes Documentary or Nonfiction Programming)

A priority of the Television Academy is preserving the value of the Emmy Award and ensuring that those who are most deserving and actively involved are the ones honored with nomination.

Toward that end, the Television Academy has implemented a process by which eligibility is established, and determines and verifies the factors of credit and function. The Television Academy's goal is to be as inclusive as possible, while maintaining the diligence that is necessary to preserve the integrity of the Emmy Award.

#### ELIGIBILITY

Producer eligibility is determined by a combination of credit and function:

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.
2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.
3. **Consulting Producers (Comedy and Drama Series categories)** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a Comedy or Drama Series originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

In order to ensure a comprehensive and objective review of the "Consulting Producer" credit exception request, the Television Academy will seek eligibility recommendations from the Producers Guild of America (PGA). The Guild requires that all producers credited with eligible titles submit an "Eligibility Form," which confirms their voluntary participation in the determination process. Because the Emmy is granted only by the Television Academy, final eligibility determinations remain at the sole discretion of the Television Academy.

The following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e. studio executives, network executives, etc.)
- Professional Representatives (unless they qualify under Function #2 above)
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

4. **Producing Team Size Caps** – The maximum size of the eligible show producing team is based on the average team size of eligible producers in the category over a prior five-year period. Vetted producers are then sequenced by function. Any exception to these limits would be based on the determination that all the members of the proposed team meet the highest level of the function criteria.

**APPENDIX II**

**Note:** All national active peer groups vote in all program categories (excluding animated programs, **children’s programs** and documentary/nonfiction programs).

<b>PEER GROUP</b>	<b>ADDITIONAL BALLOT(S)</b>
Animation	Animated Programs <b>Children’s Programs</b>
Art Directors/Set Decorators	Art Direction
Casting Directors	Casting Host of Reality or Competition Program Performer
Children's Programming	<b>Children’s Programs</b> Animated Programs
Choreographers <i>(No ballots for choreography entries. Nominations are determined by screening panels.)</i>	Program
Cinematographers	Cinematography
Commercials	Commercial
Costume Design and Supervision	Costume
Daytime Programming	Host of Reality or Competition Program
Directors	Directing Nonfiction Directing Casting
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
Documentary	Documentary/Nonfiction Program ballot Nonfiction individual achievements
Interactive Media	Interactive Animated Programs
Lighting, Camera & Technical Arts	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video Lighting
- Engineering	Program only
- Technical Directors	TD/Cam/Video Lighting
- Video Control	TD/Cam/Video Lighting
- Technical Operators	Program only
- <b>Science and Technology</b>	Program only
Makeup Artists/Hairstylists	Makeup/Hairstyling

PRIMETIME RULES AND PROCEDURES

Motion & Title Design	Main Title Design Animated Programs
Music	Music
Performers	Performer
Picture Editors	Picture Editing
- Associate Producers/Post Supervisors	Nonfiction/Reality Picture Editing
- Colorists	Program only
- <b>Visual Effects Editors</b>	<b>Program only</b>
Producers	Casting Host of Reality or Competition Program
Production Executives	Host of Reality or Competition Program
Professional Representatives	Host of Reality or Competition Program
Public Relations	Program only
Reality	Nonfiction/Reality Individual Achievement Host of Reality or Competition Program
Sound Editors	Sound Editing Nonfiction or Reality Sound Editing
Sound Mixing	Sound Mixing Nonfiction or Reality Sound Mixing
Special Visual Effects	Special Visual Effects
Stunts	Stunt Coordination
Television Executives	Host of Reality or Competition Program
Writers	Writing