

The Television Academy logo, consisting of the words "Television Academy" in a white, sans-serif font, with a vertical line to the right of the text.

Television
Academy

A large, golden Emmy statuette is the central focus of the cover. It is set against a background of a shimmering, gold-sequined curtain that hangs in vertical folds. The lighting is dramatic, highlighting the metallic sheen of the statuette and the texture of the sequins. The statuette is positioned in the upper right quadrant of the image, with its base and lower body extending towards the bottom left.

78th EMMY® AWARDS

RULES & PROCEDURES
2025-2026

78th EMMY[®] AWARDS



2025 - 2026 RULES AND PROCEDURES

Updated 04.07.26

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INTRODUCTION

These are the official rules and procedures for the Emmy Awards.

These rules have been reviewed for the 2025-2026 awards competition and as specifically noted in the text (**in bold**), revised by the Television Academy Board of Governors. Any further updates to the rules will be noted in red type.

The Emmy Awards Committee, on behalf of the Board of Governors, is the final arbiter of any, and all Emmy Awards eligibility matters, including any matters not explicitly addressed in the rules.

Category placement will not be finalized until 72 hours prior to the posting of the nominating ballots. Entry in a category or posting a For Your Consideration video assigned to a category does not assure placement in that category. For questions about category placement, contact the awards department at emmyawards@televisionacademy.com.

The Television Academy reserves the right to inquire about the use of AI in submissions. The core of our recognition remains centered on human storytelling, regardless of the tools used to bring it to life.

Code of Conduct: All entrants in the Emmy competition are subject to the Television Academy’s Code of Conduct as posted online [here](#). Should it be determined that an entrant has violated the Code of Conduct, the entrant may be disqualified, subject to the discretion of the Television Academy Conduct Review Committee. Disqualification can happen at any stage of the competition.

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EMMY AWARDS CALENDAR

June 1, 2025 - May 31, 2026

Eligibility period

February 19

Open for submissions

April 7

Deadline to apply for membership to guarantee voting eligibility for both rounds of the 78th Emmy competition and to secure member entry fee discount. Application(s) must be completed and **paid** for by this date.

April 7

Deadline for current voting members to apply for hyphenate voting status

May 6

Deadline for lapsed members to apply to reinstate their membership to guarantee voting eligibility for both rounds of the 78th Emmy competition and secure member entry fee discount. Application(s) must be completed and **paid** for by this date.

May 7

Entry deadline for programs that identify as Primetime programming by virtue of genre and were originally presented on a national platform June 1, 2025 - May 31, 2026

May 7

Upload deadline for all entry materials

June 11

Nominations-round voting begins

June 22, 10:00 PM

Nominations-round voting ends

June 26 – July 7

Voting begins for peer group specific top ten round panels

July 8

Nominations announced

July 15

Nominations announced for peer group specific top ten round panels

July 22

Deadline for errors and omissions to the nominations

Week of August 10

Final-round videos available for viewing

August 17

Final-round voting begins

August 26, 10:00 PM

Final-round voting ends

Saturday, September 5 and Sunday, September 6

Creative Arts Awards and Governors Gala

Monday, September 14

NBC Telecast and Governors Gala

ENTRY PROCEDURES

1. **Entry Deadline:** Entries will be accepted online until **May 7, 2026**. All entries (including all submission materials), whether the program has already aired or will air/post by May 31, **MUST** be entered by **May 7**.
2. In most categories, entries may be modified by the entrant (by contacting the awards staff) until 5:00 PM on May 31, 2026.
3. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline has passed should contact emmyawards@televisionacademy.com.
4. 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.
5. 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. 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.
6. 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 Awards Committee.
7. 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 do not wish to be included.
8. 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.
9. Eligibility is based on screen credit. Producers may not alter an individual's screen credit 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. Peer group executive committees may recommend additional documentation to verify an individual's credit when onscreen credits are not available.
10. 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/submitter. 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 the posting of the nomination ballots, 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.
15. For categories that allow petitions, the petition must be authored by the entrant who is petitioning for eligibility. A single petition can be submitted per individual and appeals may not be accepted if a Peer Group Executive Committee (PGEC) has denied a petition.

ENTRY FEES

Entry fees are based on the number of individuals submitted.

1. Individual achievement entries have a processing charge of **\$125** per submission. In addition to the **\$125** 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 **\$125** + \$200 entry fee (for a total of \$325 for the entry).
2. Program entries have a processing charge of **\$225** per submission. In addition to the **\$225** 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 or anthology series, documentary, etc.) that has four producers, the processing fee is **\$225** + \$400 entry fee (for a total of \$625 for the entry).

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

Entry fees must be paid by **May 31, 2026**. Entry fees, including the processing fee, will not be refunded for incorrect submissions.

MEMBER FEES

- 1a. Television Academy 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 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. If you do not have your membership number, log into your account at 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 **April 7** (application submitted and paid), their portion of the processing fee and their entry fee will be waived if their member number is added to their entry by **May 7**, and prior to payment being made.

CRITERIA FOR ELIGIBILITY

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) that identify as Primetime programming by virtue of genre, and were originally presented during the current eligibility year (i) by broadcast to at least 50% of the total potential United States 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 available to at least 50% or more of U.S. households. 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 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 must appeal to move it to another category or Emmy competition (Daytime, Children's & Family, International, News & Documentary, and Sports) in any subsequent year, with the approval of the Industry Panel.

4. A program (along with its individual achievements) entering in this year's competition cannot have been submitted into any other national Emmy competition (Daytime, Children's & Family, News & Documentary, Sports or International).

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

6. 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. Any production produced in the U.S. in a language other than English, is eligible in the Emmy competition. For productions produced 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 Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both.

7. 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 the program cannot be re-introduced into eligibility in the current awards year, even though it may have been modified with new footage, soundtrack, musical score, etc.

8a. Television programs that are offered for "domestic 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 (i.e., 7 theaters for 10 days equal 70 days). A program with a prior theatrical release loses eligibility if it does not air within a year of its initial public exhibition, regardless of if this is or is not a general release. Film festival screenings do not count as theatrical screenings.

8b. Any non-documentary film placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

8c. Any program that has been nominated for an Oscar® in any category, is not eligible to enter the Emmy Awards competition.

8d. Single-day mass releases, e.g., more than 70 theaters on one date, disqualify a program for subsequent Emmy eligibility, unless it meets the requirements for Exceptional Merit in Documentary Filmmaking.

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

10. Emmy broadcasts (including its individual achievements) are ineligible.

11a. An ongoing series or intended series (excluding documentary/nonfiction) that is cancelled or discontinued and/or 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. 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 a reality programming, and special visual effects for a season.

11b. 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 may categorize it as a movie and a limited or anthology series respectively).

11c. Series and Limited/Anthology Series eligibility:

Series

- The required number of episodes from a series must premiere nationally by May 31 to be eligible in the current Emmy competition. (Six episodes are required for series in animation, comedy, drama, variety, short form, and reality categories. Three episodes are required for documentary series and hosted nonfiction series.)
- If a series premieres within the current Emmy eligibility year but doesn't have the required number of nationally premiered episodes to qualify for its category, the series, along with the individual achievements, would gain eligibility in the subsequent Emmy competition.
- If a series qualifies in the current eligibility year, but the series has additional episodes from its current season premiering after May 31, those episodes will gain Emmy eligibility with the series' subsequent season.
- If the series doesn't return in the subsequent Emmy competition, those episodes would be eligible as single "orphaned" episodes in certain individual achievement categories. Submission for a body of work (including series and acting categories) would not be eligible under the “orphaned” episodes rule.

Limited/Anthology Series

- All episodes/parts of a limited/anthology series must premiere nationally by May 31 to be eligible in the current Emmy competition.
- If all episodes/parts do not premiere nationally within the current eligibility year, the complete limited series, along with the individual achievements, would gain eligibility in the subsequent Emmy competition.

12. 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 to be eligible. (Inclusion of material originally aired prior to June 1, 2024, is considered "historic" and does not negatively affect eligibility.)

13. A "special" episode of a series can petition to the Awards Committee to enter 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 and involves a significant and substantive format change throughout. The main title must be different from the series, and the program must be promoted as a special.

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

15. 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.

16. 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.

17. Program lengths for Series episodes:
 - Short Form series episodes have an average episode running time of two minutes to 20 minutes
 - Half-hour series episodes have an episode running time of more than 20 minutes and up to 40 minutes
 - Hour-long series have an episode running time of more than 40 minutes

NOMINATION VOTING PROCEDURES

1. Ballots will be posted on **June 11**. The deadline to vote is 10:00 PM (PT) on **June 22**.
2. All national active members are entitled to vote for outstanding program nominations. This rule does not include animated programs or documentary/nonfiction program categories.
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**. For questions e-mail the membership department at membership@televisionacademy.com.
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. Nominations will be based on the number of submissions received in each category:
 - 20 – 80 submissions = 5 nominations
 - 81 – 160 submissions = 6 nominations
 - 161 – 240 submissions = 7 nominations
 - > 240 submissions = 8 nominations
- The following exceptions will apply:
- Comedy Series and Drama Series will have eight nominations
 - Actor and Actress categories for the same genre/category designation, i.e., supporting actor comedy and supporting actress comedy, will have parity in the number of nominations (except in categories with fewer than 20 submissions).
 - Categories with fewer than 20 submissions
 - 0 – 7 submissions = submissions will be screened by the appropriate peer group(s) for nomination; any entry (up to two) that receives 70% approval will receive a nomination
 - 8 – 19 submissions = divide the number of submissions by 4 and round to the nearest whole number

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

3. 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.

4. 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.

5. 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.

6. In some categories, there are distinct types of programs ("Tracks") vying for the requisite nomination slots in a system where the number of nominations is meted out proportionately to the number of entries.

The minimum number of submissions required to include a track for nomination is 5% of the total number of submissions, provided the 5% is no less than three submissions. However, if a track receives zero votes, no nominations will emerge from that track.

In any year where the number of submissions for each track is 20 or more, the category will automatically be split into separate categories for the current year.

7. 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 if at least one team member remains.

8. Nominees will be announced live on **July 8, 2026**, with additional nominations announced for peer group specific top ten round panels on **July 15**.

9. 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 an individual added between **July 8** and **July 22**. 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 **July 22, 2026**.

10. 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.

11. Nominee tickets: Nominees who are members of the Television Academy will receive two complimentary tickets to the appropriate awards presentation and gala. Non-member nominees may purchase one guest ticket to the presentation and gala or join the Academy and receive one guest ticket at no extra charge.

FINAL-ROUND EMMY JUDGING

1. Final-round voting will take place **August 17 – August 26**.
2. Only National Active Television Academy members who were eligible to vote in the nomination round are eligible to vote in the final round.
3. Nominees are not eligible to vote in a category in which they are nominated in the final round of voting.
4. National Active members from all peer groups are eligible to vote on the program categories (except animated and documentary program categories).
5. Judging of individual achievement categories is restricted to peer judging, 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, Drama, Variety Series are required to submit any six eligible episodes for final-round judging. A two-part episode will count as two episodes.
8. 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. 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.
9. 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 and the Telecast. The Emmy will be presented to the individual(s) specifically listed with each nomination. If more than one eligible individual is credited with the winning achievement, each individual will receive an Emmy.
2. Ties in the final round of voting will be broken by referencing the tied nominations' relative voter approval in the first-round nominating ballot, e.g., if nominations A and B are tied in final round voting, and if nomination A had X-number of first-round votes and nomination B had X+1-number of first-round votes, nomination B would be the Emmy winner.
3. The Emmy may be accepted by a designee in those cases where the awardee has died or become permanently disabled.

4. 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.

CONTRIBUTION CERTIFICATES AND COMMEMORATIVES

1. **Nomination Certificates**

Nomination Certificates may be requested by all nominees. Performer nominees in any performer category titled "Actor" or "Actress" may request that their nomination certificate carry the term "Performer" in place of Actor or Actress.

2. **Contribution Certificates**

Contribution certificates may be purchased by Emmy-winners in recognition and appreciation of those individuals who materially contributed to the Emmy-winning achievement.

4. **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. (One commemorative Emmy may be ordered per company, 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 Awards Committee.

78th 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 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.

Area awards in Picture Editing and Sound Mixing: Any nomination with at least 90% approval of the judges receives an Emmy. If none of the nominations receives 90% 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.

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. In general, 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 none of the submissions receives a unanimous vote and 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 Twenty-five

If for two consecutive years the Board of Governors identifies that there are (or would have been had the category been in place) twenty-five 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 twenty-five entries in an existing category, they may, at the Board's discretion, be combined into a related category (in consultation with the applicable peer group).

ENTRY INSTRUCTIONS

Deadlines: Entries will be accepted online until May 7, 2026. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **May 7**.

Online Entry Submission: Entries must be made online by an eligible individual (or representative). All information that applies to your entry must be submitted by the entry deadline. Home addresses, phone numbers and e-mail for each nominated entrant will be required at the point of nomination. Contact information will remain confidential. It is the responsibility of the person making the entry to list all eligible entrants by the entry deadline.

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.

Deadline for Uploading Collateral Entry Materials: May 7.

Entry Fees: All entries must be submitted with the proper entry fees.

Refunds: Refunds will not be given for incorrect submissions. If a submission is withdrawn, the processing fee will not be refunded.

Non-member entrants: Individuals must join the Academy prior to April 7 (application submitted and paid) to receive the member entry fee discount and be eligible to vote in both rounds of the Emmy competition. Once their membership is approved, the member ID number needs to be added to the entry by May 7.

Member entrants: To secure the member entry fee discount, member ID numbers must be added to the entry by May 7.

Entry fees must be paid online by May 31, 2026. Processing fees and entry fees will not be refunded for incorrect submissions.

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 completed and submitted by the entry deadline. If the Awards Department does not receive a response to requests for additional information and/or materials, the submission may be considered ineligible.

After May 7 you will not be able to add new entries, upload collateral materials or make changes or edits to your submissions, so it's important that all information and materials are provided by the entry deadline. However, you will still be able to:

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

The Television Academy will not allow an entry to be submitted after the May 7 entry deadline.

ANIMATION AWARDS

Eligibility in Animation is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in the Emmy Awards. Children's animated programs, which target an audience under the age of 13 will only be eligible in the Children's & Family Emmys.

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 – see additional note under Background Design.

All artwork must be digitally submitted, at the time of entry, by uploading a single pdf file.

If possible, submitted artwork must include a digital signature of 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 you're unable to obtain signatures, include a brief written statement explaining why on the first page of your artwork pdf.

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, contact the awards department at emmyawards@televisionacademy.com.

Deadline for all artwork pdfs, videos, storyboard pdfs and credits to be uploaded: May 7.

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.

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. 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

- Upload a single pdf file of layouts, digitally signed by the artist and director or producer (if possible), along with the corresponding storyboard pages (when they are used in the designing process) – pdf must include a minimum of five layouts 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

- Upload a single pdf file of key drawings, digitally signed by the artist and director or producer (if possible) – pdf must include a minimum of five key drawings 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

- Upload a single pdf file of drawings, minimum of five, directly related to the design, build, and modeling of the set, digitally signed by the artist and director or producer (if possible). Drawings may include floor plans, orthographic views, details of set elements, etc. Within the pdf file, 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 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. and name(s)
- Upload - a word doc or pdf of the beginning and end credits

Character Layout Artists

- Upload a single pdf file of a minimum of five scenes (scenes do not need to be sequential), digitally 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.

- Upload a single pdf file of a minimum of six different character designs that are new and original specifically from one episode of the series or special, digitally 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.

- Upload a single pdf file of their artwork from one episode of the series or special, digitally 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.

- Upload a single pdf file of their artwork which can include background designs, character designs, sketches, paintings or digital print outs, digitally signed by the artist and director or producer (if possible)
- Include, on the first page of your pdf, 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. This should not be a logline or synopsis of the program. It needs to be an actual description of the entrant's work on this specific episode
- 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

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 in the negative space on each page of the pdf.

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, digitally 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 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 all artwork pdfs, videos, storyboard pdfs and credits to be uploaded: May 7.

VIDEO UPLOAD INSTRUCTIONS:

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 10GB

MP4 format is preferred

No timecodes or bars & tones

File name: Program Title-First Name-Last Name

Upload only the video and/or single pdf file requested for each sub-group. Do not upload a folder that contains multiple files. Most importantly - QC your work and your file.

Category 2 OUTSTANDING ANIMATED PROGRAM

For a single episode of a series or a special

(Including short form programming in which the episode/program runtime is between 2-20 minutes)

A minimum of six episodes must air within the current eligibility year to qualify as a series. A special is an original program, which tells a story with a beginning, middle and end, and is presented in one part.

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 choose to enter in a live-action category. If entered in a live-action program category (e.g., comedy or drama series, or short form comedy, drama or variety series), producer eligibility is based on the eligibility for that 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.

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, Timer or Voice Director. All eligibility is subject to approval by the animation peer group executive committee.

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.

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 on an animated program over 20 minutes, 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 or Anthology Series or Movie category. Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category. Writers for short form animated programs (2-20 minutes) are not eligible to submit in the writing categories.

Writing teams (two or more writers of the same episode or special) must remain a team and may not split their entry.

The nomination slots in the Animated Program category have two tracks – one for short form programs (between 2-20 minutes) and one for all other programming (over 20 minutes). The number of nominations will be proportionate according to the entries received for each track. The minimum number of submissions required to include the track is 5% of the total number of submissions, provided the 5% is no less than three submissions.

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

Individuals who work on animated programs (over 20 minutes) are also eligible in the following individual achievement categories:

Individual Achievement in Animation

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

Short Form Animated programs (between 2-20 minutes) are also eligible in the following individual achievement categories:

Individual Achievement In Animation

- Character Voice-Over
- Costumes For A Variety, Nonfiction Or Reality Program
- Title Design
- Original Music And Lyrics
- Original Main Title Theme Music
- Sound Editing For A Comedy Or Drama Series (Half-Hour) And Animation
- Sound Mixing For A Comedy Or Drama Series (Half-Hour) And Animation

ART DIRECTION AWARDS

Emmy(s) to production designer, *art director and set decorator

*If a person is given the title 'Supervising' or 'Lead' it will be assumed that their position is higher than those without and must be the listed entrant. Art Directors with equivalent contributions as the Supervising Art Director may submit a petition.

2nd unit and reshoot credits are not eligible.

The entry may be submitted by any team member and must include the whole team (production designer, set decorator, art director). 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. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions. The PGEC reserves the right to confirm or deny the eligibility of the entrant based on their contributions. The decision of the PGEC with the concurrence of the Awards Committee is definitive and final.

Petitions: All petitions need to be completed by the entrant who is petitioning for eligibility and information provided must be reviewed and verified by the signature of the production designer within the art department. A petition must be received from each person on the team holding the same position as the person being petitioned. Example: if petitioning for a second art director, both art directors must fill out a petition. Photos, drawings etc., should be submitted to support the petition. It is the responsibility of the entrant and team member with the same credit to fill out their petition correctly/fully and provide sufficient details to support their petition. Appeals may not be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced may not be considered.

In the case of multiple production designers, the PGEC will seek additional information in the form of a job description/responsibilities.

SPECIAL ENTRY INSTRUCTIONS FOR ALL SUBMISSIONS:

For all submissions a 40% set count or 40% screen time must be in new sets or locales for the design team to qualify. Up to three episodes may be submitted to reach the 40% requirement, but once you reach the 40% threshold no other episodes can be submitted.

Every submission must submit a Photographic Presentation that includes one PDF file of all new sets designed for the episode(s) being submitted. You may include sketches, constructions drawings, set dressing details, mood boards, graphics, etc. All pages should be labeled with show name, episode, set name(s) in the lower right corner of the page. **Do not list the names of the entrants. Multiple set pictures can be on one page, no more than 4 pictures per page. No more than 20 pages per PDF file **regardless of how many episodes are submitted. No title/cover page.****

Redesigned Sets: The redesign must be significant to be considered a new set and is subject to approval by the PGEC. Entries need to include a statement that details the design changes and must be supported by before and after photos and/or drawings. Sets that are simply redressed for holidays or minor visual changes *do not* qualify as new sets.

Set Breakdown: Provide a PDF of the end credits for the submitted episodes and a set list for the submitted episodes indicating which sets are newly created for the episode and which are returning sets from previous seasons. Sets with vague titles such as "Ext. Street" or "John's Car" that are counted toward set count may be reviewed for eligibility.

Team Changes: For shows submitting with different teams for the same show, the 40% rule applies for both teams for their submitted episodes.

If the eligibility of your show relies on digital content, you may be asked to supply your concept designs. Sets/visuals solely designed by the Special Visual Effects team are not eligible.

Limited series can only enter one episode, same as a first season series.

Area 3 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY PROGRAM (ONE HOUR OR MORE)

For a one hour or more scripted series, limited series, anthology series, or movie

Entries are capped at a maximum of three entrants. Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC.

Contemporary refers to any program whose settings are within the last 25 years to January 1 of the current awards eligibility year.

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

Area 4 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE)

For a one hour or more scripted series, limited series, anthology series, or movie

Entries are capped at a maximum of three entrants. Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC.

Period refers to any program whose setting is 25 years prior to January 1 of the current awards eligibility year.

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

Entries in this area will be recognized in two genres: period and fantasy. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR)

For a half-hour scripted series, limited series or anthology series

Entries are capped at a maximum of three entrants. Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC.

The Assistant Art Director who is functioning as the Art Director on a multi-camera show can be submitted for Emmy consideration, but only if that show does not have another credited Art Director.

Entries in this area 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, if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 6 and 7:

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 these together (see definitions for talk and scripted variety series).

A production may submit a maximum of six entrants. If an additional team / field team has been credited, one or more entrants from each designated title (Production Designer, Art Director, Set Decorator, Scenic Designer - NY) must be included in the submission. If a Set Decorator has a screen

credit or a deal memo from the production, they must be included in the submission. Both teams must be equally represented within the submission. No petitions to exceed the cap. No exceptions.

An additional Art Department team may be responsible for: performances, challenges, games, field work, etc.

Area 6 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY OR REALITY SERIES

For a variety, reality, reality competition or game show series

Area 7 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY SPECIAL

For a variety, event or award special

CASTING AWARDS

Emmy(s) to casting director(s) ["casting by"] and **associate casting director***

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

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.

Emmy eligibility for individuals with "Original Casting By" credit in Seasons 2 and 3: Drama/Comedy Series Casting categories will now include the casting director/team of the original series under the following criteria:

- The "Original Casting By" team must continue to receive an "Original Casting By" credit in the eligible season
- 50% of the original cast that was cast by the "Original Casting By" team remains in the series for seasons 2 and/or 3
- Once the "Original Casting By" team receives an Emmy for the series, they would no longer be eligible for that series unless they worked on the series in the current eligible season

Location Casting Eligibility: Location Casting eligibility should only be considered if at least 25% of the guest cast that appears on screen and/or at least one series regular is cast by the location casting director(s). Individual(s) must be credited as a Location Casting Director.

***Associate Casting Director eligibility: Associate Casting Director will be considered as an eligible title for scripted series categories (comedy, drama, and limited or anthology series). Associate Casting Director entrants must have had meaningful creative impact. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions.**

Scripted programs: Entries are limited to a maximum of three entrants per casting office, provided all entrants share equal on-screen credit. Petitions will be considered on a case-by-case basis.

Category 8 OUTSTANDING CASTING FOR A COMEDY SERIES

For a series body of work during the current eligibility year

Category 9 OUTSTANDING CASTING FOR A DRAMA SERIES

For a series body of work during the current eligibility year

Category 10 OUTSTANDING CASTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a complete limited or anthology series or movie

Category 11 OUTSTANDING CASTING FOR A REALITY PROGRAM

For a body of work during the current eligibility year in a structured, unstructured, competition or game show program

Entries are limited to a maximum of four entrants per casting office, provided all entrants share equal on-screen credit. Petitions will be considered on a case-by-case basis.

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.

The following titles are eligible for reality casting:

- Casting By
- Executive In Charge of Casting
- Supervising Casting Director
- Supervising Casting Producer
- Senior Casting Director
- Casting Director
- Senior Casting Producer
- Casting Producer
- Celebrity Casting By

Location Casting Eligibility: Location Casting eligibility should only be considered if at least 25% of the cast that appears on screen and/or at least one series regular is cast by the location casting director(s). Individual(s) must be credited as a Location Casting Director.

DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee, a digital upload of your achievement will be required.

Final-round videos for all casting categories: An on-screen slate will be required that lists which performers were cast in a previous season, or from a previous portrayal in any other medium (for example a spin-off from a feature film), as well as those performers who were attached to the project prior to the casting director being hired.

Requirements for the following categories:
Category 8 – Casting For A Comedy Series
Category 9 – Casting For A Drama Series
Category 11 – Casting For A Reality Program

A digital file that composites clips from up to three series episodes (entrant’s choice) with a total running time of up to thirty minutes will be requested. 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. Clearly denote which performers were cast in the current season.
- 2) A complete cast list from the current season. Again, clearly denote which cast members were cast during the current season.

Requirements for:
Category 10 – Casting For A Limited or Anthology Series or Movie

A digital file that composites up to thirty minutes (entrant’s choice) of the entered limited or anthology series (from one or more parts), movie or special will be requested. 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 or anthology 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 be contracted as a choreographer directly with the program, production company, management company, or artist.

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).

Entries 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 of prior created choreography are NOT eligible. This includes any prior existing choreography in television, concerts and tours, music videos, movies, stage productions, concept videos, convention class work/other class work existing on YouTube, Instagram, TikTok or any social media platform. As stated above the work must be original to the television program being submitted for Emmy consideration.

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.

Area 12 OUTSTANDING CHOREOGRAPHY FOR VARIETY OR REALITY PROGRAMMING

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

Area 13 OUTSTANDING CHOREOGRAPHY FOR SCRIPTED PROGRAMMING

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

All entries must upload an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

VIDEO FILE REQUIREMENTS:

For the Variety or Reality category: Entrants have the option to submit only one scene/number or may choose to submit up to 3 pieces. The entries may be culled from the same episode or different episodes if it is the original broadcast of the piece and falls within the eligibility period.

For the scripted category: Entrants have the option to submit only one scene/number or may choose to submit multiple scenes/numbers up to 10 minutes maximum can be submitted. Additionally, providing context may be helpful for the voter. For example, if applicable, a small amount of dialogue that leads in to or out of the choreography routine may help the voter's understanding of the piece.

Multiple pieces may be put in any order, with 2-5 seconds of black in between. Number(s)/scene(s) must be submitted in their entirety, no internal editing. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

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

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

MP4 format is preferred

No slates, timecodes, bars & tones

Upload only the video file. Do not upload a folder that contains multiple files. 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.

Also note the rules for technical direction and camerawork awards.

Category 14 OUTSTANDING CINEMATOGRAPHY FOR A SERIES (HALF-HOUR)

For a single episode of a comedy or drama series

Entries 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 if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Category 15 OUTSTANDING CINEMATOGRAPHY FOR A SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 16 OUTSTANDING CINEMATOGRAPHY FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

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

Eligibility for Categories 14, 15 and 16 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

VOTING: All submissions will be voted for online exclusively by members of the Cinematography peer group during the nomination round of voting to determine the top 10 vote getters in each category.

The top ten vote-getters in each category will be viewed by panels made up of volunteers from the Cinematography peer group who will vote to pare down the top ten vote-getters to the requisite number of nominees. The total number of nominees will be based on the number of submissions received in each category.

All entries must upload an image of the program's logo. Specifications: A high-resolution, Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

UPLOAD INSTRUCTIONS: A digital file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps) is required at the time of entry for Categories 14, 15, & 16: The submission must come from a single episode with original sound. Audio: Linear PCM, 24-bit little-endian signed integer, 48000 Hz. The total length must be 4 minutes for Category 14 and must be 5 minutes for Categories 15 and 16. Within the 4 or 5 minutes, a segment must be at least 1 continuous minute long or longer, with no internal editing, and in total, not exceeding the 4 or 5 minutes of the entry. Segments are not mandatory, and the entry can be 4 or 5 continuous minutes depending on the category with no internal editing whatsoever.

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 May 7.

Any entry submitted without a digital upload will be disqualified.

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

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 17 OUTSTANDING CINEMATOGRAPHY FOR A NONFICTION PROGRAM

Emmy(s) 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 of two entrants

For a single episode of a series or a special

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

Category 18 OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM

Emmy(s) to credited director of photography or cinematographer

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

Entries are limited to a maximum of five entrants

It is understood that reality programs may rely on large teams of cinematographers. This award recognizes the credited director(s) of photography responsible for crafting the overall look of the program. Cinematographers or camera operators deemed by the director(s) of photography to have made significant contributions to the show's visual style may be considered eligible.

Multiple episodes per series may be entered if the list of entrants for each episode 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 (five entrants), 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 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)

COMMERCIAL AWARD

Emmy(s) to Production Company and Advertising Agency

Category 19 OUTSTANDING COMMERCIAL

Eligibility: A commercial is eligible provided it is between 30 seconds and 3 minutes in length (180 seconds) and originally aired to a national audience during the eligibility year by broadcast mediums defined as broadcast networks, cable, **streamers and online. To be eligible, online ads must have also run outside the brand’s own websites and social channels.** Paid commercials, PSAs and promos are eligible.

There will be up to two Emmy statuettes awarded, one to the production company and one to the advertising agency as the entities responsible for creative and production of the work. If only one company handles both the production and agency responsibilities, only one award will be given.

Work that is not eligible to enter includes spec work and entries not intended for the US market.

Where there is eligibility of the production company and/or the advertising agency, one individual may make the entry on the teams' behalf. Regardless of who makes the entry, they are responsible for submitting the ad agency and/or production company and not just themselves or a partial list.

All entries must upload an image of the product/brand logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

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, **key costumer** or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer. (See special rules for Head of Workroom and Costume Illustrator.) 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. **A program that submits in one genre/category may not submit an additional episode of the same program in another genre/category, unless the design teams are completely different.**

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities. Specifically, design, development, and creation of costumes, script breakdown, budget creation, personnel hiring, day-to-day department management, etc., for each entrant. Questionnaire available at emmys.com/emmys/costume-questionnaire. All entrants on the submission must have made a significant contribution.

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 do not wish to be included.

If there is no supervisor, a letter from the person making the entry stating that fact must be uploaded during the entry process.

Each submission will consist of **at least** two (2) but no more than six (6) entrants, to include the Costume Designer, Costume Supervisor, Assistant Costume Designer, and on a case-by-case basis, the **Key Costumer**, Head of Workroom and the Costume Illustrator. Of the six, no more than three (3) entrants may be Assistant Costume Designers. For the purposes of the entry, credits for Co-Designer, Associate Designer, **Costume Illustrator**, or **Key Costumer** count as an Assistant Costume Designer and may count toward one of the 3 ACD spots. Verification in the form of a call sheet and/or screen credit will be required to determine eligibility on the submission. Key Costumer contributions must be verified by the Costume Designer. **The Peer Group Executive Committee (PGE) reserves the right to ask for additional documentation (contract or deal memo showing proof of hire).** No

petitions will be allowed.

Eligible Credits: Costume Designer, Costume Supervisor and Assistant Costume Designer, and on a case-by-case basis, the **Key Costumer**, Head of Workroom and the Costume Illustrator.

Head of Workroom (AKA Cutter/Fitter) eligibility will be determined by the **submitted production's Costume Designer**. Contribution to the project will be weighed on a percentage basis as is done for all other positions. The HOW must be an individual, rather than a costume house or facility. However, the head of a facility workroom **who cuts, fits, and alters under the Costume Designer's discretion** may be considered **for eligibility**.

Eligibility criteria for Costume Illustrator:

- For a single episode of a variety, comedy or drama series, limited or anthology series, variety special or movie, the Costume Illustrators must have made a significant contribution to the project entered. The Costume Designer will have the full discretion to add the illustrator to the entry. For all categories a simple majority (51%) of the principal costumes must come from design illustrations. As the number of entrants stays constant at six, the inclusion of the CI will be from the three allowed for ACD, so the cap of six will not be raised to accommodate the CI.
- Concept Art: Only Illustrations created for the submitted episode in question are eligible. Illustrations developed before production begins for pitching purposes OR after the fact to include in promotional materials are not allowed.
- AI: Illustrations must be the work of a person. No AI images allowed.

For Entry Purposes:

Credit of Stylist may be used in lieu of Costume Designer.

Credit of Costume Coordinator or Wardrobe Supervisor may be used in lieu of Costume Supervisor. (These credits are allowable if they indicate the person most responsible for overall management and day-to-day running of the costume department.)

Co-Costume Designer and/or Associate Costume Designer **or Key Costumer** may be submitted in lieu of Assistant Costume Designer.

The position of Costume Consultant is generally not an Emmy-eligible credit but may be reviewed on a case-by-case basis.

Ineligible job titles and/or job functions: Set supervisor or coordinator, assistant costume supervisor, truck supervisor or coordinator, crowd or background supervisor or coordinator, wardrobe (as a stand-alone), key set costumer, key wardrobe, set costumer, costumer, shopper, assistant stylist/stylist assistant, custom made, cutter/fitter, production assistant, wardrobe assistant, costume assistant and costume coordinator when the title indicates an assistant to the Costume Supervisor.

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 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 Awards Committee is definitive and final.

Area 20 OUTSTANDING PERIOD COSTUMES

For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are **original to the episode submitted and** based in a period of time more than 25 years prior to January 1 of 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 or anthology series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 21 OUTSTANDING FANTASY/SCI-FI COSTUMES

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

Should any entry for the episode being submitted contain even one Fantasy/Sci-Fi costume (ex: Supersuit), 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 or anthology series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 22 OUTSTANDING CONTEMPORARY COSTUMES

For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are **original to the episode submitted and** 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 or anthology series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Juried 23 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING

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

VIDEO INSTRUCTIONS FOR JURIED 23: All entrants must upload a video file at the time the entry is submitted. Video must be edited to only include the costumes that were done by the entrant(s).

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

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 the title of the program.

DIRECTING AWARDS

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.

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

Category 24 OUTSTANDING DIRECTING FOR A COMEDY SERIES

For a single episode of a comedy series

An entry is limited to two directors.

Entries 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 if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Category 25 OUTSTANDING DIRECTING FOR A DRAMA SERIES

For a single episode of a drama series

An entry is limited to two directors.

Category 26 OUTSTANDING DIRECTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

An entry is limited to two directors.

Eligibility clarification:

- For one director credited with all limited or anthology series parts: eligibility is for complete limited or anthology series.
- For one director credited with one limited or anthology series part: eligibility is for the one limited or anthology series part.
- For one director credited with more than one but not all limited or anthology series parts: eligibility is for one limited or anthology series part (entrant must choose).
- For the director of a movie.

Category 27 OUTSTANDING DIRECTING FOR A VARIETY SERIES

For a single episode of a talk or scripted variety series

An entry is limited to one director. A petition to include an additional director must be submitted at the time of entry.

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

Entries in this category will be recognized in two genres: talk series and scripted variety series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submission and provided the 5% is no less than three submissions.

Category 28 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL

For a variety special

An entry is limited to one director. A petition to include an additional director must be submitted at the time of entry.

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

Directors of live or live to tape movie events (minimum runtime of 75-minutes) that have a storyline, dramatic arc or characters to connect the pieces must enter in Directing for a Limited or Anthology Series or Movie.

Category 29 OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM

For a single episode of a documentary/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.

Category 30 OUTSTANDING DIRECTING FOR A REALITY PROGRAM

For a single episode of a reality series or special

Entries are limited to one director.

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

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

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

PICTURE EDITING AWARDS

Emmy(s) to editor(s) whose screen credit is Editor, Picture Editor, Supervising Editor, Senior Editor, Lead Editor, Series Editor, Additional Editor, Videotape Editor*, and Animatic Editor (animation only)

Eligibility for Co-Editors will be determined on a case-by-case basis by petition.

Ineligible Credits: Online Editor, Finishing Editor, Colorist, VFX Editor, Assistant Editor, Associate Editor, Apprentice 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.

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 34).

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

Category 31 OUTSTANDING PICTURE EDITING FOR A DRAMA SERIES

For a single episode of a scripted drama series

Category 32 OUTSTANDING PICTURE EDITING FOR A COMEDY SERIES

For a single episode of a scripted comedy series

Entries in this category 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 if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Category 33 OUTSTANDING PICTURE EDITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a movie or single part of a limited or anthology series

Area 34 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING

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

Entries in this 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 if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Eligibility for Clip Packages and Segments:

- The credit "By" in conjunction with 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
- If a talk, variety series or special submits Clip Packages and/or Segments, then the series or special is not eligible to also submit a full episode of the series or the complete special.

Promos, recaps, cut-downs and trailers are not eligible.

UPLOAD INSTRUCTIONS: All entrants in this area must upload a video file and **an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

MP4 format is preferred

No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name and clip name.

PICTURE EDITING AWARDS FOR NONFICTION and REALITY PROGRAMS

An individual or the identical team may enter multiple achievements in editing nonfiction/reality if the achievements are for different programs.

Category 35 OUTSTANDING PICTURE EDITING FOR A NONFICTION PROGRAM

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

Entries are limited to five editors.

Multiple episodes per series may be entered if the entrants for each episode are different.

Category 36 OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR REALITY COMPETITION PROGRAM

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

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

Entries are limited to seven editors.

Category 37 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.

Entries are limited to seven editors.

Submission options for categories 36 and 37:

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 (seven entrants), there are the following options:

- Multiple episodes per series may be entered if the list of entrants for each episode is different.
- Petition the peer group for a cap waiver for the episode being submitted.
- If more than seven editors are credited on each episode, 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).

EMERGING MEDIA AWARDS

Emerging Media Programming (EMP) extends and enhances the viewing experience beyond the linear format by allowing the viewer to interact with or be immersed in the story content in a way that significantly elevates their experience with the program. The interactivity must go conspicuously beyond the native platform capabilities such as likes, commenting, sharing, simple marketing features, and current practices of usage for such platforms.

EMP does not include videogames, which are programs in which the viewer interacts with the content in order to attain a goal and story elements are secondary. EMP also excludes programs in which viewers observe others engaged in gameplay. EMP with some game-like interaction may be eligible if the interactive elements, taken as a whole, are intended primarily to enhance the viewer's experience of story, characters, and settings.

EMP entries must have been available to at least 50% of US households in the US during the eligibility period. EMP entries may be intended for viewing on any platform, including a streaming platform, mobile device, smart TV or website. EMP that were available only in a limited number of physical locations, through closed or "invitation only" experiences, or exhibited solely at conferences, shows, events or festivals, are not eligible.

Not eligible:

- Marketing campaigns and ancillary video content intended only to promote the show, unless they represent true programming content and extend themselves into the storylines or program, and vice-versa.
- Programs that provide only a passive, linear viewing experience without interactivity.

A program is eligible in only one Emerging Media category/juried.

Category 38 OUTSTANDING EMERGING MEDIA PROGRAM

Emmy(s) awarded to producer(s), company(s), and/or individual(s) responsible for the creation of EMP related to an existing linear television program or series or one that is entirely original

Entries are limited to a maximum of five entrants. Entrants may be individuals, companies, or a mix of both.

Entries in this category will be recognized in two tracks: A derived program and an original program. The number of nominees will be proportional to the number of submissions in each track, with at least one nomination for each if the track has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

The emerging media components of submitted programs emphasize viewer immersion and/or engagement and are central and fundamental to the work itself. This engagement may range from minimal, possibly including immersive executions, to heavy interaction where viewer input and actions continuously and directly affect the outcome of the program.

For a derived program, an eligible entry must be a program in and of itself and not simply a marketing experience driving to the linear show. The program must demonstrate creative excellence and elevate the audience’s viewing experience beyond traditional linear programming.

For an original program, an eligible entry may be based on a work from another medium, either non-audiovisual (e.g., book, play or comic) or an audiovisual work other than an existing linear television program (e.g., movie, game), provided that it is substantially original. The program must demonstrate creative excellence and elevate the audience’s viewing experience beyond traditional linear programming.

Juried 39 OUTSTANDING INNOVATION IN EMERGING MEDIA PROGRAMMING

Emmy(s) awarded to producer(s), company(ies), and/or individual(s) responsible for the creation of EMP that demonstrates **storytelling with technical** innovation, significantly elevating the audience’s viewing experience beyond traditional linear programming.

Entries are limited to a maximum of five entrants. Entrants may be individuals, companies, or a mix of both.

This award honors exceptional distinctiveness, inventiveness, and impact of the submitted work in expanding the conversations of program format, content audience interaction and immersion in the narrative of the program.

All entries are reviewed by a panel to determine eligibility and may declare “finalists”. Finalists do not have the same rights and privileges as nominees.

Finalists are voted on by a jury panel of experts in emerging media, whose vote solely determines the Emmy winner(s). There is the possibility of one, more than one or no award given.

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: Entry materials must be uploaded no later than May 7.

REQUIRED ENTRY MATERIALS:

1. Written Description: PDF 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 program
- The Goals - A description of the overall goals and strategy of the program
- The Innovation - An explanation of the features, functionality and user experience of the program

Additional visual materials may be submitted a part of the PDF file, containing visual elements such as wireframes, flow diagrams, screenshots, design comps, etc. that you feel further illustrate the goals, experience, and the execution of the program.

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 should include a list of required or available platforms for your entry, and URLs/links to download the app or content.

2. 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. The video should focus on illustrating a typical user scenario, showing the design, audience flow, and technical or storytelling innovation, significantly elevating the audience's viewing experience beyond traditional linear TV programming.

The Emerging Media Programming 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 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 10GB

File format: MP4 (preferred)

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

Video Codec: H.264 (preferred)

Bit Rate: 6-8 MB

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

No slates, timecodes, bars & tones

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

Thumbnail Image/Logo: (High-resolution, **1242x1242** pixels minimum, JPEG or PNG file) - logo image thumbnail for your entry to be used on a web page for viewers/voters.

3. For 360/VR: 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 program, in addition to the standard 2D video. This is to allow viewers without the intended equipment to get at least some sense of the program 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:

File size: up to 10GB

File format: MP4 format is 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
Make sure that your video and audio tracks are the same duration in order to avoid encoding errors caused by mismatched timecode.
Total running time: not to exceed 3:00 minutes

HAIRSTYLING AWARDS

Emmy(s) to hairstylist(s)

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

An individual or an identical team may enter multiple achievements in a hairstyling category if the achievements are for different programs. The Peer Group Executive Committee (PGEC) will review all screen credits for entrant's eligibility on submitted programs.

The same program cannot be submitted to more than one category. No multiple submissions are 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. Submitters should 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/on-screen talent's hair by the act of hairstyling, for example, designing, cutting, coloring, and arranging the performer's/on-screen talent'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/on-screen talent's hair or head.

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

Eligibility Clarification: Eligible hairstylist(s), including barbers, must have been the hairstylist/barber most responsible for the overall look of the achievement for the episode/program being submitted and involved with hands on styling, on the performer's/on-screen talent's, on the days of production.

Eligible titles: 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, Barber (hairstyling license).

Eligibility for Hair Designers, Hair Supervisors and Hair Assistants who work on international productions will be determined on a case-by-case basis.

Eligibility for Background Supervisors for hairstyling in the Period or Fantasy/Sci-Fi category will be determined on a case-by-case basis.

In all cases, entrants will be vetted and verified by one or more of the following: on-screen credit, call sheets (a minimum of three and no more than five and for a variety special a minimum of one and no more than five) and entrant contribution statement to determine eligibility by the Television Academy and the Hairstylist Governor. **Call sheets that are labeled as camera tests, preliminary, or list the entrant as O/C will not be accepted. Production letters in lieu of the above approved methods of verification will also not be accepted.** There is no guarantee that all entrants listed will be approved by the PGEC, regardless of past rulings.

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. The PGEC also reserves the right to confirm or deny the eligibility of the entrant based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

Eligibility is subject to the final and definitive review by the PGEC and concurrent with the Awards Committee.

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

Nomination requirement for Contemporary and Period or Fantasy/Sci-Fi categories: A digital upload of the nominated episode or program will be required at the point of nomination (July 8).

Category 40 OUTSTANDING CONTEMPORARY HAIRSTYLING

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

Each submission will consist of no more than five entrants, including the Hairstyling Department Head. No petitions will be accepted to exceed the cap.

An entry must be 90% contemporary hairstyles to be eligible.

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

Area 41 OUTSTANDING PERIOD OR FANTASY/SCI-FI HAIRSTYLING

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

Each submission will consist of no more than six entrants, including the Hairstyling Department Head. No petitions will be accepted to exceed the cap.

Period Hair is based on a period of time 25 years prior to January 1 of the current eligibility year.

Fantasy/Sci-Fi is based on imagined characters existing in unknown, or non-existent environments, mythical and/or invented times, and alternate realities.

Entries in this area will be recognized in two genres: period and fantasy/sci-fi. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 42 OUTSTANDING HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

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

Each submission will consist of no more than eight entrants, including the Hairstyling Department Head. No petitions will be accepted to exceed the cap.

All entries in area 42 must upload an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

VIDEO INSTRUCTIONS FOR AREA 42: All entries must upload a video file no more than 7 minutes in duration at the time the entry is submitted. Video must be edited to only include the hairstyles that were done by the entrant(s). Each entry must be "as aired" with original audio and no internal editing. Clip reels with soundtrack embellishments or photos will be disqualified.

VOTING: Entries in Area 42 will be prescreened by a panel of hairstyling members from the Makeup/Hairstyling Peer Group to determine nominations. The number of nominations will be based on the number of submissions received. Final-round voting will be online and voted on by all members of the Makeup/Hairstyling peer group. There is the possibility of one or more than one award given.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

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 the title of the program.

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

Entries are limited to a maximum of seven entrants.

Only one credited Lighting Designer can be included on an entry.

Eligibility includes the Lighting Designer and/or Lighting Director(s) of a single episode of a multi-camera 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 14 or 15.

Limited or anthology series and movies recorded film style in any medium are eligible only in Category 16.

Individual Entrants:

Eligible entrants are credited as Lighting Designer and/or Lighting Director and must be listed on a staff list or call sheet which must be provided at the time of entry.

A review panel of the Lighting, Camera, and Technical Arts Peer Group Executive Committee shall review all entries and petitions to determine eligibility.

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, Gaffer, or Video Controller and must be listed on a staff list or call sheet which must be provided at the time of entry.

In the case where a Video Controller is in a production with a Cinematographer rather than a Lighting Designer, the Video Controller may enter in the Technical Direction and Camerawork category.

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.

Area 43 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A SERIES

For a single episode of a multi-camera series

Area 44 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A SPECIAL

For a multi-camera special

MAIN TITLE AND MOTION DESIGN AWARDS
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Category 45 OUTSTANDING TITLE DESIGN

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

Title Design is the art and craft of visually conveying a program's title, logo, key production members, and *above-the-line* cast and crew either within the program or after the final act, but before the end credits/crawl. Title Design may be presented in various industry-standard formats:

- **Main Title:** A Main Title is the presentation of the title or logo, sometimes accompanied by contractually mandated production member credits. This is often at the start of an episode, within the first act, or after the final act, before the end credits/crawl. An eligible Main Title entry must be submitted as originally aired, and under 20 seconds in length.
- **Main Title - Series (*also referred to as 'Episodic Main Titles'*):** A series of Main Titles for a program that are unique or evolve throughout each episode of a season. Often each episode's Main Title will assume or convey narrative or thematic characteristics of that episode. An eligible Main Title - Series entry may be submitted as a compilation of Main Titles. Within the compilation, each episode's Main Title must be submitted as originally aired and may not exceed 20 seconds. The total length of the submission may not exceed 5 minutes.
- **Title Sequence –** A Title Sequence is a stand-alone sequence presenting the title or logo of a program, key production members, and/or *above-the-line* cast and crew members. A Title Sequence may be self-contained visuals or keyed over an editorial sequence. Eligible Title Sequences run 20 seconds to 3 minutes in length, and may vary in format as defined below:

A Main Title Sequence refers to a full title sequence that includes the program's Main Title within the sequence and appears at the beginning of the program.

A Main-on-End Title Sequence refers to a full title sequence that includes the Main Title within it, and appears after the final act, before the end credits/crawl. Main-on-End sequences often present in a reverse-order of credits, with the Main Title at the end of the sequence.

Entries with a Main Title at the beginning of a program, followed by a Title Sequence at the end of the program, may submit both the Main Title and the Title Sequence as one submission so long as the Main Title does not repeat within the Title Sequence as it would in a 'Main-on-End.'

Main titles that are split between 'Opening Title' and 'Main-on-End' sequences within a single episode, may submit both components as a single entry. The video submission may not exceed 3 minutes in total.

Eligible programs with both a Main Title – Series (Episodic Main Titles), and a full Title Sequence may not submit both as separate entries unless they were created and submitted by two different groups or teams.

Eligible programs with multiple full Title Sequences, where each episode has a unique Title Sequence, may not submit as one body of work.

Entries for programs that are no longer in their premiere season may not be submitted in subsequent awards seasons unless the title sequence has changed both substantially and substantively. A minimum of 75% of the title sequence needs to be different and original. A video of the main title design from the previous season must be included to be reviewed by the Peer Group Executive Committee, who will determine the current season's eligibility.

Each main title entry must be submitted exactly as aired. Entries may include the scenes bookending the sequence if those scenes are conceptually relevant to the title design. Bookending scenes may not exceed 20 seconds in length on either side of the title design. Entries for a Main Title series, or a combined Main Title and end Title sequence may be submitted as an editorial string-out following the submission guidelines outlined below, with each main title segment submitted as originally aired. Creatively edited highlight reels will not be accepted.

This award is intended to recognize the **eight** principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a program's Outstanding Title Design. To be eligible, each principal must submit a Statement of Contribution as defined below. Petitions will not be accepted to exceed the cap of **eight** entrants.

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

NOT ELIGIBLE: Show Runners or Executive Producers, and Executive Creative Directors without hands-on contributions.

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

Statement of Contribution – Each team member must submit a concise - 100 words or less - written statement describing their hands-on creative contribution. The statement must include the title of their role on the project, and a description of their contribution correlating directly to that role. The written description must be specific in order to validate each entrant's substantial and hands-on contribution to the production and execution of project. 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 Emmy Awards Committee.

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

Juried 46 OUTSTANDING MOTION DESIGN

For a series, movie, special or limited or anthology 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.

Eligible work must consist of one or more motion design pieces created specifically for use within a program. Accepted submissions include stand-alone motion sequences or multiple motion elements integrated throughout a longer show.

Individuals or teams may enter multiple submissions, provided each entry represents a different piece or body of motion work from different programs.

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

This award will recognize six principal creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of a program's Outstanding Motion Design. Petitions will not be accepted to exceed the cap of six entrants.

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

Executive Creative Directors, Producers, or team leaders without a direct hands-on contribution are not eligible. This is an individual achievement category recognizing the craft of Motion Design. While the Motion and Title Design Peer Group recognizes the valuable contributions made by a program's showrunners, Writers, Directors, Executive Producers, or Production Executives; individuals who are credited in these roles on a program are not eligible as principal hands-on creative contributors in this category.

Statement of Contribution – Each team member must submit a concise - 100 words or less - written statement describing their hands-on creative contribution. The statement must include the title of their role on the project, and a description of their contribution correlating directly to that role. The written description must be specific to validate each entrant's substantial and hands-on contribution to the production and execution of project. 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 Emmy 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.

The following are not eligible in this juried area:

- Main titles (which must be submitted in the Title Design category)
- Program, 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
- Animation work involving performance by principal talent, created as the primary method of storytelling within a program (must be submitted in the Animation categories)

All entries for title design must upload an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

VIDEO REQUIREMENTS

Main Title entries:

2 seconds of black - Main Title - 2 seconds of black.

The video submission may not exceed 20 seconds of picture.

If entry includes bookending scenes, the video submission may not exceed 60 seconds of picture.

Main Title – Series entries:

2 seconds of black – Main Title – 2 seconds of black, repeat for each Main Title.

The video submission may not exceed 5 minutes of picture

Main Title & End Title Sequence entries:

Follow standard main title guidelines above, with 2 seconds of black between Main Title and the End Title Sequence. The video submission may not exceed 3 minutes of picture.

Main Title Sequence or Main-on-End Sequence entries:

2 seconds of black – Title Sequence – 2 seconds of black.

The video submission may not exceed 3 minutes of picture.

No slates will be accepted.

Motion Design file should include:

2 seconds of black - piece that is being submitted - 2 seconds of black. Do not include the actual main title. No slates will be accepted. The video submission should not exceed 5 minutes.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB
MP4 format is preferred
No timecodes or bars & tones
No slates

Upload only the video file. Do not upload a folder that contains multiple files. Each video 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 an identical team may enter multiple achievements in a makeup category if the achievements are for different programs. The Peer Group Executive Committee (PGEC) will review all screen credits for entrant's eligibility on submitted programs.

The same program cannot be submitted to more than one category. No multiple submissions are allowed for the same production and or makeup artist in the same 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. Submitters should 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 face or body of a performer/on-screen talent created by the application of cosmetics, three-dimensional material, facial hair goods, and/or prosthetic appliances applied directly to the performer's/on-screen talent'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. In all cases, entrants will be vetted and verified by one or more of the following: on-screen credit, call sheets (a minimum of three and no more than five and for a variety special a minimum of one and no more than five), and entrant contribution statement to determine eligibility by the Television Academy and the Makeup Governor. **Call sheets that are labeled as camera tests, preliminary, or list the entrant as O/C will not be accepted. Production letters in lieu of the above approved methods of verification will also not be accepted.** There is no guarantee that all entrants listed will be approved by the PGEC, regardless of past rulings.

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. They also reserve the right to confirm or deny the eligibility of the entrant based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

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

Nominees will be sent a form asking if their on-set work was digitally modified in post-production. If yes, the entrants will be required to include the post-production supervisor's description of how and to what degree the artist(s) on-set work was modified in post-production.

Nomination requirement for Contemporary, Period or Fantasy/Sci-Fi, and Prosthetic categories: A digital upload of the nominated episode or program will be required at the point of nomination (July 8).

Category 47 OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

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

Contemporary makeup is makeup that is based on a period of time less than 25 years before the current awards eligibility year.

An entry must be 90% contemporary makeup to be eligible.

Each submission will consist of no more than six entrants, including the Makeup Department Head. No petitions will be accepted to exceed the cap.

Contemporary makeup submission must represent current contemporary styles through beauty makeup and grooming, ranging from a translucent makeup to a full makeup look. Contemporary makeup covers all ethnicities, ages, and cultures which all have their own styles. Each style must represent a character's standing in society and be cohesive with the setting and narrative. Facial hair, if handled by the makeup artist, may also be included.

It is understood that people have wounds, illnesses, and tattoos from life experience as part of their character's storyline. These types of makeup can be included as they help tell the story. Small injury appliances such as Bondo transfers and silicone pieces, as well as tattoo transfers, are allowed.

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, 1st, 2nd or 3rd Makeup or Personal Makeup Artist (star request) next to the entrant's name.

Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions will be determined on a case-by-case basis.

Area 48 OUTSTANDING PERIOD OR FANTASY/SCI-FI MAKEUP (NON-PROSTHETIC)

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

Each submission will consist of no more than eight entrants, including the Makeup Department Head. No petitions will be accepted to exceed the cap.

Period Makeup is based on a period of time more than 25 years prior to January 1 of the current awards eligibility year.

Fantasy/Sci-Fi is based on imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities.

Special Makeup Effects are 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 or Fantasy/Sci-Fi 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, 1st, 2nd or 3rd Makeup, Background Supervisor*, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head or Personal Makeup Artist (star request) next to the entrant's name.

- Eligibility for Background Supervisor will be determined on a case-by-case basis.
- Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions will be determined on a case-by-case basis.

Entries will be recognized in two genres: period and fantasy/sci-fi. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 49 OUTSTANDING MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM

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

Each submission will consist of no more than eight entrants, including the Makeup Department Head. No petitions will be accepted to exceed the cap.

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, 1st, 2nd or 3rd Makeup, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head or Personal Makeup Artist (star request) next to the entrant's name.

Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions will be determined on a case-by-case basis.

All entries in area 49 must upload an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

VIDEO INSTRUCTIONS FOR AREA 49: All entries must upload a video file no more than 7 minutes in duration at the time the entry is submitted. Video must be edited to only include the makeup that was done by the entrant(s). Each entry must be "as aired" with original audio and no internal editing. Clip reels with soundtrack embellishments or photos will be disqualified.

VOTING: Entries in Area 49 will be prescreened by a panel of makeup members from the Makeup/Hairstyling Peer Group to determine nominations. The number of nominations will be based on the number of submissions received. Final-round voting will be online and voted on by all members of the Makeup/Hairstyling peer group. There is the possibility of one or more than one award given.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

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 the title of the program.

Area 50 OUTSTANDING PROSTHETIC MAKEUP

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

Each submission will consist of no more than eight entrants, including the Makeup Department Head and/or Prosthetic Designer. No petitions will be accepted to exceed the cap.

A prosthetic makeup consists of one or more three dimensional appliances that have been produced from a mold and can be made of materials such as foam latex, gelatin, silicone, or thickened Pros-Aide. Appliances can be stock or custom pieces. Prosthetics range in a variety of sizes and may cover any percentage of the on-screen talent. Unglued bodysuits and dummy bodies are not considered as prosthetics. Once the pieces are applied and painted, they change the physical appearance of the on-screen talent. Thereby helping to create the character that is being portrayed from any era.

Entries will be recognized with an emphasis on prosthetics. It is understood artists in the field are not limited to the practical application of prosthetics and may have applied additional non prosthetic makeups that contribute significantly to the overall look of the entire episode. This cumulative work is eligible for consideration.

Please note that beauty makeups, generic bald caps, generic eyebrow covers, small generic wound transfers, fake blood, stretch and stipple and tattoo transfers are not considered prosthetics, but can be used in conjunction with prosthetics to achieve the overall look of the prosthetic makeups in the prosthetic category.

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

Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions will be determined on a case-by-case basis.

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 provided the entry does not exceed eight entrants. The PGEC may request further information to verify an entrant's eligibility.

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.

Music Composition for Series, Music Composition for a Limited or Anthology Series, Movie or Special and Music Composition for a Documentary/Nonfiction **or Reality** Program will have a two-step voting process to determine nominations:

1. The votes of the full music peer group will determine the top 15 vote-getters for Music Composition for a Series and top 10 vote-getters for Music Composition for a Limited or Anthology Series, Movie or Special.
2. These top vote-getters will be viewed by at-home panels made up of volunteers from the music peer group who will vote to pare down the top 15/top 10 to the requisite number of nominees. (The total number of nominees will be based on the number of submissions received in each category.)

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

In all categories, the eligibility recommendation to the 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.

Category 51 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)

For a single episode of a comedy or drama series

Emmy(s) to credited composer(s)

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s). Substantial is defined as a minimum of 35% of the total music in the episode.

If a score does not meet the minimum 35%, the composer may submit a letter to the Peer Group Executive Committee, stating reasons for the score to be accepted for consideration.

All entries must have originated with the credited composer(s) and must have been created specifically for an eligible program 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.

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 individual entrants, based on the cue sheet that has been submitted with the entry. The smallest contribution an entrant can make and still be eligible is 20% per individual cue.

Entries must upload a PDF or Excel 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, unclear, or poorly formatted cue sheet could result in disqualification.

CATEGORY 51 UPLOAD REQUIREMENTS: All entrants must upload a video file of the episode being submitted and **an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB
MP4 format is preferred
No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple files. 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 episode title, as well.

Category 52 OUTSTANDING MUSIC COMPOSITION FOR A LIMITED OR ANTHOLOGY SERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE)

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

Emmy(s) to credited composer(s)

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s). Substantial is defined as a minimum of 35% of the total music in the episode.

If a score does not meet the minimum 35%, the composer may submit a letter to the Peer Group Executive Committee, stating reasons for the score to be accepted for consideration.

All entries must have originated with the credited composer(s) and must have been created specifically for an eligible program 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.

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. The smallest contribution an entrant can make and still be eligible is 20% per individual cue.

Entries must upload a PDF or Excel 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, unclear, or poorly formatted cue sheet could result in disqualification.

CATEGORY 52 UPLOAD REQUIREMENTS: All entrants must upload a video file of the episode being submitted and **an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

MP4 format is preferred

No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple files. 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 a limited or anthology series in which case include the title of the episode/part, as well.

Category 53 OUTSTANDING MUSIC COMPOSITION FOR A DOCUMENTARY/NONFICTION OR REALITY PROGRAM (ORIGINAL DRAMATIC SCORE)

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

Emmy(s) to credited composer(s)

An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s). Substantial is defined as a minimum of 35% of the total music in the episode.

If a score does not meet the minimum 35%, the composer may submit a letter to the Peer Group Executive Committee, stating reasons for the score to be accepted for consideration.

All entries must have originated with the credited composer(s) and must have been created specifically for an eligible program 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.

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. The smallest contribution an entrant can make and still be eligible is 20% per individual cue.

Entries must upload a PDF or Excel 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, unclear, or poorly formatted cue sheet could result in disqualification.

CATEGORY 53 UPLOAD REQUIREMENTS: All entrants must upload a video file of the episode being submitted and **an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB
MP4 format is preferred
No slates, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple files. 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 a limited or anthology series in which case include the title of the episode/part, as well.

Category 54 OUTSTANDING MUSIC DIRECTION

For a single episode of a live or recorded variety series or special Emmy(s) to the credited 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.

The following are ineligible in this category:

- 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 either a music composition category or in music direction but may not enter in both categories.

Category 55 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 or anthology series, movie or a special

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

Eligibility 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 Main Title Theme Music.

Eligible submissions must be at least 15 seconds in length.

All entries must have originated with the credited composer(s) and/or lyricist(s) and must have been created specifically for an eligible program 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.

In the case of submissions entered by co-composers/lyricists, or a team, the cue sheet that has been submitted with the entry may be used to validate the eligibility of all additional individual entrants. The smallest contribution an entrant can make and still be eligible is 20%.

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.

Entries 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, unclear, or poorly formatted cue sheet could result in disqualification.

CATEGORY 55 VIDEO REQUIREMENTS: All entries 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. **Additionally, an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

If the song appears more than once in the episode/special, only one instance of the song may be used for the video.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB
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 56 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

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

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

A Main Title Theme is defined as a stand-alone piece of music during a 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. End titles, and score bookending the title sequence are not eligible.

A Main Title Theme must appear in 50% or more of eligible episodes. The Main Title Theme has been further defined as a musical fingerprint and calling card that is identifiable and unique to a show, thereby drawing an audience in by setting the show's tone and what is to come.

Theme music included in a main-on-ends sequence is eligible. Main-on-ends is defined as a full title sequence that includes the Main Title within it, and appears after the final act, before the end credits/crawl. Main-on-End sequences often present in a reverse-order of credits, with the Main Title at the end of the sequence. The expanded definition of a theme also applies to the main-on-ends sequence, and all rules to determine eligibility will apply to entries submitting a Main-on-Ends Theme.

A program may enter either a Main Title Theme or a Main-on-Ends Theme, but not both.

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.

Eligible submissions must be at least 15 seconds in length.

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

All entries must have originated with the credited composer(s) and/or lyricist(s) and must have been created specifically for an eligible program 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.

In the case of submissions entered by co-composers/lyricists, or a team, the cue sheet that has been submitted with the entry may be used to validate the eligibility of all additional individual entrants. The smallest contribution an entrant can make and still be eligible is 20% as shown on the cue sheet.

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.

CATEGORY 56 VIDEO REQUIREMENTS: All entries must upload a video that includes the main title theme at the point of entry. The submitted video should include the full main title at the top of the show and enough additional footage before and after the theme to give the judges a sense of its context. **Additionally, an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

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 57 OUTSTANDING MUSIC SUPERVISION

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

Emmy(s) to credited music supervisor(s)

A Music Supervisor's on-screen credit must reflect their primary function as a music supervisor.

All entries in this category 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.

PERFORMER AWARDS

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 can submit in the Guest Performer categories (see additional rule for guest performer eligibility below) and only performers appearing in 50% or more of the eligible episodes for short form programs can submit in the Short Form Performer category.

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/program may only enter in one category in the current eligibility year.

Lead, supporting, and guest performers may enter multiple achievements in a performing category if the achievements are for different programs (provided the performer is playing a different character).

GUEST PERFORMER ELIGIBILITY: If a performer has been nominated or has won in a Lead or Supporting Performer category, the performer will not be eligible to submit in a Guest Performer category in a subsequent Emmy year for playing the same role in the same series. They may, however, continue to enter in a Lead or Supporting category.

PHOTO REQUEST: By the entry deadline (May 7), 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. 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

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

SUPPORTING PERFORMERS IN MOVIES OR LIMITED OR ANTHOLOGY 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 is 5% of the total running time of the movie or the complete limited series or anthology series part/episode.

Performers on scripted variety 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 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 category 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 a talk or scripted 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.

Category 58 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 59 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

For a continuing performance in a drama series

Category 60 OUTSTANDING LEAD ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited or anthology series or a movie

Category 61 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 62 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

For a continuing performance in a drama series

Category 63 OUTSTANDING LEAD ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited or anthology series or a movie

Category 64 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 65 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

For a continuing performance in a drama series

Category 66 OUTSTANDING SUPPORTING ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited or anthology series or a movie

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 the movie or the complete limited series or anthology series part/episode.

Category 67 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

For a continuing performance in a comedy series

Category 68 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

For a continuing performance in a drama series

Category 69 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE

For a performance in a limited or anthology series or a movie

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 the movie or the complete limited series or anthology series part/episode.

Category 70 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

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

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 the submitted episode.

Category 71 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

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

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 the submitted episode.

Category 72 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

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

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 the submitted episode.

Category 73 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

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

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 the submitted episode.

Category 74 OUTSTANDING PERFORMER IN A SHORT FORM COMEDY OR DRAMA SERIES

For performances in an original short form series with an average episode running time of two minutes to 20 minutes. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

ENTRY REQUIREMENT: All entries in category 74 must provide a link to the complete series.

Category 75 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

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

Animation Character Voice-Over eligibility is for programming that targets an audience age 13 and above. Animated programming that has a television rating of TV14 and above is only eligible in this Awards competition. Children's animated programs, which target an audience under the age of 13 will only be eligible in the Children's & Family Emmys.

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 lead, supporting, or guest performer categories.

Any production that has manipulated the voice of the performer with AI must also submit the original recording for the submission to be vetted for eligibility.

Performers who voice multiple characters within an episode or special can submit all characters, provided that each character is submitted as a separate entry.

PHOTO REQUEST: By the entry deadline (May 7), all entrants must upload a photo of the submitted character.

PHOTO REQUIREMENTS: [Emmys.com/photo-specs](https://www.emmys.com/photo-specs)

UPLOAD INSTRUCTIONS FOR CATEGORY 75: 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 **and an image of the program's logo. Logo specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

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 May 7.

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 10GB
MP4 format is preferred
No slates, timecodes, bars & tones
File name: entrant's last name-first name (i.e., Smith-John)

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include entrant's name - not the character's name.

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

Category 76 OUTSTANDING NARRATOR

Emmy(s) to narrator(s)

For a continuing or single narration in a documentary/nonfiction series or special

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 as a character rather than a narrator, even if credited as the narrator, the performer must submit in the character voice-over category.

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

The majority of the narration must be off camera. Edited 2½ minute video must not contain on-camera footage.

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

UPLOAD INSTRUCTIONS FOR CATEGORY 76: All entries must upload an edited video file of the entrant's narration from a single episode of a series or a special **and an image of the program's logo. Logo specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

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 May 7.

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 10GB

MP4 format is preferred
No slates, timecodes, bars & tones
File name: entrant's last name-first name (i.e., Smith-John)

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include entrant's name.

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

Category 77 OUTSTANDING HOST FOR A REALITY OR REALITY COMPETITION PROGRAM

Emmy(s) to the proactive "master of ceremony" host(s) for a continuing or single performance in a reality program or a reality competition program that includes a competitive element for a prize (including but not limited to money, employment, relationship, trophy, award, title) with produced story elements and other reality-style competitive elements. This includes performative talent (including but not limited to singing, dancing, stand-up comedy) and skill-based (including but not limited to crafts, culinary, fashion, design, building) competitions.

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 (e.g., game players) are not eligible.

Hosts of programs with game elements that primarily take place in-studio and involve mental challenges, are self-contained or carry-over (winner continues to next episode), and are typically not arced, must enter the Outstanding Host for a Game Show category.

PHOTO REQUEST: By the entry deadline (May 7), all entrants must upload a photo of the host(s). If entering multiple hosts, upload a photo that includes all hosts.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

Category 78 OUTSTANDING HOST FOR A GAME SHOW

Emmy(s) to the proactive "master of ceremony" host(s) for a continuing performance in a program with game elements that primarily take place in-studio and involve mental challenges, are self-contained or carry-over (winner continues to next episode) and are typically not arced. Reactive participants (e.g., game players) are not eligible.

Hosts for programs that include a competitive element for a prize (including but not limited to money, employment, relationship, trophy, award, title) with produced contestant story elements and other reality-style competitive elements – including performative talent (including but not limited to singing, dancing, stand-up comedy) and skill-based (including but not limited to crafts, culinary, fashion, design, building) competitions – must enter the Outstanding Host of a Reality or Reality Competition Program category.

PHOTO REQUEST: By the entry deadline (May 7), all entrants must upload a photo of the host(s). If entering multiple hosts, upload a photo that includes all hosts.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

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

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 Appendix I.

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.

LOGOS: Entries for all program categories will be required to upload an image of the show logo. Specifications are noted on the submission form.

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 are defined as programs with multiple episodes (minimum of six), where the majority of the running time of at least six episodes are primarily comedic for comedy series entries, or primarily dramatic for dramatic series entries, in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision. The Academy reserves the right to have the category placement reviewed by the Academy's Industry Panel.

Once a series is established as a comedy or drama series, a category change will prompt a review by the Industry Panel.

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.

Category 79 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 have a cap guideline of 11 entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

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

Video clip requirement for category 79: A clip of up to 10 seconds in length is required when the program is submitted. The clip may be used for nomination purposes. The video should be a clip lifted from the submitted program that contains original audio. Do not submit a video with promotional VO, logos or tune-in messaging.

Category 80 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 have a cap guideline of ten entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

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

Video clip requirement for category 80: A clip of up to 10 seconds in length is required when the program is submitted. The clip may be used for nomination purposes. The video should be a clip lifted from the submitted program that contains original audio. Do not submit a video with promotional VO, logos or tune-in messaging.

Category 81 OUTSTANDING LIMITED OR ANTHOLOGY 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 have a cap guideline of five entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

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. The story arc must be completely resolved within its season, with no on-going storyline and/or main characters in subsequent seasons.

Subsequent seasons of a Limited Series must cover completely new ground, requiring no knowledge of the events of the previous season.

Anthology Series is defined as a program with two (2) or more episodes that tells complete, non-recurring story in each "episode," and does not have an on-going storyline and/or main characters in subsequent episodes; the program may be linked thematically across all episodes.

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

Video clip requirement for category 81: A clip of up to 10 seconds in length is required when the program is submitted. The clip may be used for nomination purposes. The video should be a clip lifted from the submitted program that contains original audio. Do not submit a video with promotional VO, logos or tune-in messaging.

Category 82 OUTSTANDING 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 have a cap guideline of five entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

A movie is defined as an original program, which tells a story with a beginning, middle and end, and is broadcast/streamed 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 summary of the storyline, not a sales pitch that includes the writer, director, prior awards recognition, etc. Names of principal leads are also required.

Area 83 OUTSTANDING VARIETY SERIES

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Line Producer or Produced by, and whose functions support those credits on at least 50% of the eligible episodes, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

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

Entries will be recognized in two genres: talk and scripted variety. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

A Talk Series is defined as a program where a significant portion of the running time consists of unscripted interviews or panel discussions between a host/hosts and celebrities or personalities. In general, these celebrities or personalities change for each episode, the interviews or discussions usually take place in a studio (or studio-like) location, and are primarily for entertainment, as opposed to documentary, purposes. A Talk Series can include scripted elements and other aspects of a variety series such as monologues, musical performances, etc., so long as the main intent of the program is interviews/discussions.

A Scripted Variety Series is defined as a variety program that is primarily scripted, or loosely scripted improv, and consisting of discrete scenes, satire, musical numbers, monologues, comedy stand-ups, sketches, etc. Scripted Variety may occasionally feature unscripted elements, but the main intent of the series is scripted or performed entertainment.

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

Video clip requirement for area 83: A clip of up to 10 seconds in length is required when the program is submitted. The clip may be used for nomination purposes. The video should be a clip lifted from the submitted program that contains original audio. Do not submit a video with promotional VO, logos or tune-in messaging.

Category 84 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, Line Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

For programs comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience of 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.

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

Category 85 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, Line Producer or Produced by, and whose functions support those credits, and the principal host/performer

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers (those whose functions support their credit). A review will be done at the point of nomination.

For programs comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience of 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.

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

Category 86 OUTSTANDING SHORT FORM COMEDY, DRAMA, OR 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, and for variety series, the **Line Producer** and principal host.

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

Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered. A PDF of the credits for all episodes must be uploaded at the time of entry.

This category is open to original short form programming with an average episode running time of two minutes to 20 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. All content must be original.

Entries will be recognized in two genres: original series, and series based or derived from other programming. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Eligibility is for a series **of comedy, drama, talk, or scripted variety programming** which may have an ongoing theme, storyline, main characters, discrete scenes, satire, musical numbers, monologues, comedy stand-ups, sketches, audience, guest participation, unscripted interviews or panel discussions between a host/hosts and celebrities or personalities and are presented under the same title and have continuity of production supervision.

Entry requirement: All entries must provide a link to the complete series.

Short Form Comedy, Drama or Variety series can also enter individual achievements in:

- Title Design
- Motion Design
- Original Music And Lyrics
- Original Main Title Theme Music
- Performer In A Short Form Comedy Or Drama Series
- Character Voice-Over Performance

Nomination video requirement: A digital upload of six episodes will be requested at the point of nomination for category 87.

Category 87 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, **Line Producer**, and the principal host

Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered. A PDF of the credits for all episodes must be uploaded at the time of entry.

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

This category is open to short form programming with an average episode running time of two minutes to 20 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. All content must be original.

Entries will be recognized in two genres: original series, and series based or derived from other programming. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Eligible content in this category includes:

In-depth and investigational, **or historical** 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.

Personality-driven programs, travelogues, segmented /magazine programs, **or** 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.

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

Reality 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. **Storytelling 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.**

Reality programs **that include** a competition element **or a substantial** prize, award, or title, including game shows.

Reality programs are not comprised of musical numbers, comedy stand-ups, sketches, and audience or guest participation, unscripted interviews or panel discussions between a host/hosts and celebrities or personalities, segments without a storyline, dramatic arc or characters that connect the pieces. See the variety categories for information on eligibility requirements for programming with these characteristics.

Entry requirement: All entries must provide a link to the complete series.

Short Form Nonfiction or Reality series can also enter individual achievements in:

- Title Design
- Motion Design
- Original Music And Lyrics
- Original Main Title Theme Music

DOCUMENTARY/NONFICTION PROGRAM AWARDS
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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 credits: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer, and Line Producer. This rule applies to all program submissions regardless of platform, including (but not limited to) broadcast, cable, and SVOD services.

Producer and Produced by credited individuals must be listed on the submission prior to credited Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer, Series Producer or Line Producer, with production company individuals listed prior Network individuals.

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

Programs that have been nominated for an Oscar® in any category are not eligible to enter the Emmy Awards competition.

Programs produced by a network news department are ineligible.

Recreations/Reenactments: 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 animations, if such recreations are fact-based and used for illustration purposes, are limited to a percentage of not more than 50% of the documentary special or series, with the remaining content being primary source documentary elements.
- The use of a studio or alternative environment may be used as part of dramatic recreations provided the studio or alternative environment does not account for more than 50% of the documentary special or series.

Contrived premises such as those used within Reality and Competition programs are strictly prohibited and are not eligible for consideration within documentary and nonfiction programming.

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 88 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL

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

Entries are limited to a maximum of seven entrants. Petitions to exceed the entrant cap will not be accepted.

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.

Log line: Provide a logline of 50 words or less. No sales pitches.

Area 89 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, Line 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

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, with Production Company credits listed prior to Network credits.

Entries are limited to a maximum of ten entrants. Petitions to exceed the entrant cap will not be accepted.

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

Documentary series and limited documentary 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.

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.

Area 90 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, Line 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 ten entrants for series and seven entrants for specials. Petitions to exceed the entrant cap will not be accepted.

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, conversation 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.

Juried 91 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING

Emmy(s) to individuals whose specific screen credit is Director, Directed by, Produced by, Producer, or Executive Producer

Any eligible director may elect to opt out from being included on the Exceptional Merit entry and instead may enter the competition in the applicable documentary/nonfiction directing category.

Per the "one-achievement, one entry" rule, a director may not have dual eligibility in both Exceptional Merit and directing categories, i.e., no "double dipping."

Entries are limited to a maximum of seven entrants. Petitions will not be accepted to exceed the cap.

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.

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

Judging criteria: 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. A 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, 2025 – May 31, 2026).

This award is for filmmakers who were directly involved with the making of the film under consideration.

The submitter must submit an affidavit that outlines the roles of all Producers who are credited in the film and directly involved, including an estimate of the percentage of work done in pre-production, production, and postproduction.

Funders, financiers, celebrities, or names are not Emmy eligible unless they are shown, on affidavit, for having contributed as filmmakers during the production of the documentary.

Entrant 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 media company that produces programs primarily for television exhibitions.
- 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.

-- Programs that have been nominated for an Oscar® in any category are not eligible to submit.

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

-- Documentaries that exceed an aggregate of 70 days 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 of its initial public exhibition, regardless of 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 **and an image of the program's logo. Logo specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

REALITY PROGRAMS

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 credits: Executive Producer, Co-Executive Producer, Supervising Producer, Supervising Story Producer, Producer, Senior Producer, Series Producer, **or Line Producer (see Outstanding Game Show for additional category-specific titles)** and whose function support those credits on at least 50% of the eligible series episodes. This rule applies to all program submissions regardless of platform.

Function: To qualify for Emmy eligibility, entrants must have creative, **and/or financial** jurisdiction over the entire program.

The following job functions, on their own, ARE NOT deemed eligible:

- Story producers; (non-Supervising Story Producers) postproduction supervisors and post producers
- Anyone researching or developing a program, but who does not actually produce it
- Facilitating access to a story or talent/cast; securing the rights; providing resources or expertise
- Producing only a specific part of the program – including but not limited to following an individual or team in the larger story; coordinating and/or interviewing talent/cast; producing special elements such as challenges; **and/or** performances (unless such elements as a whole comprise a majority of each episode's content); 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

- Anyone functioning as a director, writer, editor, cinematographer, host, 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 (they should be entered in their respective individual Reality categories).
- Studio, network and production company executives; talent; talent representatives; and other individuals given producer credits who are not involved in creatively shaping – and do not have direct influence over – the overall program, including those who are funding the program but who are not creatively involved in making the program

Category 92 OUTSTANDING STRUCTURED REALITY PROGRAM

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

Entries have a cap guideline of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers submitted must submit an eligibility statement for all entrants listed, at the point of submission, to be vetted at the point of nomination to determine final eligibility based on credit, job function, and significant contribution to the program. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings.

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

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

Storytelling 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 the Outstanding Reality 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, conversation 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 entering other categories are subject to review at the discretion of the Peer Group Executive Committees.

Programs where the primary focus is on craft rather than the personalities and dramatic narrative, such as technique, choosing materials, "DIY," home improvement, crafting, repair, technology refurbishment and other specialized tutorials must be submitted in the Daytime Emmy competition under the Instructional/How To Program category.

If a program is unsure whether it belongs in the Daytime or this Emmy competition, please contact the eligibility panel at eligibility@theemmys.tv for a review.

Log line: A log line of 50 words or less, that describes the complete series, must be submitted at the point of entry.

Category 93 OUTSTANDING UNSTRUCTURED REALITY PROGRAM

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

Entries have a cap guideline of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers submitted, including entries that exceed the maximum number of allowed entrants, must submit an eligibility statement for all entrants listed, at the point of submission, to be vetted at the point of nomination to determine final eligibility based on credit, job function, and significant contribution to the program. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings.

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. Storytelling 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 the Outstanding Reality 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, conversation 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 entering other categories are subject to review at the discretion of the Peer Group Executive Committees.

Log line: A log line of 50 words or less, that describes the complete series, must be submitted at the point of entry.

Category 94 OUTSTANDING REALITY COMPETITION PROGRAM

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

Entries have a cap guideline of 16 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers submitted, including entries that exceed the maximum number of allowed entrants, must submit an eligibility statement for all entrants listed, at the point of submission, to be vetted at the point of nomination to determine final eligibility based on credit, job function, and significant contribution to the program. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings.

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

For programs that include a competitive element for a prize (including but not limited to money, employment, relationship, trophy, award, title) with produced contestant story elements and other reality-style competitive elements. This includes performative talent (including but not limited to singing, dancing, stand-up comedy) and skill-based (including but not limited to crafts, culinary, fashion, design, building) competitions.

Programs with game elements that primarily take place in-studio and involve mental challenge components and are self-contained or carry-over (winner continues to next episode), and are **typically** not arced, must enter the Outstanding Game Show category.

Game shows and Reality Competition programs with solely children as contestants must enter in the Children's & Family Emmy Awards.

Log line: A log line of 50 words or less, that describes the complete series, must be submitted at the point of entry.

Video clip requirement for category 95: A clip of up to 10 seconds in length is required when the program is submitted. The clip may for nomination purposes. The video should be a clip lifted from the submitted program that contains original audio. Do not submit a video with promotional VO, logos or tune-in messaging.

Category 95 OUTSTANDING GAME SHOW

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

Entries have a cap guideline of 16 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers submitted, including entries that exceed the maximum number of allowed entrants, must submit an eligibility statement for all entrants listed, at the point of submission, to be vetted at the point of nomination to determine final eligibility based on credit, job function, and significant contribution to the program. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings.

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

A Game Show that produces multiple versions of the series (e.g., celebrity, all-stars, etc.), may submit only one submission that represents all versions of the series.

For programs with game elements that primarily take place in-studio and involve mental challenges, are self-contained or carry-over (winner continues to next episode) and are typically not arced.

Programs that include a competitive element for a prize (including but not limited to money, employment, relationship, trophy, award, title) with produced contestant story elements and other reality-style competitive elements – including performative talent (including but not limited to singing, dancing, stand-up comedy) and skill-based (including but not limited to crafts, culinary, fashion, design, building) competitions – must enter the Outstanding Reality Competition Program category.

Game shows and Reality Competition programs with solely children as contestants must enter in the Children's & Family Emmy Awards.

Log line: A log line of 50 words or less, that describes the complete series, must be submitted at the point of entry.

SOUND EDITING AWARDS

Entrant eligibility: Sound editing must reflect the entrant's primary function on the episode, movie or special, for the position of which they were hired and/or credited. The entrant's primary function cannot be changed to make them eligible. Re-Recording, ADR, Foley, and/or Scoring Mixers, Picture Editors and/or Assistant Editors are not eligible no matter their role in developing the submission. The exception would be a Mixer who has also been hired as either a Supervising Sound Editor or Sound Editor.

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

Sound Supervisor or Co-Supervising Sound Editor (limit of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, limit of 4)

Music Editor (limit of 2)

Foley Artist (limit of 2)

Eligibility for sound editing limited or anthology series or movie entrants is limited to:

Sound Supervisor or Co-Supervising Sound Editor (limit of 2)

Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, limit of 10)

Music Editor (limit of 2)

Foley Artist (limit of 2)

Eligibility for comedy or drama series or limited or anthology 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.

All submissions will need to be approved by the sound supervisor, who will confirm that the correct team has been submitted. The sound supervisor will receive a copy of the submission and will be required to sign-off on the submission confirming the list of entrants is complete and accurate.

Nominations are determined by 1) Voting by the Sound Editors Peer Group. The top 10 are sent to the Peer Group Screening Panel 2) The Screening Panel will consist of eligible PGEC members and eligible Sound Editing Peer Group members who have volunteered to vote on the panel. The Screening Panel will review and vote on all submissions. The number of nominees will be determined by the number of submissions. 3) The nominated programs will be voted on by the Sound Editing Peer Group to determine the Emmy recipient.

An intentionally fraudulent submission will result in consequences, with the possibility of the entire submission being disqualified at any point in the competition.

Category 96 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 97 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a comedy, drama or animation series

Entries in this category will be recognized in two genres: Half-Hour Comedy or Drama Series and Animation. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Category 98 OUTSTANDING SOUND EDITING FOR A LIMITED OR ANTHOLOGY SERIES, MOVIE OR SPECIAL

For a single part of a limited or anthology series, a movie or a special

VIDEO FILE INSTRUCTIONS AND REQUIREMENTS FOR CATEGORIES 97, 98 AND 99: All entrants must upload a video file **and an image of the program's logo. Logo specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.**

Categories 96 & 97 - Video of the series episode being submitted.

Category 98 - Video consisting of two unedited 30-minute sections or one unedited 60-minute section of the movie, limited or anthology series part or special being submitted.

DEADLINE: The final deadline for files to be uploaded is May 7.

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 10GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: show name

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

Category 99 OUTSTANDING SOUND EDITING FOR A NONFICTION OR REALITY PROGRAM

For a single episode of a nonfiction/reality series or a special (single or multi-camera)

If a sound editor is additionally credited as the sound mixer on the program being submitted, the individual can enter either as a sound editor or mixer, but not both. Petitions to request a waiver to submit as both a mixer and editor will not be accepted.

At the point of entry, each entrant in category 100 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: A 5.1 video file will be requested at the point of nomination (**July 15**).

SOUND MIXING AWARDS

Emmy(s) to a maximum of **six** mixers for all categories except Outstanding Sound Mixing For A Variety Series Or Special, where the maximum is twelve 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.

Additional Mixer Eligibility:

Mixers other than Production or Re-Recording Mixers (e.g., Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.) are eligible for submission if the following conditions are met:

1. The Re-Recording Mixers and Lead Production Mixers are included in the submission.
2. The total number of mixers, including any additional mixers, does not exceed the cap of **six**.

Petition Requirement: If the inclusion of eligible mixers causes the submission to exceed the cap of **six**, a petition must be submitted for special consideration.

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 must have their required petition submitted at the time of entry.

A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings. At the point of nominations, the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and re-recording mixers.

NOMINATION REQUIREMENTS:

A 5.1 video file will be requested at the point of nomination (**July 15**).

Category 100 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a comedy or drama series

Category 101 OUTSTANDING SOUND MIXING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

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

Area 102 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a comedy or drama series and animation

Entries in this Area will be recognized in two genres: multi-camera series and single-camera series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 103 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL

For a single episode of a live or recorded talk series, scripted variety series or special, including animated specials

The following credits are eligible. (Submissions are limited to 12 entrants):

Production

- Production Mixer (Broadcast, Field/Audio)
- Music Mixer (Live Performance)
- FOH Mixer (Production, Music, House PA)
- Monitor Mixer (Foldback Mixer)
- Supplemental Mixer (Audio, Music, Sweetening)
- VO Mixer
- Audio engineer (Theater/Broadway, Live Music)
- Audio Supervisors – Eligibility will be determined on a case-by-case basis. A petition must be submitted at the time to support the Audio Supervisor's verifiable contribution to the program

Post

- Re-Recording Mixer
- Re-Recording Music Mixer
- Post Production Mixer
- Post Performance Mixer
- Post Sound Mixer
- Post Audio Mixer
- Foley Mixer

- ADR Mixer

Music

- Music Mixer
- Broadcast Music Mixer
- Scoring Mixer
- Playback Mixer (ProTools Mixer, ProTools Sub Mixer)

The following job titles are ineligible—no matter their role in developing the submission:

- Sound Recordist
- Live Audio Sweetener
- Package Mixer (Post Package Mixer)
- Production Playback Mixer
- Audio Producer
- Music Director
- Music Producer

Entries in this Area will be recognized in two genres: series and specials. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Category 104 OUTSTANDING SOUND MIXING FOR A NONFICTION PROGRAM

For a single episode of a nonfiction series or a special (single or multi-camera)

Audio Supervisors – eligibility will be determined on a case-by-case basis. A petition must be submitted at the time of entry.

Audio Producers are not eligible in Area 104—no matter their role in developing the submission.

If a sound mixer is additionally credited as the sound editor on the program being submitted, the individual can enter either as a sound editor or mixer, but not both. Petitions to request a waiver to submit as both a mixer and editor will not be accepted.

Category 105 OUTSTANDING SOUND MIXING FOR A REALITY PROGRAM

For a single episode of a reality series, game show series or a special (single or multi-camera)

Audio Supervisors – eligibility will be determined on a case-by-case basis. A petition must be submitted at the time of entry.

Audio Producers are not eligible in Area 105—no matter their role in developing the submission.

If a sound mixer is additionally credited as the sound editor on the program being submitted, the individual can enter either as a sound editor or mixer, but not both. Petitions to request a waiver to submit as both a mixer and editor will not be accepted.

Submission options:

An Emmy is an individual achievement award for up to **six** sound mixers, which must include the primary re-recording mixer(s) and lead production mixer. In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline (**six** entrants), there are the following options:

- Multiple episodes per series may be entered if the list of entrants for each episode is different.
- Petition for a cap waiver for the episode being submitted.
- If more than **six** mixers are credited on each episode, submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Lead Sound Mixers 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 are eligible).

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, **including Virtual Production and "In-Camera VFX"**. **Submissions including both Visual Effects and Special Effects is encouraged. A series shall be evaluated based on the current season being submitted, therefore a series can qualify for one category in one season and a different category in a subsequent season, based on the Special Visual Effects work executed in the specific season being entered.**

Category 106 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SEASON OR A MOVIE

This award is to honor the overall achievement of the special visual effects within a series, movie or special. In the instance of series entries, the submission should include work spanning multiple or all episodes within the season submitted.

A movie, 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 is eligible for this category only, it cannot be submitted in Area 107.

Submission in this category precludes any submission in Area 107.

Area 107 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE

This award is for the overall achievement of the Special Visual Effects in a standout single episode, within a series that is not typically reliant on Special Visual Effects. The submitted episode should primarily consist of featured or "invisible" Special Visual Effects that are unique to that single episode, and which are distinguished from Special Visual Effects in other episodes from that season. **Shared assets or pipelines with other episodes are permissible, but the submitted episode must demonstrate a unique, completed body of work.** Distinguishing factors of the Special Visual Effects in the submitted episode include uniquely higher complexity, and often higher shot counts, than all other episodes in the season. In addition to the "As-Aired" and "Before-and-After" submission material, a written statement of no more than 1,000 words that includes the shot counts and justifies why the submitted episode qualifies for the standout single episode category is required. At minimum, the standout single episode statement must include specific comparisons between the complexity and volume of work in the submitted single episode and the remaining episodes in the season. If the written and visual submission material do not clearly demonstrate eligibility in the single episode category, the submission is subject to relocation to the full season category. A submission that contains a "standout" single episode, in a series that can also be considered "Special-Visual-Effects-heavy", is also subject to relocation to the full season category.

A movie or special may NOT be entered into this area.

Submission in this category precludes any submission in category 106.

RULES AND PROCEDURES FOR ALL SPECIAL VISUAL EFFECTS CATEGORIES:

Fully animated programs and main title sequences are not eligible in either of these categories.

Emmy statuettes are awarded to the principal contributors directly involved with and primarily responsible for the visual effects achievement. Up to **twelve** individuals may be included in the entry.

The following rules and guidelines apply:

- Series may submit up to two episodes in category 108, if each of the **twelve** named entrants for each episode are completely different
- Entrants must be in job categories which are eligible for membership in the Special Visual Effects peer group. Directors of photography, show producers, writers, 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 salespeople, 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 to the cap of **twelve** individuals per entry
- Each entry must include a written document outlining each entrant's contribution to the final product on-screen
- The 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 in Area 107 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, a **'single episode' refers to one self-contained broadcast or streaming installment under a single title card and end credit roll. Two-part or multi-episode events with separate main titles must be entered as part of a season entry.**

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 effects 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.

All SVE entries must upload an image of the program's logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

VIDEO SUBMISSION INSTRUCTIONS:

All entries must include a video file no more than a total of 8 minutes in duration:

Each submission may include up to 4 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 8-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 **and assets** which were shown in the submission's "as aired" section.

You must 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 in Category 106 incorporating effects from all eligible episodes are allowed.

Submissions in Area 107 incorporating effects from more than one episode are not allowed.

Be sure your video conforms to these parameters:

- Entries must be edited to highlight the key visual effects of the program *within their dramatic context*
- Each entry must be "as aired" with sync audio and surrounding shots in their correct order. Clip reels with soundtrack embellishments or individual effects shots edited out of context are not allowed
- Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes
- The file name must include the program name

- Do not combine multiple entries into a single video file
- Format:
 - No bars and tone
 - A slate identifying the show
 - The effects in context, as aired, with original sound
 - One second of black
 - Finally, the optional before/after segment

WRITTEN SUBMISSION MATERIALS:

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

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

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

DEADLINE: The final deadline for these materials to be uploaded is May 7.

VOTING: A panel comprised of voting members from the Special Visual Effects Peer Group will prescreen all submissions to determine the nominations. For final round voting, winners will be determined by the SVE Peer Group via online viewing of the nominated entries.

STUNT COORDINATION AND STUNT PERFORMANCE

A stunt coordinator may enter multiple achievements if the achievements are for different programs.

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.

It is understood that productions will generally not include dual stunt coordinators, but if such a case occurs, a petition can be submitted. 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.

All stunt coordination and stunt performance entries must upload an image of the program’s logo. Specifications: A high-resolution, 1242x1242 pixels minimum, JPEG or PNG.

Video Requirements: Stunt Coordinators are required to submit a reel, not to exceed 3 minutes in length, which must contain a stunt or complete stunt sequence(s) from the entire current eligibility year (June 1, 2025 – May 31, 2026) for the series. Stunt Coordinators must only pull clips from the aired series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. You may NOT submit any non-aired material.

Stunt Coordinators may omit non-essential material or stunt(s) and/or sequences(s).

The content of the reel **MUST NOT** include the prelude to the program/episode (teaser).

All submissions will be reviewed to determine eligibility, including the verification of the actual stunt/stunt sequence.

Category 108 OUTSTANDING STUNT COORDINATION FOR COMEDY PROGRAMMING

Emmy to credited stunt coordinator or supervising stunt coordinator

For a series body of work during the current eligibility year where the program content is primarily comedic. (Excludes reality, **reality competition, and game show** programming.)

Entries are limited to one entry per coordinator per program.

Category 109 OUTSTANDING STUNT COORDINATION FOR DRAMA PROGRAMMING

Emmy to credited stunt coordinator or supervising stunt coordinator

For a series body of work during the current eligibility year where the program content is primarily dramatic. (Excludes reality, **reality competition, and game show** programming.)

Entries are limited to one entry per coordinator per program.

Category 110 OUTSTANDING STUNT PERFORMANCE

Emmy to credited stunt performer(s)

An individual can submit either for their individual stunt performance or with a team, but not as an individual and a team for the same program. Team size is capped at four. If submitting as an individual, the performer must be actively engaged **on camera** in the performance of the stunt submitted. **Each name submitted for individual performance must specify what stunt(s) they did in the sequence. Reality, reality competition, and game show programming is not eligible for submission.**

Video requirements: Stunt Performer/team are required to submit a video, not to exceed 3 minutes in length, of a single stunt or a single completed stunt sequence from one episode for the program being submitted. Only the stunt/sequence that they solely or with a team performed and received credit verifiable by the Producer and contracted as such can be submitted. The content of the video **MUST NOT** include the prelude to the program/episode (teaser). You may **NOT** submit any non-aired material.

A stunt performer may enter multiple achievements if the achievements are for different programs.

ADDITIONAL ENTRY INSTRUCTIONS AND RULES FOR STUNT COORDINATORS AND STUNT PERFORMERS:

- Individuals and production companies can submit on behalf of a stunt coordinator or the stunt performer/team
- Entrant has final say on submission and edit
- 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.
- **The stunts submitted for review may not be completely AI or VFX generated. While a scene may use special effects or VFX enhancements, the stunt(s) themselves must be practical performance(s) that were actually aired.**
- For questions or clarification 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 May 7.

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 10GB

MP4 format is preferred

No slates, network bugs, timecodes, bars & tones

Each video must be individually uploaded. Do not upload a folder that contains multiple videos. Most importantly - QC your work and your file. File name must include show name.

TECHNICAL DIRECTION AND CAMERAWORK AWARDS
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Emmy(s) to technical director(s), and electronic camera operators

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.

A video controller may enter in this category if in a production with a Cinematographer precludes the video controller from submitting in the Lighting Direction/Lighting Design category.

A Director of Photography may enter in this category if all the following conditions are met:

- 1. They are not eligible in any other category of the competition.**
- 2. They are not submitting a petition to be included in the Lighting Direction/Lighting Design categories.**
- 3. The Technical Director has been notified and approves their inclusion. Note: If there is no eligible Technical Director, the Director will be notified and must issue approval.**

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 "Specialty" Camera Operator) in the production and must be listed on the staff list or call sheet which must be provided at the time of entry.
- 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

A review panel of the Lighting, Camera, and Technical Arts Peer Group Executive Committee shall review all entries and petitions to determine eligibility.

Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and awards/honors, including studio-based shows.

Single-camera field-style productions are not eligible. Please note the rules for cinematography awards.

Area 111 OUTSTANDING TECHNICAL DIRECTION AND CAMERAWORK 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 nominations will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

Area 112 OUTSTANDING TECHNICAL DIRECTION AND CAMERAWORK FOR A SPECIAL

For a special

Entries are limited to a maximum of 20 entrants.

Entries in this category will be recognized in two genres: Live Specials and Pre-Recorded Specials. The nominations will be proportional to the number of submissions in each genre, with at least one nomination for each if the genre has a minimum of 5% of the total number of submissions and provided the 5% is no less than three submissions.

WRITING AWARDS

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 are applicable in comedy and drama series only. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program. Those submitting into comedy or drama series may choose to put their percentage towards one episode per series.

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.

ANIMATION WRITERS IN CATEGORY 2: Eligible, credited animation writers who opt out of the program's team entry and/or are not one of the credited writers on the program's submitted episode, may elect to enter in this category (excluding writers on programs with a runtime of 2 -20 minutes). 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. *See the Rules Book under Animation Awards for more complete information.*

SCRIPTS REQUIRED AT THE POINT OF NOMINATION (July 8):

For writing categories 113 (comedy series), 114 (drama series) and 115 (limited or anthology series/movies), the writer's choice of the best version (not necessarily the final version) of the script will be required. The PDF will be made available to the voters. Specific information will be sent at the point of nomination.

Category 113 OUTSTANDING WRITING FOR A COMEDY SERIES

For a single episode of a comedy series

Category 114 OUTSTANDING WRITING FOR A DRAMA SERIES

For a single episode of a drama series

Category 115 OUTSTANDING WRITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

Eligibility clarification:

- For one writer (or team) credited with all limited or anthology series parts: eligibility is for complete limited or anthology series
- For one writer (or team) credited with one limited or anthology series part: eligibility is for the one limited or anthology series part
- For one writer (or team) credited with more than one but not all limited or anthology series parts: eligibility is for one limited or anthology series part (entrant(s) must choose)
- For the writer (or team) of a movie

Category 116 OUTSTANDING WRITING FOR A VARIETY SERIES

For a single episode of a talk or scripted variety series

Entry is limited to a single entry per variety series, (which may include variety series, or reality competition programming 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 117 OUTSTANDING WRITING FOR A VARIETY SPECIAL

For a variety special

NONFICTION WRITING AWARD

Category 118 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.

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 or structured or unstructured reality programming.

LEGACY AWARD

The Legacy Award recognizes a television program that has made a profound and lasting impact on its audience through its storytelling and has continued or sustained its relevance to society, culture and the industry.

Candidates for the Legacy Award shall be selected annually by the Special Awards Committee and presented to the Board of Governors for a vote. Entries may be made by the Board of Governors, the Special Awards Committee or individuals, who may suggest recipients in a letter to the Television Academy.

Criteria for the Legacy Award shall include:

- A minimum of 60 episodes aired across a minimum of 5 seasons
- Continued or sustained relevance, influence or inspiration:
 - To a genre of television
 - To an existing or new audience
 - To society and culture
- Preference given to shows celebrating some type of anniversary in the year awarded
- Franchise properties must be considered as a whole and awarded as such (e.g. *Law & Order*, representing all *Law & Order* series)
- Award may only be bestowed on a program once (also, programs previously awarded the Governors Award are not eligible).

An Emmy Award will be given to the creator(s) and up to 4 lead Executive Producers/Showrunners whose tenure on the production significantly contributed to its longevity and success (as determined by the Television Academy) and main network/studio partner airing the program.

Letters of recommendations should be sent to the emmyawards@televisionacademy.com by April 2, 2026.

THE GOVERNORS AWARD

The Television Academy Governors Award recognizes an individual, company or organization that has made a profound, transformational, and long-lasting contribution to the arts and/or science of television.

Candidates for the Governors Award shall be selected annually by the Special Awards Committee and presented to the Board of Governors for a vote. Entries may be made by the Board of Governors, the Special Awards Committee or individuals, who may suggest recipients in a letter to the Television Academy.

The main criteria to be considered when giving the Governors Award is the transformational impact a candidate has had on television or the industry.

Key questions to consider:

- How has the candidate changed television or the industry?
- How significant has been the candidate's contribution or impact on television or the industry?
- How enduring has been the candidate's contribution or impact on television or the industry?

The Governors Award is separate and distinct from a Hall of Fame induction, the Bob Hope Humanitarian Award, or the Legacy Award. Hence, the following criteria should not be used in its selection:

- An individual's overall body of work
- An individual's philanthropic endeavors
- A television program's durability or its continued relevance

Letters of recommendations should be sent to emmyawards@televisionacademy.com by April 2, 2026.

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 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.

OUTSTANDING ACHIEVEMENT IN ENGINEERING, SCIENCE & TECHNOLOGY

The Engineering, Science & Technology Awards Committee considers all submissions and Emmys are awarded to an individual, a company, or an organization for developments in engineering, science and technology that are either so extensive an improvement on existing methods or so innovative in nature that they materially affect the production, recording, transmission, or reception of television. Possibility of one, more than one, or no award.

Awards may also include the Charles F. Jenkins Lifetime Achievement Award and the Philo T. Farnsworth Corporate Achievement Award.

Information can be found at emmys.com/engineering.

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. Information can be found at emmys.com/honors.

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 to a qualified individual in the television industry whose humanitarian efforts have brought credit to the industry and whose deeds and actions have had a lasting impact on society.

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 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.

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."

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. Note: PGA reviews will not be requested for Consulting Producers who did not participate in the determination process for the PGA awards.

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

APPENDIX II

All national active peer group members vote in all program categories (excluding animated programs and documentary/nonfiction programs).

PEER GROUP	ADDITIONAL BALLOT(S)
<u>Animation</u>	Animated Programs *Character Voice-Over Performance *(directors, executive producers, producers, and voice-over performers from the animation peer group)
<u>Art Directors/Set Decorators</u>	Art Direction
<u>Casting Directors</u>	Casting Host Performer
- Talent Booker - Talent Producer	Program only Program only
<u>Children's Programming</u>	Animated Programs
<u>Choreographers</u>	Choreography
<u>Cinematographers</u>	Cinematography
<u>Commercials</u>	Commercial
<u>Costume Design and Supervision</u>	Costume
<u>Daytime Programming</u>	Host

Directors/Segment Directors

- Associate Directors
- First/Second Assistant Directors
- Script Supervisors
- Stage Managers
- Unit Production Managers

Directing
 Nonfiction/Reality Directing
 Casting
Stunt Coordination (final-round only)
Stunt Performance (final-round only)
 Program only
 Program only
 Program only
 Program only
 Program only

Documentary

- Documentary Editors

Individual Achievement for Nonfiction
 Cinematography, Nonfiction Directing,
 Nonfiction Writing
 Nonfiction Editing
 Narrator

Emerging Media Programming

Lighting, Camera & Technical Arts

- Electronic Camera
- Videotape Editors
- Lighting Directors
- Engineering
- Technical Directors
- Video Control
- Technical Operators

Emerging Media Programs
 Animated Programs
 TD/Cam/Video
 Lighting
 Picture Editing
 Nonfiction/Reality Picture Editing
 TD/Cam/Video
 Lighting
 Program only
 TD/Cam/Video
 Lighting
 TD/Cam/Video
 Lighting
 Program only

Makeup Artists/Hairstylists

Motion & Title Design

Music

Performers

Picture Editors

- Associate Producers/Post Supervisors
- Colorists
- Visual Effects Editors

Producers

- Location Managers

Production Executives

Professional Representatives

Public Relations

Makeup/Hairstyling
 Title Design
 Animated Programs
 Music
 Performer
 Character Voice-Over Performance
 Narrator
 Host
 Picture Editing
 Nonfiction/Reality Picture Editing
 Program only
 Program only
 Program only
 Casting
 Host
 Program only
 Host
 Host
 Program only

<u>Reality</u>	Individual Achievement for Reality Casting, Reality Cinematography, Reality Directing, Nonfiction Writing Host
<u>Science & Technology</u>	Program only
<u>Sound Editors</u>	Sound Editing Nonfiction or Reality Sound Editing
<u>Sound Mixers</u>	Sound Mixing Nonfiction or Reality Sound Mixing
<u>Special Visual Effects</u>	Special Visual Effects
<u>Stunts</u>	Stunt Coordination Stunt Performance
<u>Television Executives</u>	Host
<u>Writers</u>	Writing <i>Stunt Coordination (final-round only)</i> <i>Stunt Performance (final-round only)</i>