Television Academy



21-22

PRIMETIME EMMY® AWARDS
RULES & PROCEDURES

74th PRIMETIME EMMY® AWARDS



2021 – 2022
RULES AND PROCEDURES

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INTRODUCTION

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

These rules have been reviewed for the 2021-2022 awards and as specifically noted in the text (**in bold**), revised by the Television Academy Board of Governors.

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 question about category placement, contact the awards department at emmyawards@televisionacademy.com.

TABLE OF CONTENTS

ENTRY PROCEDURES....1-2
ENTRY FEES....2
MEMBER FEES....2
CRITERIA FOR ELIGIBILITY....3-6
NOMINATION VOTING PROCEDURES....6
NOMINATION PROCEDURES....6-7
FINAL-ROUND EMMY JUDGING....8
EMMY WINNERS....9
RULES FOR THE PROTECTION OF THE EMMY STATUETTE....9
CERTIFICATES, CITATIONS, AND COMMEMORATIVES....9

AWARDS CATEGORIES
AWARDS DEFINITIONS....11
ENTRY INSTRUCTIONS....11-12
ANIMATION....12-18
ART DIRECTION....18-20
CASTING....20-21
CHOREOGRAPHY....22-23
CINEMATOGRAPHY....23-24
CINEMATOGRAPHY FOR NONFICTION AND REALITY PROGRAMS....24
COMMERCIAL....25
COSTUME....25-27
DIRECTING....28-29
PICTURE EDITING....29-30
PICTURE EDITING FOR NONFICTION AND REALITY PROGRAMS....30-31
HAIRSTYLING....31-34
LIGHTING DESIGN/DIRECTION....34-35
MAIN TITLE AND MOTION DESIGN....35-37
MAKEUP....37-41
MUSIC....41-46
PERFORMER....46-50
PROGRAMS....50-55
DOCUMENTARY/NONFICTION PROGRAMS....55-59
REALITY PROGRAMS....59-61
SOUND EDITING....62-63
SOUND MIXING....63-65
SPECIAL VISUAL EFFECTS....65-68
STUNT COORDINATION AND STUNT PERFORMANCE....68-70
TECHNICAL DIRECTION, CAMERAWORK, VIDEO....70-71
WRITING....72-73
NONFICTION WRITING....73
ADDITIONAL JURIED AWARDS....73-74
APPENDIX....74-77

2022 EMMY AWARDS CALENDAR

June 1, 2021 - May 31, 2022
Eligibility period (please also refer to the "hanging episodes" rule)

February 10
Open for submissions

March 31
Deadline to apply for membership to guarantee voting eligibility for both rounds of the 74th Emmy competition and to secure member entry fee discount. This date also applies to former members. Application must be completed and paid by March 31

April 7
Deadline for current voting members to apply for hyphenate voting status

May 12, 6:00 PM
Entry deadline for ALL entries that were originally presented June 1, 2021 - May 31, 2022, between 6:00 PM - 2:00 AM or content that identifies as Primetime programming by virtue of genre (including hanging episodes)

May 12, 6:00 PM
Upload deadline for all entry materials

June 16
Nomination-round voting begins

June 27, 10:00 PM
Nomination-round voting ends

July 12
Nominations announced

July 26
Deadline for errors and omissions to the nominations

August 12
Final-round videos available for viewing

August 18
Final-round voting begins

August 29, 10:00 PM
Final-round voting ends

September (TBD)
Creative Arts Awards and Governors Ball

September (TBD)
NBC Telecast and Governors Ball

ENTRY PROCEDURES

1. **Entry Deadline:** Entries will be accepted online until **6:00 PM (PT) on May 12, 2022**. All entries (including all submission materials), whether the program has already aired or will air/post by May 31, MUST be entered by **May 12 (see hanging episode rule 14c and 14d).**

2. In most categories, entries may be modified by the entrant (by contacting the awards staff) until 5:00 PM on May 31, 2022. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode.

3. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline has passed should contact emmyawards@televisionacademy.com.

4. Programs and individual achievements in preparation but not completed by the time of the entry deadline (**May 12**) must still be entered by **May 12.** If upon viewing the completed program the entrant decides to not submit, the entry can be withdrawn.

5. Producers may enter their programs for nominations in all categories. Individuals may enter themselves (and their team if the entry is for a team achievement) for specific individual awards.

6. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited or anthology series, directing for variety series and specials and technical direction for series and specials. In the case where a producer makes an entry for an eligible individual or team, it is the producer's responsibility to inform them that the entry has been made on their behalf.

7. It is a general principle of this competition that a single achievement is limited to a single bid for an Emmy, i.e., every entrant is eligible to place their achievement in only one appropriate category. Final approval of category placement is determined by the Primetime Emmy Awards Committee.

8. In the case of entries that include multiple entrants, the person making the entry must submit all eligible entrants, not just themselves or a partial list of entrants. Only those individuals with an eligible credit and who have made a significant and substantive contribution to the achievement entered are eligible. When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and do not wish to be included.

9. It is often the case that an agent, manager, studio, production company or broadcast entity will facilitate the entry by submitting the form, but the individual who is listed as the "entrant" is considered by the Television Academy to be the person who has made the entry.

10a. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible.

10b. An eligible entrant may use their legal name or a pseudonym, but whatever name is used must appear in the credits or verified by the production.

11. Next of kin may make an entry on behalf of a deceased relative.

12. Correct entry information is the responsibility of the entrant/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 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 $100 per submission. In addition to the $100 processing charge, each entrant is charged a $100 entry fee per individual listed on the entry, e.g., for an individual achievement entry (commercials, costume design, editing, sound editing, etc.) with two entrants, the processing fee is $100 + $200 entry fee (for a total of $300 for the entry).

2. Program entries have a processing charge of $200 per submission. In addition to the $200 processing charge, each entrant included with the submission is charged a $100 entry fee, e.g., the entry fee for a program entry (comedy series, limited or anthology series, documentary, etc.) that has four producers, the processing fee is $200 + $400 entry fee (for a total of $600 for the entry).

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

Entry fees must be paid online by credit card by **May 31, 2022**. Entry fees, including the processing fee, will not be refunded for incorrect submissions.

MEMBER FEES

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

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program entry, each individual may enter their membership number to cover their portion of the entry fee. The member number can be found on the front of your membership card. If you do not have your membership card, 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 **March 31** (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 12**, and prior to payment being made.

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

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) are eligible for nomination if they were originally aired (6:00 PM - 2:00 AM) or content that identifies as Primetime programming by virtue of genre, 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 representing at least 50% or more of U.S. households, or (iv) Interactive Media entries that were widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites, or exhibited solely at conferences, shows, events or festivals, are not eligible.

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

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

3b. A program that has entered in one category one year may appeal to move it to another category in any subsequent year, with the approval of the Academy's Industry Panel.

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

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

7. Children's Programming (for ages 2 – 16) previously eligible in the Primetime Emmys are now only eligible in the Children's & Family Emmy competition.

8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, and with a purpose to be shown on U.S. television. **Any production produced in the U.S. in a language other than English, is eligible in the Primetime Emmys. 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 Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both.

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

10a. Television programs that are offered for "general theatrical release" occurring prior to their airing or Internet exhibition are not eligible. A "limited theatrical release" prior to the airing or Internet exhibition of the television program cannot exceed an aggregate of up to seventy (70) days prior exhibitions **(i.e., 7 theaters for 10 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. Showing a foreign television program that otherwise qualifies as an eligible foreign co-production under the Rules shall not be disqualified because of a prior limited theatrical release.

10b. Any **film** placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

10c. Any program that has been nominated for an Oscar® is no longer eligible to enter the Primetime Emmy Awards competition.

10d. 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.

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

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

13. Programs first broadcast during primetime hours, which are an extension or a special of a daytime or children's series, are eligible in the Daytime or Children's & Family Emmy competition, but not eligible in Primetime.

14a. 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**.

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

14c. Hanging episodes for series eligibility: If an ongoing series has enough episodes that have been nationally broadcast in the current eligibility year to qualify as a series and has hanging episodes or episodes deemed ineligible because their airdate falls after the end of the eligibility year (May 31, 2022), those episodes must be posted on an accessible platform by May 31 in order to gain eligibility for the current eligibility year and must meet all of the

following criteria:

- Episodes must be posted within the current eligibility year (by May 31)
- Episodes may be posted on a private online platform accessible only to Television Academy membership
- Episodes must be the same in form and content as when they later appear in their regular time slots
- The subsequent airing of the episodes must take place prior to the start of nominations-round voting (June 16)

14d. Hanging episodes/parts eligibility for limited or anthology series: To qualify for eligibility in the current eligibility year, the limited or anthology series must premiere on a national platform. If the limited or anthology series has one or more episodes/parts that fall into the subsequent eligibility year, and those episodes/parts are not able to be posted on a platform available to Television Academy members by May 31, then the complete limited or anthology series, along with the individual achievements, will be eligible in the subsequent eligibility year. Any limited or anthology series episodes, including the finale, posted on a platform available to Television Academy members to meet the May 31 eligibility requirement must air nationally prior to the start of nominations-round voting (June 16).

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously aired material from the past two eligibility years is limited to no more than 35% of the program's total running time to be eligible. (Inclusion of material originally aired prior to June 1, 2020, is considered "historic" and does not negatively affect eligibility.)

16. A "special" episode of a primetime series can petition the Primetime Awards Committee to be entered as a stand-alone special in a non-series category or area, but only if it was not part of the regular series order from the network 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.

17. Programs that have reached a cumulative audience of at least 50% of the total potential U.S. television audience during the eligibility period, but not 50% exclusively in daytime or primetime, would enter either the Children's & Family, Daytime or Primetime competition, based on the genre.

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

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

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

21. 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.

22. Program lengths for Series:
- 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 and up to 75 minutes

23. The Interactive Program category and the juried award for Innovation in Interactive Programming have been eliminated for the 2021 – 2022 competition. Entries that would normally submit in Outstanding Interactive Program can submit in a program category where they are eligible.

NOMINATION VOTING PROCEDURES

1. Ballots will be posted on **June 16.** The deadline to vote is 10:00 PM (PT) on **June 27**.

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 (only selected peer groups will have access to the nominating ballot for animated programming and only the Documentary peer group members will have access to the Documentary/Nonfiction Specials and Series ballots).

3. Peer groups have access to the ballots pertinent to their membership (see Appendix for breakdown).

4. HYPHENATE BALLOTS: Ballots outside of their peer groups may be requested by members whose credits would allow them voting privileges in those peer groups, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **April 7.** Current members will be notified in March. If you do not receive the notification, e-mail the membership department at membership@televisionacademy.com. Members must reapply every four years to receive hyphenate ballot(s).

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

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

NOMINATION PROCEDURES

1. 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 for nomination; any entry that receives nine-tenths approval will receive a nomination
  - 8 – 11 submissions = 2 nominations

- 12 – 15 submissions = 3 nominations
- 16 – 19 submissions = 4 nominations

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 Primetime 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, if there is a minimum of three entries for a given track. There is the possibility of ties within a given track.

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 12, 2022.**

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 12** and **July 26**. 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 26, 2022**.

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 dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for $375, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for $750, or non-member nominees may choose to join the Television Academy (membership fee $250, which includes a $50 non-refundable application fee) and receive one guest ticket at no extra charge.

FINAL-ROUND EMMY JUDGING

1. Final-round voting will take place **August 18 – August 29**.

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 (e.g., only writer members may judge writing categories, only director members may judge directing categories, etc.) unless otherwise indicated.

6. Peer groups determine the judging systems for their peer group. Emmy judging can be a yes/no vote (yes, the nomination is worthy of an Emmy or no, the nomination is not worthy of an Emmy) or a single vote for the top selection.

7. Nominated Drama and Comedy series programs, including Short Form Comedy, Drama or Variety Series are required to submit any six eligible episodes for final-round judging. The episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

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

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

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

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

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

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

EMMY WINNERS

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards and the Primetime 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.

CERTIFICATES, CITATIONS AND COMMEMORATIVES

1. Nomination Certificates

Nomination Certificates are provided to all nominees.

2. Production Certificates

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

3. Craft Citations

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

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. (In general, a total of three commemorative Emmys may be ordered per win.)

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

2021 – 2022 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

AWARDS DEFINITIONS

1. Category

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

2. Area

An 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 nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

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 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 6:00 PM (PT) on May 12, 2022**. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **May 12**.

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 Collateral Entry Materials: **May 12, 2022 (including entries for hanging episodes).**

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

Refunds: Refunds will not be given for incorrect submissions. If a submission is withdrawn, the $100 processing fee will not be refunded.

Non-member entrants: Individuals must join the Academy prior to March 31 (application submitted and paid) to receive the member entry fee discount and be eligible to vote in both rounds of the 74th Emmy competition. Once their membership is approved, the member ID number needs to be added to the entry by May 12, or prior to submitting payment, to receive the entry fee discount.

Member entrants: To secure the member entry fee discount, member ID numbers must be added to the entry by May 12.

Entry fees must be paid online by credit card by May 31, 2022. 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 12 you will not be able to add new entries, upload collateral materials or make changes or edits to your submissions. However, you will still be able to:

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

ANIMATION AWARDS

NOTE: 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 Primetime 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.

NOTE: All artwork must be digitally submitted, at the time of entry, by uploading a single pdf file. Printed hardcopies of the entrant's artwork will no longer be accepted.

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.

ANIMATION AWARDS

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

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

Deadline for all artwork pdfs, videos, storyboard pdfs and credits to be uploaded: May 12, 2022.

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.

NOTE: You may submit stock images if they have been adapted, revised, or re-dressed in such a way as to render them unrecognizable as previously submitted work. 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 actually being used as the final production key, it would be more appropriate to enter for color and be judged with all the other entries that are also used as final production key reference. If not, and the artist is using color in the design phase, artwork must be submitted in black and white or grayscale.

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

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

Animators

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

Character Layout Artists

- 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

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

NOTE: Artwork that is prominently displayed in the submission that is not personally created by the entrant must be credited to clearly identify the artist(s) responsible for the artwork 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 12.

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

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

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.

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

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

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

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

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

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) - with all eligibility subject

to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the showrunner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

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

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

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

An animated program may choose to enter to a live-action category. If entered in a live-action program category (e.g., comedy or drama), 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.

Category 3 OUTSTANDING SHORT FORM ANIMATED PROGRAM
For a single episode of a series or a special

This category is open to original short form primetime animated programs with an average episode running time of two minutes to 20 minutes and recognizes entries from over-the-air, cable, satellite and internet exhibition. Content must be original.

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

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.

Programs will be reviewed and approved as appropriate for this category by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences.

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

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

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) – with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the showrunner making the entry may list them as

"producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

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

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

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

Short Form Animated programs can also enter individual achievements in:

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

ART DIRECTION AWARDS

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

*NOTE: if a person is given the title 'Supervising' or 'Lead' it will be assumed that their position is higher than those without. For example, if a show has a Supervising Art Director and an Art Director, the Supervising Art Director will be included, but the Art Director will not. If the PD feels that despite the titles, they are equal, a petition should be submitted and the PGEC will determine eligibility.

An Emmy is awarded to the Production Designer, the Set Decorator and the Art Director. If there are additional people holding these positions, there must be a petition to explain why they should be included or excluded.

2nd unit and reshoot credits are not eligible.

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

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

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

Entries are capped at a maximum of three entrants for conventional domestic programming (with prior team eligibilities of more than three entrants not allowed to grandfather into

current team eligibility). Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC by the Production Designer or Art Director (if no Production Designer is credited). A petition form must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered.

Petitions: All petitions must explain the roles of all members of the submitted team, not just the person being petitioned. Photos, drawings etc., should be submitted to support the petition. Petitions must be received by the entry deadline. Petitions cannot be submitted for the department head. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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

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

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

If there are two teams working on the program/episode, totaling more than three people, then a petition should be submitted explaining the two teams' roles. The PGEC will determine the eligibility of the entrants. If, through editing, the work from more than one team appears in a submitted episode, the PD should explain in a petition whether both teams should be included and include a percentage of the show that each team contributed to.

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

SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:

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

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

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

For set redesigns only: entries need to include a statement that details the design changes and should be supported by photos and/or drawings on your PIF form to explain the changes made. Supporting DVDs that show the original design and the redesign may be requested.

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

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

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

Area 4 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY PROGRAM (ONE HOUR OR MORE)
For a series, limited or anthology series (if credited on all parts), or for a single part of a limited or anthology series (if credited on one or more but not all parts), or for a movie or special

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

Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE)
For a series, limited or anthology series (if credited on all parts), or for a single part of a limited or anthology series (if credited on one or more but not all parts), or for a movie or special

"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.

Area 6 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR)
For a series or a special

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

Entries in Area 6 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 there is a minimum of three entries for a given track.

Area 7 and 8: A Variety show is traditionally formatted for a live audience in a multi-camera format and can include musical acts or sketch comedy pieces but not limited to all of these together. In the cases where there is a single camera fictional "arc" over the series, this project should be entered into either Contemporary, Period or Fantasy, or Narrative categories. All scripted re-enactments should be entered as either Period, Fantasy or Contemporary (1/2 hour or 1 hour).

Area 7 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY, REALITY OR COMPETITION SERIES
For a variety, reality or competition series

Area 8 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY SPECIAL
For a variety, event or award special

CASTING AWARDS

Emmy(s) to casting director(s) ["casting by"]
Any person whose on-screen credit includes the word associate or assistant will not be eligible.

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

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

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

Category 9 OUTSTANDING CASTING FOR A COMEDY SERIES
For a series body of work during the current eligibility year

Category 10 OUTSTANDING CASTING FOR A DRAMA SERIES
For a series body of work during the current eligibility year

Category 11 OUTSTANDING CASTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a complete limited or anthology series or movie

Category 12 OUTSTANDING CASTING FOR A REALITY PROGRAM
For a body of work during the current eligibility year in a Structured, Unstructured, or Competition program

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

DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on **July 12**, a digital upload of your achievement will be due by **July 21**.

Final-round videos: 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 9 – Casting For A Comedy Series
Category 10 – Casting For A Drama Series
Category 12 – Casting For A Reality Program

A digital file that composite clips from up to three series episodes (entrant's choice) with a total running time of up to thirty minutes 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 11 – 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 contracted as a choreographer directly with the program.

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

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

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

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

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

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

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

Juried 13 OUTSTANDING CHOREOGRAPHY FOR VARIETY OR REALITY PROGRAMMING
For a variety series or special, structured reality, unstructured reality or competition program

Juried 14 OUTSTANDING CHOREOGRAPHY FOR SCRIPTED PROGRAMMING
For a comedy or drama series, limited or anthology series or television movie

VIDEO FILE REQUIREMENTS:

COMEDY SERIES, DRAMA SERIES, LIMITED OR ANTHOLOGY SERIES, VARIETY SERIES, STRUCTURED REALITY SERIES, UNSTRUCTURED REALITY SERIES AND COMPETITION PROGRAMS: Entrants may choose to submit up to three pieces of choreography from a single series or limited or anthology series. 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. Entrants have the option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

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

TELEVISION MOVIES AND VARIETY SPECIALS: Entrants may choose to submit up to three pieces of choreography from a single movie or special:

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

A video of only the dance number(s)/choreography from the chosen episode(s), television movie or variety special must be submitted. Multiple pieces may be put in

any order, with 2-5 seconds of black in between. Dance number(s)/choreography must be submitted in their entirety, no internal editing.

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 12**.
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, CAMERAWORK AND VIDEO AWARDS.

UPLOAD INSTRUCTIONS: HD File Requirements for Categories 15, 16, 17 & 18: The submission must come from a single episode with original sound. The total length must be 4 minutes for Categories 15, 16 and must be 5 minutes for Categories 17, 18. 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 12**.

Any entry submitted without a digital upload will be disqualified.

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

Category 15 OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES
For a single episode of a comedy series

Eligibility for Category 15 includes: the cinematographer or director of photography of a program shot in the situation-comedy format (not variety), whether the recording medium is film, videotape or digital.

Category 16 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (HALF-HOUR)
For a single episode of a comedy or drama series

Category 17 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 18 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 16, 17 and 18 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS

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

Category 19 OUTSTANDING CINEMATOGRAPHY FOR A NONFICTION PROGRAM
Emmys to credited director of photography or cinematographer
(Individuals credited as "additional director of photography" or "additional cinematography" are not eligible.) Entries are limited to a maximum of two entrants.

For a single episode of a series or a special

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

Category 20 OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM
(Entries are limited to a maximum of five entrants)
For a single episode of a series or a special shot in field single-camera style

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

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

NOTE: 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 Director of Photography in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible)

COMMERCIAL AWARD

Emmy(s) to Production Company and Advertising Agency

Category 21 OUTSTANDING COMMERCIAL
Eligibility: A commercial is eligible provided it is of 30 to 120 seconds in length, and originally aired 6:00 PM – 2:00 AM or is content that identifies as Primetime programming by virtue of genre during the eligibility year (i) by broadcast to at least 50% of the total potential U. S. television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

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

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

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

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

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer. Second Unit and Re-shoot Unit credits are not eligible.

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

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities, especially 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 does not wish to be included.

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

Each submission will consist of two (2) to no more than **six (6)** entrants, to include the Costume Designer, Costume Supervisor and Assistant Costume Designer. Of the **six**, no more than three (3) entrants may be Assistant Costume Designers. For the purposes of the entry, credits for Co-Designer or Associate Designer count as an Assistant Costume Designer and count toward one of the 3 ACD spots. Verification in the form of a deal memo, call sheet and/ or screen credit will be required to determine eligibility on the submission. **No petitions will be allowed.**

Eligible Credits are as follows: Costume Designer, Costume Supervisor and Assistant Costume Designer.

For the purpose of the entry:
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 may be submitted in lieu of Assistant Costume Designer.

Ineligible job titles and/or job functions include: Set supervisor or coordinator, truck supervisor or coordinator, crowd or background supervisor or coordinator, key set costumer, key costumer, set costumer, costumer, shopper, assistant stylist/stylist assistant, custom made, cutter/fitter, head of workroom, 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 also reserves the right to confirm or deny the eligibility of the entrants based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and guidelines. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

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

Area 22 OUTSTANDING PERIOD COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are 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, provided that there is a minimum of three entries for a given track.

Area 23 OUTSTANDING FANTASY/SCI-FI COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or movie whose costumes are designed for imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities.

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

Entries will be recognized in two genres: series and limited 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, provided that there is a minimum of three entries for a given track.

Area 24 OUTSTANDING CONTEMPORARY COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are based in a period of time less than 25 years prior to the current awards eligibility year.

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

Entries will be recognized in two genres: series and limited 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, provided that there is a minimum of three entries for a given track.

Contemporary, Period and Fantasy/Sci-Fi categories are Area Awards. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

Juried 25 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING
For a single episode of a variety, nonfiction, reality or competition series, a stop-motion animation or puppetry program or for a special premiering on television with costumes designed originally for television.

VIDEO INSTRUCTIONS FOR JURIED 25: 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 12**

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.

Category 26 OUTSTANDING DIRECTING FOR A COMEDY SERIES
For a single episode of a comedy series

Entries are limited to two directors.

Entries in Category 26 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 27 OUTSTANDING DIRECTING FOR A DRAMA SERIES
For a single episode of a drama series

Entries are limited to two directors.

Category 28 OUTSTANDING DIRECTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

Entries are 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 television movie.

Category 29 OUTSTANDING DIRECTING FOR A VARIETY SERIES
For a single episode of a variety series

Entries are limited to two directors.

Entries in Category 29 will be recognized in two genres: variety talk series and variety sketch series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Category 30 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL
For a variety special

Entries are limited to two directors.

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

Directors of live television movie events (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 31 OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM
For a single episode of a nonfiction series or special

Entries are limited to one director.

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

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

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

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

Category 32 OUTSTANDING DIRECTING FOR A REALITY PROGRAM
For a single episode of a reality or competition series or special

Entries are limited to one director.

An individual may enter multiple achievements in 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 CLARIFICATION: Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to structured, unstructured and competition programming.

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

PICTURE EDITING AWARDS

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

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

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

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

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

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

If 20% or more of the show or series episodes utilizes a line cut it is ineligible for submission in picture editing categories (see Area 37).

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

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination (except Area 37).

Category 33 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES
For a single episode of a scripted series

Category 34 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES
For a single episode of a scripted series

Category 35 OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES
For a single episode of a scripted situation-comedy series

Category 36 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a movie or single part of a limited or anthology series

Area 37 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING
For variety series or specials that do not utilize more than 20% line cut (with a cap of up to seven editors) or for a segment from "live" variety programs (with a cap of up to two editors)

Entries in Area 37 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 there is a minimum of three entries for a given track.

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

NOTE: Promos, recaps, cut-downs and trailers are not eligible in Area 37.

UPLOAD INSTRUCTIONS: All entrants in Area 37 must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

Category 39 OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR COMPETITION PROGRAM
For a single episode of a series or a special

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

Entries are limited to seven editors.

Category 40 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 Competition, Structured or Unstructured Reality Editing:
An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline (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.
- 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).

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 actually 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) entrant(s) must have been the hairstylist most responsible for the overall look of the achievement being recognized and involved with hands on styling, on the performer's/on-screen talent's, on the days of production.

Each submission will consist of no more than four entrants, including the Hairstyling Department Head. A Department head hairstylist, showing just cause, may petition the Hairstyling Peer Group Executive Committee (PGEC) and Governor to allow the submission of up to four additional hairstylists they feel have contributed significantly to the achievement for a combined total of up to eight hairstylists.

Entrants: ALL hairstyling submissions required to be signed by the Department Head Hairstylist.

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

Ineligible titles and/or job functions: Hairstyling Trainee, Hairstyling Intern, Wig Designer, **Hair Designer***, Hair Supervisor, **Background Hairstyling Supervisor,** Hairstyling Assistant, Hairstyling Coordinator, Crowd Hairstyling, Crowd Hairstyling Supervisor. ***NOTE: Eligibility for Hair Designers will be determined on a case-by-case basis. Entrant must complete an eligibility statement as part of the entry form.**

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the entrant to fill out the petition correctly/fully and provide sufficient details to support their petition. **A minimum of five** call sheets for the submitted episode will need to be provided to verify the petitioner. Appeals may not be accepted to try and qualify after the PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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

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

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

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

All hairstyling submissions must include a technical description of up to 150 words or less, to be reviewed and approved. You will be required to describe the process, techniques, materials, and tools with an emphasis of the techniques employed on no less than 51% of the principal on-screen talents. A disclaimer must be revealed if any portion of a submission does not conform to the category in which it is submitted, and the disclaimer must <u>be clearly disclosed in the first portion of the 150 words or less description.</u>

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

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 editor's description of how and to what degree the artists' on-set work was modified in post-production.

Nomination requirement: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination **(July 12).** The edited reel must include the hairstyles that were done by the entrant(s) for the nominated episode/program.

Category 41 OUTSTANDING CONTEMPORARY HAIRSTYLING
For a single episode of a comedy, drama, limited or anthology series or a movie (non-period/character hairstyling)

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

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

Area 42 OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING
For a single episode of a comedy, drama, limited or anthology series or a movie

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

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

Character Hairstyling is a significant change to the visual appearance of an actor, on-screen talent to fit their new persona. This may be obtained with or without the use of wigs, hairpieces, or external hair appliances to create varied and diverse results. The goal is to achieve the vision of the writer, director, producer, actor or performer/on-screen talent. The hairstyles may range from sketch comedy to dramas and may include but not limited to parody, futuristic, fantasy, ethnicity, disease, gender, or age, and may also be in any specific era. Special hair colors and hair products may also be used to achieve these changes in the appearance of the actor or on-screen talent.

Entries in Area 42 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Juried 43 OUTSTANDING HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM
For a single episode of a variety, nonfiction, reality series or a special

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation.)

VIDEO INSTRUCTIONS FOR JURIED 43: All entrants must upload a video file 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**

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

Emmy(s) to credited lighting designer and/or lighting director

Entries are limited to a maximum of five entrants.

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

Eligibility in Area 44 and Area 45 includes the Lighting Designer and/or Lighting Director(s) of a single episode of a multi-camera variety series or special recorded in any medium.

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

All other series shot either multi-camera or single-camera are eligible in Category 15, 16 or 17.

Limited or anthology series and movies recorded film style in any medium are eligible only in Category 18.

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

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.

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

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

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

Area 44 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES
For a single episode of a multi-camera variety series

Area 45 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL
For a multi-camera variety special

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.

Nominations will be determined by a two-step process:

All submissions will be voted for online exclusively by members of Lighting, Camera and Technical Arts 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 at-home panels made up of volunteers from the Lighting, Camera and Technical Arts 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.

VIDEO REQUIREMENTS: All submissions are required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:

- **Programs 30 minutes or less must submit (1) 6-minute continuous clip**
- **Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes**
- **Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes**

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

MAIN TITLE AND MOTION DESIGN AWARDS

Category 46 OUTSTANDING MAIN TITLE DESIGN
For a series, movie, special or limited or anthology series, including documentary and reality programming, originally aired during the current eligibility year.

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

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

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

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

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

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

Entries for Outstanding Main Title Design for programs that are no longer in their premiere season may not be submitted in subsequent awards seasons unless the title sequence has substantially changed. 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 team member must submit a concise - 100 words or less - written description of their hands on creative contribution. The description needs to be specific to validate each entrant's substantial and hands-on contribution to the production and execution of the main title. If a substantial creative and hands-on contribution cannot be established, the entrant may be disallowed.

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

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

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

Juried 47 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.

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

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

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

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

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

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

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

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

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

The following are not eligible in this juried area:

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

VIDEO REQUIREMENTS

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

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

Motion Design file should include:
A 2 second slate with name of piece - 2 seconds of black - piece that is being submitted (maximum of 5 minutes) - 2 seconds of black. The slate should be white, ALL CAPS, 72-point Helvetica Regular on black background vertically and horizontally centered. Do not include the actual main title.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

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.

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

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

Ineligible titles and/or job functions: Makeup Artist Trainee, Makeup Intern, Makeup Supervisor, Makeup Designer*****, Makeup Assistant, Makeup Artist Coordinator, 1st Makeup, 2nd Makeup, 3rd Makeup, Background Makeup, Crowd Makeup, Lens Technician, Art Finishing Supervisor, Prosthetic Workshop Supervisor, Key Sculptor, Mold Supervisor, Key Silicone Technician, Prosthetic Denture Supervisor, Prosthetic Makeup Coordinator, Prosthetic Makeup Production Manager, Trainee Prosthetics. ***NOTE: Eligibility for Makeup Designers will be determined on a case-by-case basis. Entrant must complete an eligibility statement as part of the entry form.**

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. **A minimum of five call** sheets for the submitted episode will need to be provided to verify the petitioner. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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's petition based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

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

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

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

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

All makeup submissions must include a technical description of up to 150 words or less, to be reviewed and approved. Entrants are required to describe the process, techniques, materials, and tools of application with an emphasis on the techniques employed on no less than 51% of the principal on camera talents. Descriptions of makeup, special makeup effects, prosthetics, hair work or other procedures must be relevant to the chosen category. The entry will be recognized for the entire episode and/or movie and not just for a single scene or individual on-screen talent. Upon review of the technical description, the submission may be moved to a different category. This submission needs to represent the correct category for which it has been submitted. Please review each category's definitions before selecting your category. In the case of a category dispute, category eligibility is subject to the final and definitive review by the PGEC, and a majority vote will prevail.

Additionally, 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 editor's description of how and to what degree the artist(s) on-set work was modified in post-production.

Nomination Video Requirement: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination (July 12). The video must be edited to include the makeup that was done by the entrant(s) for the nominated episode/program.

Category 48 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 at least 51% contemporary makeup to be eligible.

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 or Personal Makeup Artist (star request) next to the entrant's name. All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.

Area 49 OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)
For a single episode of a comedy or drama series, limited or anthology series, or a movie

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

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

Character Makeup is achieved by significantly changing the visual appearance of the on-screen talent **to fit their new persona.** The goal is to create a result that identically represents the real image or from the imagination of the writer, director, or producers. Character Makeup is limited to changing the appearance of an on-screen talent by lifestyle, **futuristic, fantasy, parody,** ethnicity, disease, gender, age, or traumas and can be from any era. Special makeup effects are used to achieve these changes in the appearance of the on-screen talent.

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

Entries in Area 49 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Juried 50 OUTSTANDING MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM
For a single episode of a variety, nonfiction, reality series or special

In the case of makeup for Variety, Nonfiction or Reality Programming, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name, **Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.** All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation.

VIDEO INSTRUCTIONS FOR JURIED 43: All entrants must upload a video file 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**

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 51 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

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 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, Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

In cases of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible 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. The composer will need to sign the notice verifying that they approve (or do not approve) the submission.

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

NOTE: Music Composition for Series and for a Limited or Anthology Series, Movie or Special will have a two-step voting process to determine nominations:

1. The votes of the full music peer group will determine the top fifteen 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 fifteen/top ten 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.

All entries for category 52 (music composition - series), 53 (music composition – long-form), 54 (music composition – documentary), 56 (music and lyrics) and 57 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s) and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

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

In all categories, the eligibility recommendation to the Primetime Awards Committee will be at the sole discretion of the Music Peer Group Executive Committee, and an entry may be disqualified at any time during the contest period if that entry is found to be ineligible, substantially unoriginal, or in categories 52, 53 and 54, there is deemed to be less than a substantial body of music in the form of dramatic score.

All entries for category 58 (music supervision) are for the television craftsperson who creatively contributes to the story, character development and overall narrative of a program by engaging in song selection, guiding original song creation and production, overseeing on-camera music performances, participating in the creative aspects of music spotting and contributing to the creation of a unique music aesthetic.

The entries for categories 52, 53, 54 and 55 must upload a PDF of the complete cue sheets, which clearly list all music cues and their composer(s) and/or lyricist(s), percentages, publishers, timings, and usages. An incomplete or unclear cue sheet could result in disqualification.

All song entries for category 56 must upload a video file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) and the corresponding complete cue sheet.

Main Title Theme entries (category 57) must upload a PDF of the corresponding complete cue sheet. If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics, and chord symbols) must be uploaded.

Category 52 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)
For a single episode of a comedy or drama series

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

Emmy(s) to credited composer(s)

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

CATEGORY 52 VIDEO REQUIREMENTS: All entrants must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 53 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

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

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

CATEGORY 53 VIDEO REQUIREMENTS: All entrants must upload a video file of the complete movie or limited or anthology series episode/part being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 COMPOSITION FOR A DOCUMENTARY SERIES OR SPECIAL (ORIGINAL DRAMATIC SCORE)
For a single episode of a documentary/nonfiction or hosted nonfiction series or a special

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

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be

used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

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

Category 55 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.

NOTE: 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.

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

Category 56 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

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

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

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

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

NOTE: Eligibility 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.

CATEGORY 56 VIDEO REQUIREMENTS: All entries for category 58 must upload a video that includes the song and enough additional footage before and after the song to give the

judges a sense of its context. The digital file must be in the same form and content as originally broadcast.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 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

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

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

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

Eligible submissions must be at least 15 seconds in length.

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

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

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

Category 58 OUTSTANDING MUSIC SUPERVISION
For a single episode of a comedy, drama, variety, nonfiction or reality series or limited or anthology series, television 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.

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

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

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 and only performers appearing in 50% or more of the eligible episodes for short form programs can submit in the Short Form Performer categories.

All performers must enter categories that follow the categorization of their shows, e.g., if a show is entered as a comedy series, all performers must enter comedy series categories. Following up on the above example, this placement rule would hold true even if the episode being entered is a "dramatic" rather than a "comedic" episode.

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

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

PHOTO REQUEST: By the entry deadline (**May 12**), 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.

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

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

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

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

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

A brief cameo appearance is not eligible for entry.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination (except categories 75, 76, 77 and 78).

Category 59 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 60 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES
For a continuing performance in a drama series

Category 61 OUTSTANDING LEAD ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie

Category 62 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 63 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES
For a continuing performance in a drama series

Category 64 OUTSTANDING LEAD ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
Category 65 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 66 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES
For a continuing performance in a drama series

Category 67 OUTSTANDING SUPPORTING ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series or anthology series part/episode.

Category 68 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 69 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES
For a continuing performance in a drama series

Category 70 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series or anthology series part/episode.

Category 71 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES
For performers appearing in less than 50% of the eligible comedy series episodes

Category 72 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES
For performers appearing in less than 50% of the eligible drama series episodes

Category 73 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES
For performers appearing in less than 50% of the eligible comedy series episodes

Category 74 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES
For performers appearing in less than 50% of the eligible drama series episodes

Category 75 OUTSTANDING ACTOR IN A SHORT FORM COMEDY OR DRAMA SERIES
For performances in an original short form primetime series with an average episode running time of two minutes to 20 minutes. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

Category 76 OUTSTANDING ACTRESS IN A SHORT FORM COMEDY OR DRAMA SERIES
For performances in an original short form primetime series with an average episode running time of two minutes to 20 minutes. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

UPLOAD INSTRUCTIONS FOR CATEGORIES 75 AND 76: All entries must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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.

Category 77 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 the Primetime 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.

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.

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

Performers who voice multiple characters within an episode or special can submit all characters, provided that each character is submitted as a separate entry. Note: This means performers will no longer submit one submission for all characters that the performer voiced in that episode or special.

PHOTO REQUEST: By the entry deadline (**May 12**), all entrants must upload a photo of the submitted character.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

UPLOAD INSTRUCTIONS FOR CATEGORY 77: All entries must upload an edited video file of the entrant's voice-over appearances from a single episode of a series or a special.

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

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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.

Category 78 OUTSTANDING NARRATOR
Emmy(s) to narrator(s)
For a continuing or single narration in a documentary/nonfiction, comedy, drama, limited or anthology series, movie or a special

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

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

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 78: All entries must upload an edited video file of the entrant's narration from a single episode of a series or a special.

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

DEADLINE: The final deadline for files to be uploaded is **May 12**

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.

Category 79 OUTSTANDING HOST FOR A REALITY OR COMPETITION PROGRAM
Emmy(s) to the proactive "master of ceremony" host(s)
For a continuing or single performance in a reality or competition program.

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

PHOTO REQUEST: By the entry deadline (**May 12**), 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

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

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

NOTE: the following individuals are not eligible regardless of screen credit:

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

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

Complete guidelines are included in 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.

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. All series episodes must have a running time of more than 20 minutes. The Academy reserves the right to have the category placement reviewed by the Academy's Industry Panel.

NOTE: 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.

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

Category 80 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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 will be used during the live-streamed presentation if the program is announced as a nominee. 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 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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

Video clip requirement for category 81: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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 82: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 83 OUTSTANDING TELEVISION MOVIE
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

A television 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.

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

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

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

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

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

Category 84 OUTSTANDING VARIETY TALK SERIES
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Video clip requirement for category 84: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 85 OUTSTANDING VARIETY SKETCH SERIES
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 86 OUTSTANDING VARIETY SPECIAL (LIVE)
For a variety special broadcast live (production elements must be predominately live)
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer
Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 87 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)
For a variety special pre-recorded for broadcast
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer
Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 88 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 principal host
Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime 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.

Eligibility is for a series which may have an ongoing theme, storyline, main characters, discrete scenes, musical numbers, comedy stand-ups, sketches, audience, or guest participation and are presented under the same title and have continuity of production supervision.

NOTE: All content must be original and reflect comedy, drama or variety series primetime programming.

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

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

Category 89 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, and the principal host
Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime 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.

Eligible content in this category includes:

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.

Personality-driven programs, travelogues, segmented /magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format.

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.

Reality programs with a competition element and winners/losers, which gives a prize, award, or title, including game shows.

Reality programs are not comprised of musical numbers, comedy stand-ups, sketches, and audience or guest participation segments without a storyline, dramatic arc or characters that connect the pieces. See the Emmy "Variety" categories for information on eligibility requirements for programming with these characteristics.

For web-based programs, the content must reflect nonfiction or reality series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

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

Video requirement: Entries for categories 88 and 89 must upload a video file of one episode at the time of entry.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 the show name.

Nomination video requirement: A digital upload of six episodes will be requested at the point of nomination for category 88.

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

- Outstanding Main Title Design

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

DOCUMENTARY/NONFICTION PROGRAM AWARDS

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

Title: To qualify for Emmy eligibility in this category, the entrant must have one of the following specific on-screen credit: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer. This rule applies to all program submissions regardless of platform, including (but not limited to) broadcast, cable, and SVOD services.

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

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

The following job functions ARE NOT deemed eligible:

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

NOTE: Programs that have been nominated for an Oscar® are not eligible to enter the Primetime Emmy Awards competition.

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 90 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL
Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, and whose functions support those credits
Entries are limited to a maximum of seven entrants. Petitions will not be accepted.

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. 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 25% of the **documentary special.**

- **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 25% of the documentary special.**

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.

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

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

Area 91 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES
Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. Petitions will be accepted to exceed the cap for a nonfiction or documentary series **by submitting an eligibility statement for all entrants listed, at the point of submission.**

Petitions will be vetted at the point of nomination to determine final eligibility based on verifiable program credits, 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.

"Celebrity" or "Name" participants are not eligible to receive an Emmy nomination without being included within the petition that states, specifically, their roles throughout the production process, including significant creative input.

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. Series produced by a network news department are ineligible.

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

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 25% of the **documentary series.**

- **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 25% of the documentary 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.

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.

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

Area 92 OUTSTANDING HOSTED NONFICTION SERIES OR SPECIAL
Emmy(s) to entrants whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer, Host on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel
Entries are limited to a maximum of seven entrants.

Series submissions: Petitions will be accepted to exceed the cap for a Hosted Nonfiction Series by submitting an eligibility statement for all entrants listed at the point of submission. Petitions will not be accepted for Hosted Nonfiction Specials.

Series petitions will be vetted at the point of nomination to determine final eligibility based on verifiable credits, job function, and significant producing contributions 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 or a special

A minimum of three episodes must air within the current eligibility year to qualify as a series. Hosted Nonfiction Series or Specials include personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format. Programs produced by news departments, and all reality formats are ineligible.

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

Juried 93 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING
This award is not meant to duplicate the recognition given documentary/nonfiction programming in the other categories and areas of the competition; rather, its purpose is to both honor and encourage exceptional achievement in one or more of the traditional components of the filmmakers' art:

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

Judging criteria: 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, 2021 – May 31, 2022).

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

Emmys to a maximum of seven credited producers.

The submitter must submit an affidavit that outlines the roles of the Executive 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 and received an eligible onscreen producing credit.

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.

NOTE:
--Any film placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

-- Oscar®-nominated films are not eligible to submit, nor any documentary film made available to Oscar voters on the viewing platform.

-- 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 or Series Producer, 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, the entrant must also have primary creative jurisdiction over the entire program.

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

- **Handling budgetary and financial aspects of the program**
- **Coordinating production logistics or elements of the program**
- **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; 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 representation, and other people 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 94 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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 Competition Program category.

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

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

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

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

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

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

Category 95 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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 Competition Program category.

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

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

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

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

Log line: Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.
Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

Category 96 OUTSTANDING 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 16 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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.

Programs that include a competitive element or a prize, award or title must enter this category.

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

Video clip requirement for category 96: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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.

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

SOUND EDITING AWARDS

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

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

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

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.

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. Re-Recording Mixers, Picture Editors and/or Assistant Editors are not eligible no matter their role in developing the submission. The exception would be a Re-Recording 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 (maximum of 2)
Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 4)
Music Editor (maximum of 2)
Foley Artist (maximum of 2)

Eligibility for sound editing limited or anthology series or movie entrants is limited to:
Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)
Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 10)
Music Editor (maximum of 2)
Foley Artist (maximum of 2)

Eligibility for comedy or drama series or limited 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.

Category 97 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 98 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION
For a single episode of a comedy, drama or animation series

Category 99 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 99, 100 AND 101:
All entrants must upload a video file.

Categories 97 & 98 - Video of the series episode being submitted.

Category 99 - 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 12**.

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 100 OUTSTANDING SOUND EDITING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)
For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Editing: If a sound editor is additionally credited as the sound mixer on the nonfiction/reality 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 12**).

SOUND MIXING AWARDS

Emmy(s) to a maximum of four mixers for all categories except Area 106 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.

c.) If a mixer is replaced during production or post-production of a show, the mixer who did the majority of the work must be the mixer on the submission.

Production or Re-Recording mixers may submit a petition for special consideration for the following:

1. If more than four Production or Re-Recording mixers make a significant contribution to the submission.

2. If a mixer other than a Production or Re-Recording mixer makes a significant contribution as one of the four-member team. Other eligible mixers might include Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.

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

Entrants in all sound mixing categories that require special consideration and review by the Sound Peer Group Executive Committee must, at the time of submission, submit a concise written petition (100 words or less per entrant) detailing the following information for each additional entrant:

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted
4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

Entrants requesting special consideration must have their required petition submitted at the time of entry.

NOTE: A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. At the point of nominations, the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and **re-recording mixers.**

NOMINATION REQUIREMENTS:
A 5.1 video file will be requested at the point of nomination (**July 12**).

Category 101 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 102 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 103 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION
For a single episode of a comedy or drama series

Entries in Area 103 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 there is a minimum of three entries for a given track.

Area 104 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL
For a single episode of a live or recorded variety series or special, including animated specials

Entries in Area 104 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, provided that there is a minimum of three entries for a given track.

Area 105 OUTSTANDING SOUND MIXING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)
For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Mixing: If a sound mixer is additionally credited as the sound editor on the nonfiction/reality 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.

Entries in Area 105 will be recognized in two genres: documentary/nonfiction programs and reality programs. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Reality Program Entries:
An Emmy is an individual achievement award for up to four sound mixers, which must include the primary re-recording mixer(s) and lead production mixer. If there are less than four sound mixers listed on a submission, a primary re-recording or lead production mixer may petition the Sound PGEC to fill available slot(s) up to a maximum of the four allowed.

a.) to include additional mixer(s)
b.) to include a Team Emmy for the remaining production mixers*

*Team Emmy is for achievement by a group of production sound mixers who additionally contribute to the submitted episode.

A petition for additional mixers, or a team, must be requested at the time of entry. Names and job descriptions of any team members must be included in the petition. Team members will be able to purchase a plaque to honor their contribution.

SPECIAL VISUAL EFFECTS AWARDS

The Special Visual Effects Emmys are awarded to recognize outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects.

Category 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 comedy, drama, limited or anthology series or television movie. In the instance of comedy, drama or limited or anthology series, entries may include work spanning any or all episodes within the season submitted.

A television movie (as defined below) 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 single episode within a comedy, drama or limited or anthology series. All work submitted in this category must have appeared in a single, continuous episode.

The intention is to honor the work presented in one standout episode of a series which otherwise does not present such work. The entrants will be required to submit a statement that demonstrates that the majority or otherwise exceptionally different special visual effects work in the season resides in the submitted episode. After reviewing the video submission and written document, the Peer Group Executive Committee reserves the right to move the entry into Category 106 if the entry does not meet the stated criteria.

A television movie may NOT be entered into this area.

Entry requirement: Entry in Area 107 requires a written statement demonstrating that the majority or otherwise exceptionally different special visual effects work in the season resides in the submitted episode.

Submission in this category precludes any submission in category 106.

RULES AND PROCEDURES FOR ALL SPECIAL VISUAL EFFECTS CATEGORIES:
Programs may be submitted in either category but not in both. Fully animated programs and main title sequences are not eligible in either of these categories.

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

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

The following rules and guidelines apply:

- Series may submit up to two episodes in category 107, if each of the nine 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, editors, show producers, writers, directors, etc. are not eligible. **Note: VFX Editors are now 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 nine individuals per entry
- Each entry must include a written document outlining each entrant's contribution to the final product on-screen
- The Primetime Awards Committee, in consultation with the Special Visual Effects Peer Group Executive Committee (PGEC), reserves the right to confirm or deny the eligibility of the entrants based on their contributions

For series, two-hour pilots or special extended length episodes may be submitted as a single episode 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, each part is considered a stand-alone episode.

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.

VIDEO SUBMISSION INSTRUCTIONS:
All entries must include a video file.

Entries in category 106 shall be 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 which were shown in the submission's "as aired" section.

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

Submissions incorporating effects from all eligible episodes are allowed.

Entries in area 107 shall be no more than a total of 7 minutes in duration:

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

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

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

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 12**.

VOTING:
Voting in both awards shall be determined by a three-step process. First, all entries will be viewed in their entirety by a majority of the Special Visual Effects Peer Group Executive Committee. Secondly, based on a weighted score of all the entries by the PGEC, the top fifteen scoring entries will then be presented to the entire membership via "at home" online viewing to determine the nominated entries. Finally, winners will be determined by vote open to the entire membership of the SVE Peer Group via "at home" online viewing of the nominated entries.

STUNT COORDINATION AND STUNT PERFORMANCE

Voting in the Stunt Coordination categories shall be determined in a three-step process:

-- First, all entries will be viewed in their entirety by the Stunt Coordination Peer Group Executive Committee, past PGEC members, and former Stunt Coordination nominees, provided the individual does not have a conflict of interest.

--Second, based on a weighted score of all the entries by the PGEC, up to the top fifteen scoring entries will then be presented to the Stunt Coordination peer group via online viewing to determine the nominations.

--Finally, winners will be determined by the members of the Stunt Coordination and Director Peer Groups via at home online viewing of the nominated entries.

NOTE: All petitions to submit as a dual stunt coordinator entry must be verified by contract, credit, exhibit G and a letter from the show's producer. Verification must confirm that both stunt coordinators worked in tandem as dual department heads in all phases of concept, creation and execution.

Stunt Coordinators who alternate episodes, "leapfrog," as department heads, must submit individually under body of work.

Covering episode stunt coordinators do not meet department head stunt coordinator eligibility.

NOTE: Stunt Coordinators are required to submit a reel, not to exceed 3 minutes in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2021 – May 31, 2022) for the series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. NOTE: The content of the reel MUST NOT include the prelude to the program/episode (teaser).

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

Category 108 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM
Emmy to credited stunt coordinator or supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year that meets the program eligibility requirements for Comedy Series, Variety Talk Series, Variety Sketch Series or Variety Specials. (Excludes documentary, nonfiction and reality programming.)

Category 109 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, LIMITED OR ANTHOLOGY SERIES OR MOVIE
Emmy to credited stunt coordinator or supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year that meets the program eligibility requirements for Drama Series, Limited or Anthology Series or Movie. (Excludes documentary, nonfiction and reality programming.)

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.

NOTE: Stunt Performer/team are required to submit a reel, not to exceed 3 minutes in length, of the complete stunt sequence from one episode for the program being submitted. Only the 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 reel MUST NOT include the prelude to the program/episode (teaser).

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:

- Reels may not exceed 3 minutes
- 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
- The submission may contain a stunt(s) and/or stunt sequence(s)
- You may omit non-essential material or stunt(s) and/or sequences(s)
- You may NOT add any non-original as aired material
- No internal editing or enhancements may be made to the submission, i.e., sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries
- For questions or clarification 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 12**.

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.

TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS

Emmy(s) to technical directors, electronic camera operators, video control 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 and/or senior video control if these functions were not represented in the production of the entry.

Any member of the technical team may submit an entry, but the entrant must submit the complete team.

Any multiple electronic camera program entering the competition that has a director of photography, cinematographer, lighting director, or lighting designer in the credits, and meeting the previously stated requirements, is eligible.

In cases where cameras (e.g., Descender Cam, JITA Cam, Spider Cam and Drones) are designed to be operated by more than one individual, more than one operator will have Emmy eligibility.

Eligibility for camera operators:

- Entrants shooting both live studio and live remote segments are eligible
- Team entrants who shot "performance based" rolled-in, pre-recorded packages done exclusively for the submitted series episode or special and not previously aired may be eligible if they constitute a substantial contribution to the entry and do not exceed the category cap
- Entrants must have been "credited" as a Camera Operator (or "Technical Specialty" Camera Operator) in the production
- Entrants must have taken direct and specific direction from the Director of the production
- Entrants must have made significant and substantive contributions integral to the production
- Only "manned" cameras are eligible for nomination consideration. Unmanned cameras such as Go Pros, iPhones or other "stick-up" type cameras are ineligible
- Grips, dolly pushers or arm men are not eligible

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.

ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS.

Area 111 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES
For a single episode of a comedy, drama, variety or reality series

Entries are limited to a maximum of 11 entrants.

Entries in this category will be recognized in two genres: Half-hour shows, and one-hour (or more) shows. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided there is a minimum of three entries for a given genre.

Area 112 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SPECIAL
For a special

Entries are limited to a maximum of 20 entrants.

An awards area 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.

Nominations in Area 111 and Area 112 will be determined by a two-step process:

All submissions will be voted for online exclusively by members of Lighting, Camera and Technical Arts 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 at-home panels made up of volunteers from the Lighting, Camera and Technical Arts 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.

VIDEO REQUIREMENT: All submissions will be required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:

- **Programs 30 minutes or less must submit (1) 6-minute continuous clip**
- **Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes**
- **Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes**

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.

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 still apply (see below), however, those submitting for a comedy or drama series category may choose to put their credit percentages toward one entry, per series, per category.

Entry rules pertaining to team size restrictions are applicable in comedy and drama series. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program.

Some possible combinations:

Sole writing credit = 100% for sole writer;

2-person shared writing credit = 100%/2 = 50% for each writer;

Teleplay credit for 1 writer and story credit for 1 writer = 60% for teleplay writer and 40% for story writer;

2-person shared writing credit for a teleplay and 2-person shared story credit = 60%/2 = 30% for each teleplay writer and 40%/2 = 20% for each story writer.

Entrants can put their credit percentages toward only one entry, per series, per category.

ANIMATION WRITERS IN CATEGORY 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. 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 12): 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 (PDF) will be needed by July 21 if the achievement is announced as a nominee on July 12. 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 television movie

Category 116 OUTSTANDING WRITING FOR A VARIETY SERIES
For a single episode of a variety series

NOTE: Entry is limited to a single entry per variety series, (which may include variety series, or game show/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.

NOTE: Petitions will be accepted and reviewed for special circumstances. Petitions for "teleplay" and "story by" credits must identify the source material from which the credits are derived.

Eligibility for this individual achievement category is limited to hosted nonfiction, documentary/nonfiction or structured or unstructured reality programming.

ADDITIONAL JURIED AWARDS:

THE GOVERNORS AWARD

Entries are made by the Board of Governors, the Governors Awards nominating committee or individuals, who may suggest recipients in a letter to the Television Academy Chairperson.

The Board of Governors may, when warranted, recognize an individual, company, or organization that has made a profound, transformational, and long-lasting contribution to the arts and/or science of television by presenting them with the Governors Award. Recommendations must be submitted by May 12.

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 DEVELOPMENT

The Engineering Awards Committee considers all submissions and Emmys are awarded to an individual, a company, or an organization for developments in engineering 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.

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

Entry form is available at emmys.com/downloads.

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.

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.

ELIGIBILITY
Producer eligibility is determined by a combination of credit and function:

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.

2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.

3. **Consulting Producers (Comedy and Drama Series categories)** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a

Comedy or Drama Series originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

To ensure a comprehensive and objective review of the "Consulting Producer" credit exception request, the Television Academy will seek eligibility recommendations from the Producers Guild of America (PGA). The Guild requires that all producers credited with eligible titles submit an "Eligibility Form," which confirms their voluntary participation in the determination process. Because the Emmy is granted only by the Television Academy, final eligibility determinations remain at the sole discretion of the Television Academy.

The following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e., studio executives, network executives, etc.)
- Professional Representatives (unless they qualify under Function #2 above)
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

4. **Producing Team Size Caps –** The maximum size of the eligible show producing team is based on the average team size of eligible producers in the category over a prior five-year period. Vetted producers are then sequenced by function. Any exception to these limits would be based on the determination that all the members of the proposed team meet the highest level of the function criteria.

APPENDIX II

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

PEER GROUP	ADDITIONAL BALLOT(S)
Animation	Animated Programs *Character Voice-Over Performance (*final round only)* **(directors, executive producers, producers, and voice-over performers from the animation peer group)*
Art Directors/Set Decorators	Art Direction *Lighting (final-round only)*
Casting Directors	Casting Host of Reality or Competition Program Performer
Children's Programming	Animated Programs
Choreographers	Program *(No ballots for choreography entries. Nominations are determined by screening panels.)*
Cinematographers	Cinematography
Commercials	Commercial
Costume Design and Supervision	Costume *Production Design (final round only)*
Daytime Programming	Host of Reality or Competition Program

Directors	Directing
	Nonfiction/Reality Directing
	Casting
	Stunt Coordination (final round only)
	Stunt Performance (final round only)
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
Documentary	Documentary/Nonfiction Program ballot
	Nonfiction individual achievements
Interactive Media	Animated Programs
Lighting, Camera & Technical Arts	
- Electronic Camera	TD/Cam/Video
	Lighting
- Videotape Editors	Picture Editing
	Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video
	Lighting
	Production Design (final round only)
- Engineering	Program only
- Technical Directors	TD/Cam/Video
	Lighting
- Video Control	TD/Cam/Video
	Lighting
- Technical Operators	Program only
Makeup Artists/Hairstylists	Makeup/Hairstyling
Motion & Title Design	Main Title Design
	Animated Programs
Music	Music
Performers	Performer
Picture Editors	Picture Editing
	Nonfiction/Reality Picture Editing
	Technical Direction (final round only)
- Associate Producers/Post Supervisors	Program only
- Colorists	Program only
Producers	Casting
	Host of Reality or Competition Program
Production Executives	Host of Reality or Competition Program
Professional Representatives	Host of Reality or Competition Program
Public Relations	Program only
Reality	Nonfiction/Reality Individual Achievement
	Host of Reality or Competition Program
Science & Technology	**Program only**
Sound Editors	Sound Editing
	Nonfiction or Reality Sound Editing

Sound Mixing	Sound Mixing Nonfiction or Reality Sound Mixing
Special Visual Effects	Special Visual Effects
Stunts	Stunt Coordination Stunt Performance
Television Executives	Host of Reality or Competition Program
Writers	Writing

ENTRY PROCEDURES

1. **Entry Deadline:** Entries will be accepted online until **6:00 PM (PT) on May 12, 2022**. All entries (including all submission materials), whether the program has already aired or will air/post by May 31, MUST be entered by **May 12 (see hanging episode rule 14c and 14d).**

2. In most categories, entries may be modified by the entrant (by contacting the awards staff) until 5:00 PM on May 31, 2022. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode.

3. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline has passed should contact emmyawards@televisionacademy.com.

4. Programs and individual achievements in preparation but not completed by the time of the entry deadline (**May 12**) must still be entered by **May 12.** If upon viewing the completed program the entrant decides to not submit, the entry can be withdrawn.

5. Producers may enter their programs for nominations in all categories. Individuals may enter themselves (and their team if the entry is for a team achievement) for specific individual awards.

6. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited or anthology series, directing for variety series and specials and technical direction for series and specials. In the case where a producer makes an entry for an eligible individual or team, it is the producer's responsibility to inform them that the entry has been made on their behalf.

7. It is a general principle of this competition that a single achievement is limited to a single bid for an Emmy, i.e., every entrant is eligible to place their achievement in only one appropriate category. Final approval of category placement is determined by the Primetime Emmy Awards Committee.

8. In the case of entries that include multiple entrants, the person making the entry must submit all eligible entrants, not just themselves or a partial list of entrants. Only those individuals with an eligible credit and who have made a significant and substantive contribution to the achievement entered are eligible. When there is an eligible entrant who does not wish to participate in the competition, documentation must be received from the individual not entering, stating that they are aware of the entry and do not wish to be included.

9. It is often the case that an agent, manager, studio, production company or broadcast entity will facilitate the entry by submitting the form, but the individual who is listed as the "entrant" is considered by the Television Academy to be the person who has made the entry.

10a. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible.

10b. An eligible entrant may use their legal name or a pseudonym, but whatever name is used must appear in the credits or verified by the production.

11. Next of kin may make an entry on behalf of a deceased relative.

12. Correct entry information is the responsibility of the entrant/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 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 $100 per submission. In addition to the $100 processing charge, each entrant is charged a $100 entry fee per individual listed on the entry, e.g., for an individual achievement entry (commercials, costume design, editing, sound editing, etc.) with two entrants, the processing fee is $100 + $200 entry fee (for a total of $300 for the entry).

2. Program entries have a processing charge of $200 per submission. In addition to the $200 processing charge, each entrant included with the submission is charged a $100 entry fee, e.g., the entry fee for a program entry (comedy series, limited or anthology series, documentary, etc.) that has four producers, the processing fee is $200 + $400 entry fee (for a total of $600 for the entry).

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

Entry fees must be paid online by credit card by **May 31, 2022**. Entry fees, including the processing fee, will not be refunded for incorrect submissions.

MEMBER FEES

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

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program entry, each individual may enter their membership number to cover their portion of the entry fee. The member number can be found on the front of your membership card. If you do not have your membership card, 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 **March 31** (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 12**, and prior to payment being made.

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

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) are eligible for nomination if they were originally aired (6:00 PM - 2:00 AM) or content that identifies as Primetime programming by virtue of genre, 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 representing at least 50% or more of U.S. households, or (iv) Interactive Media entries that were widely and openly available on a public website. Entries that were available only in a limited number of physical locations, through closed or "invitation only" websites, or exhibited solely at conferences, shows, events or festivals, are not eligible.

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

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

3b. A program that has entered in one category one year may appeal to move it to another category in any subsequent year, with the approval of the Academy's Industry Panel.

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

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

7. Children's Programming (for ages 2 – 16) previously eligible in the Primetime Emmys are now only eligible in the Children's & Family Emmy competition.

8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, and with a purpose to be shown on U.S. television. **Any production produced in the U.S. in a language other than English, is eligible in the Primetime Emmys. 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 Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both.

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

10a. Television programs that are offered for "general theatrical release" occurring prior to their airing or Internet exhibition are not eligible. A "limited theatrical release" prior to the airing or Internet exhibition of the television program cannot exceed an aggregate of up to seventy (70) days prior exhibitions **(i.e., 7 theaters for 10 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. Showing a foreign television program that otherwise qualifies as an eligible foreign co-production under the Rules shall not be disqualified because of a prior limited theatrical release.

10b. Any **film** placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

10c. Any program that has been nominated for an Oscar® is no longer eligible to enter the Primetime Emmy Awards competition.

10d. 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.

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

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

13. Programs first broadcast during primetime hours, which are an extension or a special of a daytime or children's series, are eligible in the Daytime or Children's & Family Emmy competition, but not eligible in Primetime.

14a. 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**.

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

14c. Hanging episodes for series eligibility: If an ongoing series has enough episodes that have been nationally broadcast in the current eligibility year to qualify as a series and has hanging episodes or episodes deemed ineligible because their airdate falls after the end of the eligibility year (May 31, 2022), those episodes must be posted on an accessible platform by May 31 in order to gain eligibility for the current eligibility year and must meet all of the

following criteria:

- Episodes must be posted within the current eligibility year (by May 31)
- Episodes may be posted on a private online platform accessible only to Television Academy membership
- Episodes must be the same in form and content as when they later appear in their regular time slots
- The subsequent airing of the episodes must take place prior to the start of nominations-round voting (June 16)

14d. Hanging episodes/parts eligibility for limited or anthology series: To qualify for eligibility in the current eligibility year, the limited or anthology series must premiere on a national platform. If the limited or anthology series has one or more episodes/parts that fall into the subsequent eligibility year, and those episodes/parts are not able to be posted on a platform available to Television Academy members by May 31, then the complete limited or anthology series, along with the individual achievements, will be eligible in the subsequent eligibility year. Any limited or anthology series episodes, including the finale, posted on a platform available to Television Academy members to meet the May 31 eligibility requirement must air nationally prior to the start of nominations-round voting (June 16).

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously aired material from the past two eligibility years is limited to no more than 35% of the program's total running time to be eligible. (Inclusion of material originally aired prior to June 1, 2020, is considered "historic" and does not negatively affect eligibility.)

16. A "special" episode of a primetime series can petition the Primetime Awards Committee to be entered as a stand-alone special in a non-series category or area, but only if it was not part of the regular series order from the network 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.

17. Programs that have reached a cumulative audience of at least 50% of the total potential U.S. television audience during the eligibility period, but not 50% exclusively in daytime or primetime, would enter either the Children's & Family, Daytime or Primetime competition, based on the genre.

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

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

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

21. 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.

22. Program lengths for Series:
- 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 and up to 75 minutes

23. The Interactive Program category and the juried award for Innovation in Interactive Programming have been eliminated for the 2021 – 2022 competition. Entries that would normally submit in Outstanding Interactive Program can submit in a program category where they are eligible.

NOMINATION VOTING PROCEDURES

1. Ballots will be posted on **June 16.** The deadline to vote is 10:00 PM (PT) on **June 27**.

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 (only selected peer groups will have access to the nominating ballot for animated programming and only the Documentary peer group members will have access to the Documentary/Nonfiction Specials and Series ballots).

3. Peer groups have access to the ballots pertinent to their membership (see Appendix for breakdown).

4. HYPHENATE BALLOTS: Ballots outside of their peer groups may be requested by members whose credits would allow them voting privileges in those peer groups, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **April 7.** Current members will be notified in March. If you do not receive the notification, e-mail the membership department at membership@televisionacademy.com. Members must reapply every four years to receive hyphenate ballot(s).

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

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

NOMINATION PROCEDURES

1. 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 for nomination; any entry that receives nine-tenths approval will receive a nomination
     - 8 – 11 submissions = 2 nominations

- 12 – 15 submissions = 3 nominations
- 16 – 19 submissions = 4 nominations

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 Primetime 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, if there is a minimum of three entries for a given track. There is the possibility of ties within a given track.

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 12, 2022.**

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 12** and **July 26**. 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 26, 2022**.

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 dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for $375, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for $750, or non-member nominees may choose to join the Television Academy (membership fee $250, which includes a $50 non-refundable application fee) and receive one guest ticket at no extra charge.

FINAL-ROUND EMMY JUDGING

1. Final-round voting will take place **August 18 – August 29**.

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 (e.g., only writer members may judge writing categories, only director members may judge directing categories, etc.) unless otherwise indicated.

6. Peer groups determine the judging systems for their peer group. Emmy judging can be a yes/no vote (yes, the nomination is worthy of an Emmy or no, the nomination is not worthy of an Emmy) or a single vote for the top selection.

7. Nominated Drama and Comedy series programs, including Short Form Comedy, Drama or Variety Series are required to submit any six eligible episodes for final-round judging. The episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

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

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

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

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

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

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

EMMY WINNERS

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards and the Primetime 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.

CERTIFICATES, CITATIONS AND COMMEMORATIVES

1. Nomination Certificates

Nomination Certificates are provided to all nominees.

2. Production Certificates

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

3. Craft Citations

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

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. (In general, a total of three commemorative Emmys may be ordered per win.)

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

2021 – 2022 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

AWARDS DEFINITIONS

1. Category

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

2. Area

An 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 nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval) receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

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 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 6:00 PM (PT) on May 12, 2022**. All entries, whether the program has already aired or will air/post by May 31, MUST be entered by **May 12**.

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 Collateral Entry Materials: **May 12, 2022 (including entries for hanging episodes).**

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

Refunds: Refunds will not be given for incorrect submissions. If a submission is withdrawn, the $100 processing fee will not be refunded.

Non-member entrants: Individuals must join the Academy prior to March 31 (application submitted and paid) to receive the member entry fee discount and be eligible to vote in both rounds of the 74th Emmy competition. Once their membership is approved, the member ID number needs to be added to the entry by May 12, or prior to submitting payment, to receive the entry fee discount.

Member entrants: To secure the member entry fee discount, member ID numbers must be added to the entry by May 12.

Entry fees must be paid online by credit card by May 31, 2022. 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 12 you will not be able to add new entries, upload collateral materials or make changes or edits to your submissions. However, you will still be able to:

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

ANIMATION AWARDS

NOTE: 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 Primetime 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.

NOTE: All artwork must be digitally submitted, at the time of entry, by uploading a single pdf file. Printed hardcopies of the entrant's artwork will no longer be accepted.

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.

ANIMATION AWARDS

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

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

Deadline for all artwork pdfs, videos, storyboard pdfs and credits to be uploaded: May 12, 2022.

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.

NOTE: You may submit stock images if they have been adapted, revised, or re-dressed in such a way as to render them unrecognizable as previously submitted work. 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 actually being used as the final production key, it would be more appropriate to enter for color and be judged with all the other entries that are also used as final production key reference. If not, and the artist is using color in the design phase, artwork must be submitted in black and white or grayscale.

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

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

Animators

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

Character Layout Artists

- 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

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

NOTE: Artwork that is prominently displayed in the submission that is not personally created by the entrant must be credited to clearly identify the artist(s) responsible for the artwork 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 12.

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

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

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.

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

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

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

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

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

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) - with all eligibility subject

to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the showrunner making the entry may list them as "producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

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

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

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

An animated program may choose to enter to a live-action category. If entered in a live-action program category (e.g., comedy or drama), 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.

Category 3 OUTSTANDING SHORT FORM ANIMATED PROGRAM
For a single episode of a series or a special

This category is open to original short form primetime animated programs with an average episode running time of two minutes to 20 minutes and recognizes entries from over-the-air, cable, satellite and internet exhibition. Content must be original.

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

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.

Programs will be reviewed and approved as appropriate for this category by the Award Committees of the Television Academy and of the National Academy of Television Arts & Sciences.

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

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

The total number of entrants is capped at 21 without restrictions based on a producer's employer (either the production company or the animation house) – with all eligibility subject to approval by the animation peer group executive committee. And because some producers may contribute to the entry as writers, the showrunner making the entry may list them as

"producer/writer" among the three writing slots, with those producer-writers who did not contribute to writing the entry entered among the fourteen slots for the producers.

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

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

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

Short Form Animated programs can also enter individual achievements in:

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

ART DIRECTION AWARDS

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

*NOTE: if a person is given the title 'Supervising' or 'Lead' it will be assumed that their position is higher than those without. For example, if a show has a Supervising Art Director and an Art Director, the Supervising Art Director will be included, but the Art Director will not. If the PD feels that despite the titles, they are equal, a petition should be submitted and the PGEC will determine eligibility.

An Emmy is awarded to the Production Designer, the Set Decorator and the Art Director. If there are additional people holding these positions, there must be a petition to explain why they should be included or excluded.

2nd unit and reshoot credits are not eligible.

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

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

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

Entries are capped at a maximum of three entrants for conventional domestic programming (with prior team eligibilities of more than three entrants not allowed to grandfather into

current team eligibility). Proposed additional entrants for an entry beyond the cap of three will be considered on an individual basis by petition to the PGEC by the Production Designer or Art Director (if no Production Designer is credited). A petition form must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered.

Petitions: All petitions must explain the roles of all members of the submitted team, not just the person being petitioned. Photos, drawings etc., should be submitted to support the petition. Petitions must be received by the entry deadline. Petitions cannot be submitted for the department head. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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

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

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

If there are two teams working on the program/episode, totaling more than three people, then a petition should be submitted explaining the two teams' roles. The PGEC will determine the eligibility of the entrants. If, through editing, the work from more than one team appears in a submitted episode, the PD should explain in a petition whether both teams should be included and include a percentage of the show that each team contributed to.

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

SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:

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

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

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

For set redesigns only: entries need to include a statement that details the design changes and should be supported by photos and/or drawings on your PIF form to explain the changes made. Supporting DVDs that show the original design and the redesign may be requested.

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

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

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

Area 4 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE CONTEMPORARY PROGRAM (ONE HOUR OR MORE)
For a series, limited or anthology series (if credited on all parts), or for a single part of a limited or anthology series (if credited on one or more but not all parts), or for a movie or special

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

Area 5 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PERIOD OR FANTASY PROGRAM (ONE HOUR OR MORE)
For a series, limited or anthology series (if credited on all parts), or for a single part of a limited or anthology series (if credited on one or more but not all parts), or for a movie or special

"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.

Area 6 OUTSTANDING PRODUCTION DESIGN FOR A NARRATIVE PROGRAM (HALF-HOUR)
For a series or a special

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

Entries in Area 6 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 there is a minimum of three entries for a given track.

Area 7 and 8: A Variety show is traditionally formatted for a live audience in a multi-camera format and can include musical acts or sketch comedy pieces but not limited to all of these together. In the cases where there is a single camera fictional "arc" over the series, this project should be entered into either Contemporary, Period or Fantasy, or Narrative categories. All scripted re-enactments should be entered as either Period, Fantasy or Contemporary (1/2 hour or 1 hour).

Area 7 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY, REALITY OR COMPETITION SERIES
For a variety, reality or competition series

Area 8 OUTSTANDING PRODUCTION DESIGN FOR A VARIETY SPECIAL
For a variety, event or award special

CASTING AWARDS

Emmy(s) to casting director(s) ["casting by"]
Any person whose on-screen credit includes the word associate or assistant will not be eligible.

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

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

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

Category 9 OUTSTANDING CASTING FOR A COMEDY SERIES
For a series body of work during the current eligibility year

Category 10 OUTSTANDING CASTING FOR A DRAMA SERIES
For a series body of work during the current eligibility year

Category 11 OUTSTANDING CASTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a complete limited or anthology series or movie

Category 12 OUTSTANDING CASTING FOR A REALITY PROGRAM
For a body of work during the current eligibility year in a Structured, Unstructured, or Competition program

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

DIGITAL UPLOAD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on **July 12**, a digital upload of your achievement will be due by **July 21**.

Final-round videos: 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 9 – Casting For A Comedy Series
Category 10 – Casting For A Drama Series
Category 12 – Casting For A Reality Program

A digital file that composite clips from up to three series episodes (entrant's choice) with a total running time of up to thirty minutes 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 11 – 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 contracted as a choreographer directly with the program.

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

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

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

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

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

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

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

Juried 13 OUTSTANDING CHOREOGRAPHY FOR VARIETY OR REALITY PROGRAMMING
For a variety series or special, structured reality, unstructured reality or competition program

Juried 14 OUTSTANDING CHOREOGRAPHY FOR SCRIPTED PROGRAMMING
For a comedy or drama series, limited or anthology series or television movie

VIDEO FILE REQUIREMENTS:

COMEDY SERIES, DRAMA SERIES, LIMITED OR ANTHOLOGY SERIES, VARIETY SERIES, STRUCTURED REALITY SERIES, UNSTRUCTURED REALITY SERIES AND COMPETITION PROGRAMS: Entrants may choose to submit up to three pieces of choreography from a single series or limited or anthology series. 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. Entrants have the option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

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

TELEVISION MOVIES AND VARIETY SPECIALS: Entrants may choose to submit up to three pieces of choreography from a single movie or special:

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

A video of only the dance number(s)/choreography from the chosen episode(s), television movie or variety special must be submitted. Multiple pieces may be put in

any order, with 2-5 seconds of black in between. Dance number(s)/choreography must be submitted in their entirety, no internal editing.

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 12**.
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, CAMERAWORK AND VIDEO AWARDS.

UPLOAD INSTRUCTIONS: HD File Requirements for Categories 15, 16, 17 & 18: The submission must come from a single episode with original sound. The total length must be 4 minutes for Categories 15, 16 and must be 5 minutes for Categories 17, 18. 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 12**.

Any entry submitted without a digital upload will be disqualified.

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

Category 15 OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES
For a single episode of a comedy series

Eligibility for Category 15 includes: the cinematographer or director of photography of a program shot in the situation-comedy format (not variety), whether the recording medium is film, videotape or digital.

Category 16 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (HALF-HOUR)
For a single episode of a comedy or drama series

Category 17 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 18 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 16, 17 and 18 includes: the cinematographer or director of photography of the program recorded film style, whether the medium is film, videotape or digital.

CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS

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

Category 19 OUTSTANDING CINEMATOGRAPHY FOR A NONFICTION PROGRAM
Emmys to credited director of photography or cinematographer
(Individuals credited as "additional director of photography" or "additional cinematography" are not eligible.) Entries are limited to a maximum of two entrants.

For a single episode of a series or a special

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

Category 20 OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM
(Entries are limited to a maximum of five entrants)
For a single episode of a series or a special shot in field single-camera style

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

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

NOTE: 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 Director of Photography in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel are eligible)

COMMERCIAL AWARD

Emmy(s) to Production Company and Advertising Agency

Category 21 OUTSTANDING COMMERCIAL
Eligibility: A commercial is eligible provided it is of 30 to 120 seconds in length, and originally aired 6:00 PM – 2:00 AM or is content that identifies as Primetime programming by virtue of genre during the eligibility year (i) by broadcast to at least 50% of the total potential U. S. television market, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television and interactive cable), or (iii) by broadband to markets representing at least 50% or more of U.S. households. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

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

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

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

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

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 or, on programs where they work as a team, to the co-eligible team members, or single-credited costumer. Second Unit and Re-shoot Unit credits are not eligible.

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

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities, especially 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 does not wish to be included.

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

Each submission will consist of two (2) to no more than **six (6)** entrants, to include the Costume Designer, Costume Supervisor and Assistant Costume Designer. Of the **six**, no more than three (3) entrants may be Assistant Costume Designers. For the purposes of the entry, credits for Co-Designer or Associate Designer count as an Assistant Costume Designer and count toward one of the 3 ACD spots. Verification in the form of a deal memo, call sheet and/ or screen credit will be required to determine eligibility on the submission. **No petitions will be allowed.**

Eligible Credits are as follows: Costume Designer, Costume Supervisor and Assistant Costume Designer.

For the purpose of the entry:
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 may be submitted in lieu of Assistant Costume Designer.

Ineligible job titles and/or job functions include: Set supervisor or coordinator, truck supervisor or coordinator, crowd or background supervisor or coordinator, key set costumer, key costumer, set costumer, costumer, shopper, assistant stylist/stylist assistant, custom made, cutter/fitter, head of workroom, 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 also reserves the right to confirm or deny the eligibility of the entrants based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and guidelines. The decision of the PGEC with the concurrence of the Primetime Awards Committee is definitive and final.

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

Area 22 OUTSTANDING PERIOD COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are 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, provided that there is a minimum of three entries for a given track.

Area 23 OUTSTANDING FANTASY/SCI-FI COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or movie whose costumes are designed for imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities.

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

Entries will be recognized in two genres: series and limited 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, provided that there is a minimum of three entries for a given track.

Area 24 OUTSTANDING CONTEMPORARY COSTUMES
For a single episode of a comedy or drama series, limited or anthology series or a movie whose costumes are based in a period of time less than 25 years prior to the current awards eligibility year.

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

Entries will be recognized in two genres: series and limited 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, provided that there is a minimum of three entries for a given track.

Contemporary, Period and Fantasy/Sci-Fi categories are Area Awards. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least 90% approval receives an Emmy. If none of the nominations receives 90% approval, the nomination with the highest approval receives the Emmy.

Juried 25 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING
For a single episode of a variety, nonfiction, reality or competition series, a stop-motion animation or puppetry program or for a special premiering on television with costumes designed originally for television.

VIDEO INSTRUCTIONS FOR JURIED 25: 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 12**

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.

Category 26 OUTSTANDING DIRECTING FOR A COMEDY SERIES
For a single episode of a comedy series

Entries are limited to two directors.

Entries in Category 26 will be recognized in two genres: multi-camera and single-camera. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided that there is a minimum of three entries for a given track.

Category 27 OUTSTANDING DIRECTING FOR A DRAMA SERIES
For a single episode of a drama series

Entries are limited to two directors.

Category 28 OUTSTANDING DIRECTING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE

Entries are 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 television movie.

Category 29 OUTSTANDING DIRECTING FOR A VARIETY SERIES
For a single episode of a variety series

Entries are limited to two directors.

Entries in Category 29 will be recognized in two genres: variety talk series and variety sketch series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Category 30 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL
For a variety special

Entries are limited to two directors.

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

Directors of live television movie events (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 31 OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM
For a single episode of a nonfiction series or special

Entries are limited to one director.

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

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

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

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

Category 32 OUTSTANDING DIRECTING FOR A REALITY PROGRAM
For a single episode of a reality or competition series or special

Entries are limited to one director.

An individual may enter multiple achievements in 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 CLARIFICATION: Eligible director must have contributed 60% or more of program content. Eligibility for this individual achievement category is limited to structured, unstructured and competition programming.

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

PICTURE EDITING AWARDS

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

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

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

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

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

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

If 20% or more of the show or series episodes utilizes a line cut it is ineligible for submission in picture editing categories (see Area 37).

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

Nomination requirement: A digital upload of the program/episodes will be requested at the point of nomination (except Area 37).

Category 33 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES
For a single episode of a scripted series

Category 34 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES
For a single episode of a scripted series

Category 35 OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES
For a single episode of a scripted situation-comedy series

Category 36 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a movie or single part of a limited or anthology series

Area 37 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING
For variety series or specials that do not utilize more than 20% line cut (with a cap of up to seven editors) or for a segment from "live" variety programs (with a cap of up to two editors)

Entries in Area 37 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 there is a minimum of three entries for a given track.

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

NOTE: Promos, recaps, cut-downs and trailers are not eligible in Area 37.

UPLOAD INSTRUCTIONS: All entrants in Area 37 must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

Category 39 OUTSTANDING PICTURE EDITING FOR A STRUCTURED REALITY OR COMPETITION PROGRAM
For a single episode of a series or a special

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

Entries are limited to seven editors.

Category 40 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 Competition, Structured or Unstructured Reality Editing:
An Emmy is an individual achievement award that includes one or more individuals as the on-air credits indicate. In cases where the number of credited individuals on the episode being submitted exceeds the cap guideline (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.
- 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).

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 actually 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) entrant(s) must have been the hairstylist most responsible for the overall look of the achievement being recognized and involved with hands on styling, on the performer's/on-screen talent's, on the days of production.

Each submission will consist of no more than four entrants, including the Hairstyling Department Head. A Department head hairstylist, showing just cause, may petition the Hairstyling Peer Group Executive Committee (PGEC) and Governor to allow the submission of up to four additional hairstylists they feel have contributed significantly to the achievement for a combined total of up to eight hairstylists.

Entrants: ALL hairstyling submissions required to be signed by the Department Head Hairstylist.

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

Ineligible titles and/or job functions: Hairstyling Trainee, Hairstyling Intern, Wig Designer, **Hair Designer***, Hair Supervisor, **Background Hairstyling Supervisor,** Hairstyling Assistant, Hairstyling Coordinator, Crowd Hairstyling, Crowd Hairstyling Supervisor. ***NOTE: Eligibility for Hair Designers will be determined on a case-by-case basis. Entrant must complete an eligibility statement as part of the entry form.**

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the entrant to fill out the petition correctly/fully and provide sufficient details to support their petition. **A minimum of five** call sheets for the submitted episode will need to be provided to verify petitioner. Appeals may not be accepted to try and qualify after the PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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

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

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

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

All hairstyling submissions must include a technical description of up to 150 words or less, to be reviewed and approved. You will be required to describe the process, techniques, materials, and tools with an emphasis of the techniques employed on no less than 51% of the principal on-screen talents. A disclaimer must be revealed if any portion of a submission does not conform to the category in which it is submitted, and the disclaimer must be clearly disclosed in the first portion of the 150 words or less description.

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

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 editor's description of how and to what degree the artists' on-set work was modified in post-production.

Nomination requirement: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination **(July 12).** The edited reel must include the hairstyles that were done by the entrant(s).

Category 41 OUTSTANDING CONTEMPORARY HAIRSTYLING
For a single episode of a comedy, drama, limited or anthology series or a movie (non-period/character hairstyling)

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

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

Area 42 OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING
For a single episode of a comedy, drama, limited or anthology series or a movie

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

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

Character Hairstyling is a significant change to the visual appearance of an actor, on-screen talent to fit their new persona (a role or character adopted by a performer, or an extension of someone's identity or personality that is perceived by themselves or others.) This may be obtained with or without the use of wigs, hairpieces, or external hair appliances to create varied and diverse results. The goal is to achieve the vision of the writer, director, producer, actor or performer/on-screen talent. The hairstyles may range from sketch comedy to dramas and may include but not limited to parody, futuristic, fantasy, ethnicity, disease, gender, or age, and may also be in any specific era. Special hair colors and hair products may also be used to achieve these changes in the appearance of the actor or on-screen talent.

Entries in Area 42 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Juried 43 OUTSTANDING HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM
For a single episode of a variety, nonfiction, reality series or a special

NOTE: It is understood that reality programs often rely on large teams of artists, however, to qualify for this category, the artists submitting their work must have physically designed and applied the wigs to the hair of the performer/on-screen talent. If the talent has designed or applied their wig to their hair and an artist maintains touch ups for that application on set, this renders the work ineligible for consideration.

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation.)

VIDEO INSTRUCTIONS FOR JURIED 43: All entrants must upload a video file 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**

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

Emmy(s) to credited lighting designer and/or lighting director

Entries are limited to a maximum of five entrants.

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

Eligibility in Area 44 and Area 45 includes the Lighting Designer and/or Lighting Director(s) of a single episode of a multi-camera variety series or special recorded in any medium.

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

All other series shot either multi-camera or single-camera are eligible in Category 15, 16 or 17.

Limited or anthology series and movies recorded film style in any medium are eligible only in Category 18.

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

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.

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

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

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

Area 44 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES
For a single episode of a multi-camera variety series

Area 45 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL
For a multi-camera variety special

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.

Nominations will be determined by a two-step process:

All submissions will be voted for online exclusively by members of Lighting, Camera and Technical Arts 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 at-home panels made up of volunteers from the Lighting, Camera and Technical Arts 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.

VIDEO REQUIREMENTS: All submissions are required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:

- **Programs 30 minutes or less must submit (1) 6-minute continuous clip**
- **Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes**
- **Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes**

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

MAIN TITLE AND MOTION DESIGN AWARDS

Category 46 OUTSTANDING MAIN TITLE DESIGN
For a series, movie, special or limited or anthology series, including documentary and reality programming, originally aired during the current eligibility year.

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

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

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

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

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

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

Entries for Outstanding Main Title Design for programs that are no longer in their premiere season may not be submitted in subsequent awards seasons unless the title sequence has substantially changed. 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 team member must submit a concise - 100 words or less - written description of their hands on creative contribution. The description needs to be specific to validate each entrant's substantial and hands-on contribution to the production and execution of the main title. If a substantial creative and hands-on contribution cannot be established, the entrant may be disallowed.

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

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

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

Juried 47 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.

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

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

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

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

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

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

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

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

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

The following are not eligible in this juried area:

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

VIDEO REQUIREMENTS

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

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

Motion Design file should include:
A 2 second slate with name of piece - 2 seconds of black - piece that is being submitted (maximum of 5 minutes) - 2 seconds of black. The slate should be white, ALL CAPS, 72-point Helvetica Regular on black background vertically and horizontally centered. Do not include the actual main title.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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

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.

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

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

Ineligible titles and/or job functions: Makeup Artist Trainee, Makeup Intern, Makeup Supervisor, Makeup Designer*****, Makeup Assistant, Makeup Artist Coordinator, 1st Makeup, 2nd Makeup, 3rd Makeup, Background Makeup, Crowd Makeup, Lens Technician, Art Finishing Supervisor, Prosthetic Workshop Supervisor, Key Sculptor, Mold Supervisor, Key Silicone Technician, Prosthetic Denture Supervisor, Prosthetic Makeup Coordinator, Prosthetic Makeup Production Manager, Trainee Prosthetics. ***NOTE: Eligibility for Makeup Designers will be determined on a case-by-case basis. Entrant must complete an eligibility statement as part of the entry form.**

Any petitions for additional entrants must be received by the entry deadline. It is the responsibility of the submitter to fill out the petition correctly/fully and provide sufficient details to support the petition. **A minimum of five call** sheets for the submitted episode will need to be provided to verify the petitioner. No appeals will be accepted to try and qualify after PGEC has denied a petition. Petitions received after nominations are announced will not be considered.

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's petition based on their contributions. Eligibility may also be denied for any entrant who fails to follow the rules and procedures.

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

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

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

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

All makeup submissions must include a technical description of up to 150 words or less, to be reviewed and approved. Entrants are required to describe the process, techniques, materials, and tools of application with an emphasis on the techniques employed on no less than 51% of the principal on camera talents. Descriptions of makeup, special makeup effects, prosthetics, hair work or other procedures must be relevant to the chosen category. The entry will be recognized for the entire episode and/or movie and not just for a single scene or individual on-screen talent. Upon review of the technical description, the submission may be moved to a different category. This submission needs to represent the correct category for which it has been submitted. Please review each category's definitions before selecting your category. In the case of a category dispute, category eligibility is subject to the final and definitive review by the PGEC, and a majority vote will prevail.

Additionally, 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 editor's description of how and to what degree the artist(s) on-set work was modified in post-production.

Nomination Video Requirement: A digital upload of a reel not to exceed 7 minutes will be required at the point of nomination (July 12). The video must be edited to include the makeup that was done by the entrant(s) for the nominated episode/program.

Category 48 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 at least 51% contemporary makeup to be eligible.

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 or Personal Makeup Artist (star request) next to the entrant's name. All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.

Area 49 OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)
For a single episode of a comedy or drama series, limited or anthology series, or a movie

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

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

Character Makeup is achieved by significantly changing the visual appearance of the on-screen talent **to fit their new persona.** The goal is to create a result that identically represents the real image or from the imagination of the writer, director, or producers. Character Makeup is limited to changing the appearance of an on-screen talent by lifestyle, **futuristic, fantasy, parody,** ethnicity, disease, gender, age, or traumas and can be from any era. Special makeup effects are used to achieve these changes in the appearance of the on-screen talent.

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

Entries in Area 49 will be recognized in two genres: character and period. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Juried 50 OUTSTANDING MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM
For a single episode of a variety, nonfiction, reality series or special

In the case of makeup for Variety, Nonfiction or Reality Programming, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist or Personal Makeup Artist (star request) next to the entrant's name, **Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.** All entrants must be verified by a Department Head. In the case of a Co-Department Head, only one Department Head may verify.

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. The winner(s), if any, are announced prior to the awards presentation.

VIDEO INSTRUCTIONS FOR JURIED 43: All entrants must upload a video file 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**

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 51 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

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 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, Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.

In cases of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible 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. The composer will need to sign the notice verifying that they approve (or do not approve) the submission.

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

NOTE: Music Composition for Series and for a Limited or Anthology Series, Movie or Special will have a two-step voting process to determine nominations:

1. The votes of the full music peer group will determine the top fifteen 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 fifteen/top ten 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.

All entries for category 52 (music composition - series), 53 (music composition – long-form), 54 (music composition – documentary), 56 (music and lyrics) and 57 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s) and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

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

In all categories, the eligibility recommendation to the Primetime Awards Committee will be at the sole discretion of the Music Peer Group Executive Committee, and an entry may be disqualified at any time during the contest period if that entry is found to be ineligible, substantially unoriginal, or in categories 52, 53 and 54, there is deemed to be less than a substantial body of music in the form of dramatic score.

All entries for category 58 (music supervision) are for the television craftsperson who creatively contributes to the story, character development and overall narrative of a program by engaging in song selection, guiding original song creation and production, overseeing on-camera music performances, participating in the creative aspects of music spotting and contributing to the creation of a unique music aesthetic.

The entries for categories 52, 53, 54 and 55 must upload a PDF of the complete cue sheets, which clearly list all music cues and their composer(s) and/or lyricist(s), percentages, publishers, timings, and usages. An incomplete or unclear cue sheet could result in disqualification.

All song entries for category 56 must upload a video file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics and chord symbols) and the corresponding complete cue sheet.

Main Title Theme entries (category 57) must upload a PDF of the corresponding complete cue sheet. If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line notation, lyrics, and chord symbols) must be uploaded.

Category 52 OUTSTANDING MUSIC COMPOSITION FOR A SERIES (ORIGINAL DRAMATIC SCORE)
For a single episode of a comedy or drama series

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

Emmy(s) to credited composer(s)

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

CATEGORY 52 VIDEO REQUIREMENTS: All entrants must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 53 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

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

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

CATEGORY 53 VIDEO REQUIREMENTS: All entrants must upload a video file of the complete movie or limited or anthology series episode/part being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 COMPOSITION FOR A DOCUMENTARY SERIES OR SPECIAL (ORIGINAL DRAMATIC SCORE)
For a single episode of a documentary/nonfiction or hosted nonfiction series or a special

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

Emmy(s) to credited composer(s)

The Emmy is intended to be an award for individual achievement. In the case of submissions entered by co-composers, or a team of composers, the "substantial body of music" rule will be

used to validate the eligibility of all additional individual entrants, based on the cue sheet that has been submitted with the entry, and if necessary, a questionnaire, which will be provided after the entries are received and verified by the Television Academy.

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

Category 55 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.

NOTE: 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.

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

Category 56 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

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

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

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

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

NOTE: Eligibility 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.

CATEGORY 56 VIDEO REQUIREMENTS: All entries for category 58 must upload a video that includes the song and enough additional footage before and after the song to give the

judges a sense of its context. The digital file must be in the same form and content as originally broadcast.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 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

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

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

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

Eligible submissions must be at least 15 seconds in length.

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

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

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

Category 58 OUTSTANDING MUSIC SUPERVISION
For a single episode of a comedy, drama, variety, nonfiction or reality series or limited or anthology series, television 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.

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

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

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 and only performers appearing in 50% or more of the eligible episodes for short form programs can submit in the Short Form Performer categories.

All performers must enter categories that follow the categorization of their shows, e.g., if a show is entered as a comedy series, all performers must enter comedy series categories. Following up on the above example, this placement rule would hold true even if the episode being entered is a "dramatic" rather than a "comedic" episode.

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

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

PHOTO REQUEST: By the entry deadline (**May 12**), 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.

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

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

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

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

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

A brief cameo appearance is not eligible for entry.

Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination (except categories 75, 76, 77 and 78).

Category 59 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 60 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES
For a continuing performance in a drama series

Category 61 OUTSTANDING LEAD ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie

Category 62 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 63 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES
For a continuing performance in a drama series

Category 64 OUTSTANDING LEAD ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
Category 65 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 66 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES
For a continuing performance in a drama series

Category 67 OUTSTANDING SUPPORTING ACTOR IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series or anthology series part/episode.

Category 68 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES
For a continuing performance in a comedy series

Category 69 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES
For a continuing performance in a drama series

Category 70 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED OR ANTHOLOGY SERIES OR MOVIE
For a performance in a limited or anthology series or a movie
NOTE: The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the movie or the complete limited series or anthology series part/episode.

Category 71 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES
For performers appearing in less than 50% of the eligible comedy series episodes

Category 72 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES
For performers appearing in less than 50% of the eligible drama series episodes

Category 73 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES
For performers appearing in less than 50% of the eligible comedy series episodes

Category 74 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES
For performers appearing in less than 50% of the eligible drama series episodes

Category 75 OUTSTANDING ACTOR IN A SHORT FORM COMEDY OR DRAMA SERIES
For performances in an original short form primetime series with an average episode running time of two minutes to 20 minutes. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

Category 76 OUTSTANDING ACTRESS IN A SHORT FORM COMEDY OR DRAMA SERIES
For performances in an original short form primetime series with an average episode running time of two minutes to 20 minutes. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

UPLOAD INSTRUCTIONS FOR CATEGORIES 75 AND 76: All entries must upload a video file of the episode being submitted.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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.

Category 77 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 the Primetime 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.

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.

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

Performers who voice multiple characters within an episode or special can submit all characters, provided that each character is submitted as a separate entry. Note: This means performers will no longer submit one submission for all characters that the performer voiced in that episode or special.

PHOTO REQUEST: By the entry deadline (**May 12**), all entrants must upload a photo of the submitted character.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

UPLOAD INSTRUCTIONS FOR CATEGORY 77: All entries must upload an edited video file of the entrant's voice-over appearances from a single episode of a series or a special.

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

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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.

Category 78 OUTSTANDING NARRATOR
Emmy(s) to narrator(s)
For a continuing or single narration in a documentary/nonfiction, comedy, drama, limited or anthology series, movie or a special

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

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

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 78: All entries must upload an edited video file of the entrant's narration from a single episode of a series or a special.

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

DEADLINE: The final deadline for files to be uploaded is **May 12**

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.

Category 79 OUTSTANDING HOST FOR A REALITY OR COMPETITION PROGRAM
Emmy(s) to the proactive "master of ceremony" host(s)
For a continuing or single performance in a reality or competition program.

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

PHOTO REQUEST: By the entry deadline (**May 12**), 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

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

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

NOTE: the following individuals are not eligible regardless of screen credit:

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

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

Complete guidelines are included in 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.

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. All series episodes must have a running time of more than 20 minutes. The Academy reserves the right to have the category placement reviewed by the Academy's Industry Panel.

NOTE: 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.

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

Category 80 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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 will be used during the live-streamed presentation if the program is announced as a nominee. 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 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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

Video clip requirement for category 81: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 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, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

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 82: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 83 OUTSTANDING TELEVISION MOVIE
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits

Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

A television 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.

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

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

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

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

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

Category 84 OUTSTANDING VARIETY TALK SERIES
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Video clip requirement for category 84: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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 85 OUTSTANDING VARIETY SKETCH SERIES
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host

Entries have a cap guideline of seven entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 86 OUTSTANDING VARIETY SPECIAL (LIVE)
For a variety special broadcast live (production elements must be predominately live)
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer
Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 87 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)
For a variety special pre-recorded for broadcast
Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits, and the principal host/performer
Entries have a cap guideline of five entrants, however, enter all Emmy-eligible producers, who will be vetted at the point of nomination to determine final eligibility (see appendix I).

Category 88 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 principal host
Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime 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.

Eligibility is for a series which may have an ongoing theme, storyline, main characters, discrete scenes, musical numbers, comedy stand-ups, sketches, audience, or guest participation and are presented under the same title and have continuity of production supervision.

NOTE: All content must be original and reflect comedy, drama or variety series primetime programming.

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

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

Category 89 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, and the principal host
Entries are limited to a maximum of six entrants. Petitions to exceed the cap will not be considered.

This category is open to original short form primetime 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.

Eligible content in this category includes:

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.

Personality-driven programs, travelogues, segmented /magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format.

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.

Reality programs with a competition element and winners/losers, which gives a prize, award, or title, including game shows.

Reality programs are not comprised of musical numbers, comedy stand-ups, sketches, and audience or guest participation segments without a storyline, dramatic arc or characters that connect the pieces. See the Emmy "Variety" categories for information on eligibility requirements for programming with these characteristics.

For web-based programs, the content must reflect nonfiction or reality series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.

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

Video requirement: Entries for categories 88 and 89 must upload a video file of one episode at the time of entry.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 the show name.

Nomination video requirement: A digital upload of six episodes will be requested at the point of nomination for category 88.

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

- Outstanding Main Title Design

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

DOCUMENTARY/NONFICTION PROGRAM AWARDS

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

Title: To qualify for Emmy eligibility in this category, the entrant must have one of the following specific on-screen credit: Produced By, Producer, Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer. This rule applies to all program submissions regardless of platform, including (but not limited to) broadcast, cable, and SVOD services.

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

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

The following job functions ARE NOT deemed eligible:

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

NOTE: Programs that have been nominated for an Oscar® are not eligible to enter the Primetime Emmy Awards competition.

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 90 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL
Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, and whose functions support those credits
Entries are limited to a maximum of seven entrants. Petitions will not be accepted.

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. 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 25% of the **documentary special.**

- **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 25% of the documentary special.**

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.

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

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

Area 91 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES
Emmy(s) to producers whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel

Entries are limited to a maximum of seven entrants. Petitions will be accepted to exceed the cap for a nonfiction or documentary series **by submitting an eligibility statement for all entrants listed, at the point of submission.**

Petitions will be vetted at the point of nomination to determine final eligibility based on verifiable program credits, 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.

"Celebrity" or "Name" participants are not eligible to receive an Emmy nomination without being included within the petition that states, specifically, their roles throughout the production process, including significant creative input.

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. Series produced by a network news department are ineligible.

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

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 25% of the **documentary series.**

- **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 25% of the documentary 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.

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.

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

Area 92 OUTSTANDING HOSTED NONFICTION SERIES OR SPECIAL
Emmy(s) to entrants whose specific screen credit is Produced by, Producer, Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Series Producer, Host on at least 50% of the eligible series episodes, and/or those who were credited on the episode chosen for the Emmy judging panel
Entries are limited to a maximum of seven entrants.

Series submissions: Petitions will be accepted to exceed the cap for a Hosted Nonfiction Series by submitting an eligibility statement for all entrants listed at the point of submission. Petitions will not be accepted for Hosted Nonfiction Specials.

Series petitions will be vetted at the point of nomination to determine final eligibility based on verifiable credits, job function, and significant producing contributions 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 or a special

A minimum of three episodes must air within the current eligibility year to qualify as a series. Hosted Nonfiction Series or Specials include personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format. Programs produced by news departments, and all reality formats are ineligible.

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

Juried 93 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING
This award is not meant to duplicate the recognition given documentary/nonfiction programming in the other categories and areas of the competition; rather, its purpose is to both honor and encourage exceptional achievement in one or more of the traditional components of the filmmakers' art:

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

Judging criteria: 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, 2021 – May 31, 2022).

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

Emmys to a maximum of seven credited producers.

The submitter must submit an affidavit that outlines the roles of the Executive 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 and received an eligible onscreen producing credit.

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.

NOTE:
--Any film placed on the AMPAS viewing platform will be deemed a theatrical motion picture and thus ineligible for the Emmy competition.

-- Oscar®-nominated films are not eligible to submit, nor any documentary film made available to Oscar voters on the viewing platform.

-- 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.

DEADLINE: The final deadline for files to be uploaded is **May 12**.

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 or Series Producer, 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, the entrant must also have primary creative jurisdiction over the entire program.

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

- **Handling budgetary and financial aspects of the program**
- **Coordinating production logistics or elements of the program**
- **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; 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 representation, and other people 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 94 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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 Competition Program category.

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

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

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

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

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

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

Category 95 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 12 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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 Competition Program category.

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

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

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

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

Log line: Producers must provide a log-line of 50 words or less. For series entries, the log line must describe the complete series.
Nomination requirement: A digital upload of the program/episode will be requested at the point of nomination.

Category 96 OUTSTANDING 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, and whose functions support those credits on at least 50% of the eligible series episodes
Entries are limited to a maximum of 16 entrants.

FINAL ELIGIBILITY VETTING: All Emmy-eligible producers listed, including entries that exceed the maximum number of allowed entrants, will be vetted at the point of nomination to determine final eligibility based on title, 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.

Programs that include a competitive element or a prize, award or title must enter this category.

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

Video clip requirement for category 96: A clip of up to 10 seconds in length is required when the program is submitted. The clip will be used during the live-streamed presentation if the program is announced as a nominee. 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.

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

SOUND EDITING AWARDS

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

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

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

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.

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. Re-Recording Mixers, Picture Editors and/or Assistant Editors are not eligible no matter their role in developing the submission. The exception would be a Re-Recording 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 (maximum of 2)
Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 4)
Music Editor (maximum of 2)
Foley Artist (maximum of 2)

Eligibility for sound editing limited or anthology series or movie entrants is limited to:
Sound Supervisor or Co-Supervising Sound Editor (maximum of 2)
Sound Editors (includes Sound Designer, Dialogue, ADR, Foley and Sound Effects Editors, maximum of 10)
Music Editor (maximum of 2)
Foley Artist (maximum of 2)

Eligibility for comedy or drama series or limited 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.

Category 97 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 98 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION
For a single episode of a comedy, drama or animation series

Category 99 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 99, 100 AND 101:
All entrants must upload a video file.

Categories 97 & 98 - Video of the series episode being submitted.

Category 99 - 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 12**.

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 100 OUTSTANDING SOUND EDITING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)
For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Editing: If a sound editor is additionally credited as the sound mixer on the nonfiction/reality 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 12**).

SOUND MIXING AWARDS

Emmy(s) to a maximum of four mixers for all categories except Area 106 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.

c.) If a mixer is replaced during production or post-production of a show, the mixer who did the majority of the work must be the mixer on the submission.

Production or Re-Recording mixers may submit a petition for special consideration for the following:

1. If more than four Production or Re-Recording mixers make a significant contribution to the submission.

2. If a mixer other than a Production or Re-Recording mixer makes a significant contribution as one of the four-member team. Other eligible mixers might include Scoring Mixers, ADR Mixers, Foley Mixers, Front of House Mixers, etc.

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

Entrants in all sound mixing categories that require special consideration and review by the Sound Peer Group Executive Committee must, at the time of submission, submit a concise written petition (100 words or less per entrant) detailing the following information for each additional entrant:

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted
4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

Entrants requesting special consideration must have their required petition submitted at the time of entry.

NOTE: A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility. At the point of nominations, the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and **re-recording mixers.**

NOMINATION REQUIREMENTS:
A 5.1 video file will be requested at the point of nomination (**July 12**).

Category 101 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)
For a single episode of a comedy or drama series

Category 102 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 103 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION
For a single episode of a comedy or drama series

Entries in Area 103 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 there is a minimum of three entries for a given track.

Area 104 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL
For a single episode of a live or recorded variety series or special, including animated specials

Entries in Area 104 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, provided that there is a minimum of three entries for a given track.

Area 105 OUTSTANDING SOUND MIXING FOR A NONFICTION OR REALITY PROGRAM (Single or multi-camera)
For a single episode of a nonfiction/reality series or a special

Nonfiction Sound Mixing: If a sound mixer is additionally credited as the sound editor on the nonfiction/reality 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.

Entries in Area 105 will be recognized in two genres: documentary/nonfiction programs and reality programs. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, if there is a minimum of three entries for a given track.

Reality Program Entries:
An Emmy is an individual achievement award for up to four sound mixers, which must include the primary re-recording mixer(s) and lead production mixer. If there are less than four sound mixers listed on a submission, a primary re-recording or lead production mixer may petition the Sound PGEC to fill available slot(s) up to a maximum of the four allowed.

a.) to include additional mixer(s)
b.) to include a Team Emmy for the remaining production mixers*

*Team Emmy is for achievement by a group of production sound mixers who additionally contribute to the submitted episode.

A petition for additional mixers, or a team, must be requested at the time of entry. Names and job descriptions of any team members must be included in the petition. Team members will be able to purchase a plaque to honor their contribution.

SPECIAL VISUAL EFFECTS AWARDS

The Special Visual Effects Emmys are awarded to recognize outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects.

Category 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 comedy, drama, limited or anthology series or television movie. In the instance of comedy, drama or limited or anthology series, entries may include work spanning any or all episodes within the season submitted.

A television movie (as defined below) 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 single episode within a comedy, drama or limited or anthology series. All work submitted in this category must have appeared in a single, continuous episode.

The intention is to honor the work presented in one standout episode of a series which otherwise does not present such work. The entrants will be required to submit a statement that demonstrates that the majority or otherwise exceptionally different special visual effects work in the season resides in the submitted episode. After reviewing the video submission and written document, the Peer Group Executive Committee reserves the right to move the entry into Category 106 if the entry does not meet the stated criteria.

A television movie may NOT be entered into this area.

Entry requirement: Entry in Area 107 requires a written statement demonstrating that the majority or otherwise exceptionally different special visual effects work in the season resides in the submitted episode.

Submission in this category precludes any submission in category 106.

RULES AND PROCEDURES FOR ALL SPECIAL VISUAL EFFECTS CATEGORIES:
Programs may be submitted in either category but not in both. Fully animated programs and main title sequences are not eligible in either of these categories.

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

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

The following rules and guidelines apply:

- Series may submit up to two episodes in category 107, if each of the nine 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, editors, show producers, writers, directors, etc. are not eligible. **Note: VFX Editors are now 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 nine individuals per entry
- Each entry must include a written document outlining each entrant's contribution to the final product on-screen
- The Primetime Awards Committee, in consultation with the Special Visual Effects Peer Group Executive Committee (PGEC), reserves the right to confirm or deny the eligibility of the entrants based on their contributions

For series, two-hour pilots or special extended length episodes may be submitted as a single episode 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, each part is considered a stand-alone episode.

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.

VIDEO SUBMISSION INSTRUCTIONS:
All entries must include a video file.

Entries in category 106 shall be 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 which were shown in the submission's "as aired" section.

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

Submissions incorporating effects from all eligible episodes are allowed.

Entries in area 107 shall be no more than a total of 7 minutes in duration:

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

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

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

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 12**.

VOTING:
Voting in both awards shall be determined by a three-step process. First, all entries will be viewed in their entirety by a majority of the Special Visual Effects Peer Group Executive Committee. Secondly, based on a weighted score of all the entries by the PGEC, the top fifteen scoring entries will then be presented to the entire membership via "at home" online viewing to determine the nominated entries. Finally, winners will be determined by vote open to the entire membership of the SVE Peer Group via "at home" online viewing of the nominated entries.

STUNT COORDINATION AND STUNT PERFORMANCE

Voting in the Stunt Coordination categories shall be determined in a three-step process:

-- First, all entries will be viewed in their entirety by the Stunt Coordination Peer Group Executive Committee, past PGEC members, and former Stunt Coordination nominees, provided the individual does not have a conflict of interest.

--Second, based on a weighted score of all the entries by the PGEC, up to the top fifteen scoring entries will then be presented to the Stunt Coordination peer group via online viewing to determine the nominations.

--Finally, winners will be determined by the members of the Stunt Coordination and Director Peer Groups via at home online viewing of the nominated entries.

NOTE: All petitions to submit as a dual stunt coordinator entry must be verified by contract, credit, exhibit G and a letter from the show's producer. Verification must confirm that both stunt coordinators worked in tandem as dual department heads in all phases of concept, creation and execution.

Stunt Coordinators who alternate episodes, "leapfrog," as department heads, must submit individually under body of work.

Covering episode stunt coordinators do not meet department head stunt coordinator eligibility.

NOTE: Stunt Coordinators are required to submit a reel, not to exceed 3 minutes in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2021 – May 31, 2022) for the series. Stunt Coordinators must only pull clips from the series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. NOTE: The content of the reel MUST NOT include the prelude to the program/episode (teaser).

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

Category 108 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM
Emmy to credited stunt coordinator or supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year that meets the program eligibility requirements for Comedy Series, Variety Talk Series, Variety Sketch Series or Variety Specials. (Excludes documentary, nonfiction and reality programming.)

Category 109 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, LIMITED OR ANTHOLOGY SERIES OR MOVIE
Emmy to credited stunt coordinator or supervising stunt coordinator

Entries are limited to one entrant

For a series body of work during the current eligibility year that meets the program eligibility requirements for Drama Series, Limited or Anthology Series or Movie. (Excludes documentary, nonfiction and reality programming.)

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.

NOTE: Stunt Performer/team are required to submit a reel, not to exceed 3 minutes in length, of the complete stunt sequence from one episode for the program being submitted. Only the 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 reel MUST NOT include the prelude to the program/episode (teaser).

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:

- Reels may not exceed 3 minutes
- 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
- The submission may contain a stunt(s) and/or stunt sequence(s)
- You may omit non-essential material or stunt(s) and/or sequences(s)
- You may NOT add any non-original as aired material
- No internal editing or enhancements may be made to the submission, i.e., sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries
- For questions or clarification 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 12**.

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.

TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS

Emmy(s) to technical directors, electronic camera operators, video control 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 and/or senior video control if these functions were not represented in the production of the entry.

Any member of the technical team may submit an entry, but the entrant must submit the complete team.

Any multiple electronic camera program entering the competition that has a director of photography, cinematographer, lighting director, or lighting designer in the credits, and meeting the previously stated requirements, is eligible.

In cases where cameras (e.g., Descender Cam, JITA Cam, Spider Cam and Drones) are designed to be operated by more than one individual, more than one operator will have Emmy eligibility.

Eligibility for camera operators:

- Entrants shooting both live studio and live remote segments are eligible
- Team entrants who shot "performance based" rolled-in, pre-recorded packages done exclusively for the submitted series episode or special and not previously aired may be eligible if they constitute a substantial contribution to the entry and do not exceed the category cap
- Entrants must have been "credited" as a Camera Operator (or "Technical Specialty" Camera Operator) in the production
- Entrants must have taken direct and specific direction from the Director of the production
- Entrants must have made significant and substantive contributions integral to the production
- Only "manned" cameras are eligible for nomination consideration. Unmanned cameras such as Go Pros, iPhones or other "stick-up" type cameras are ineligible
- Grips, dolly pushers or arm men are not eligible

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.

ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS.

Area 111 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES
For a single episode of a comedy, drama, variety or reality series

Entries are limited to a maximum of 11 entrants.

Entries in this category will be recognized in two genres: Half-hour shows, and one-hour (or more) shows. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each, provided there is a minimum of three entries for a given genre.

Area 112 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SPECIAL
For a special

Entries are limited to a maximum of 20 entrants.

An awards area 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.

Nominations in Area 111 and Area 112 will be determined by a two-step process:

All submissions will be voted for online exclusively by members of Lighting, Camera and Technical Arts 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 at-home panels made up of volunteers from the Lighting, Camera and Technical Arts 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.

VIDEO REQUIREMENT: All submissions will be required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:

- **Programs 30 minutes or less must submit (1) 6-minute continuous clip**
- **Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes**
- **Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes**

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.

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 still apply (see below), however, those submitting for a comedy or drama series category may choose to put their credit percentages toward one entry, per series, per category.

Entry rules pertaining to team size restrictions are applicable in comedy and drama series. Entrants must have, either by themselves or in conjunction with other story or teleplay writers, at least 50% credit-share of the entered program.

Some possible combinations:

Sole writing credit = 100% for sole writer;

2-person shared writing credit = 100%/2 = 50% for each writer;

Teleplay credit for 1 writer and story credit for 1 writer = 60% for teleplay writer and 40% for story writer;

2-person shared writing credit for a teleplay and 2-person shared story credit = 60%/2 = 30% for each teleplay writer and 40%/2 = 20% for each story writer.

Entrants can put their credit percentages toward only one entry, per series, per category.

ANIMATION WRITERS IN CATEGORY 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. 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 12): 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 (PDF) will be needed by July 21 if the achievement is announced as a nominee on July 12. 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 television movie

Category 116 OUTSTANDING WRITING FOR A VARIETY SERIES
For a single episode of a variety series

NOTE: Entry is limited to a single entry per variety series, (which may include variety series, or game show/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.

NOTE: Petitions will be accepted and reviewed for special circumstances. Petitions for "teleplay" and "story by" credits must identify the source material from which the credits are derived.

Eligibility for this individual achievement category is limited to hosted nonfiction, documentary/nonfiction or structured or unstructured reality programming.

ADDITIONAL JURIED AWARDS:

THE GOVERNORS AWARD

Entries are made by the Board of Governors, the Governors Awards nominating committee or individuals, who may suggest recipients in a letter to the Television Academy Chairperson.

The Board of Governors may, when warranted, recognize an individual, company, or organization that has made a profound, transformational, and long-lasting contribution to the arts and/or science of television by presenting them with the Governors Award. Recommendations must be submitted by May 12.

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 DEVELOPMENT

The Engineering Awards Committee considers all submissions and Emmys are awarded to an individual, a company, or an organization for developments in engineering 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.

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

Entry form is available at emmys.com/downloads.

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.

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.

ELIGIBILITY
Producer eligibility is determined by a combination of credit and function:

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.

2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.

3. **Consulting Producers (Comedy and Drama Series categories)** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a

Comedy or Drama Series originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

To ensure a comprehensive and objective review of the "Consulting Producer" credit exception request, the Television Academy will seek eligibility recommendations from the Producers Guild of America (PGA). The Guild requires that all producers credited with eligible titles submit an "Eligibility Form," which confirms their voluntary participation in the determination process. Because the Emmy is granted only by the Television Academy, final eligibility determinations remain at the sole discretion of the Television Academy.

The following individuals are not eligible regardless of screen credit:

- Corporate Executives (i.e., studio executives, network executives, etc.)
- Professional Representatives (unless they qualify under Function #2 above)
- Concert promoters
- Producers from a medium other than television who have packaged and handed off key components of their production

4. **Producing Team Size Caps –** The maximum size of the eligible show producing team is based on the average team size of eligible producers in the category over a prior five-year period. Vetted producers are then sequenced by function. Any exception to these limits would be based on the determination that all the members of the proposed team meet the highest level of the function criteria.

APPENDIX II

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

PEER GROUP	ADDITIONAL BALLOT(S)
Animation	Animated Programs *Character Voice-Over Performance (*final round only)* **(directors, executive producers, producers, and voice-over performers from the animation peer group)*
Art Directors/Set Decorators	Art Direction *Lighting (final-round only)*
Casting Directors	Casting Host of Reality or Competition Program Performer
Children's Programming	Animated Programs
Choreographers	Program *(No ballots for choreography entries. Nominations are determined by screening panels.)*
Cinematographers	Cinematography
Commercials	Commercial
Costume Design and Supervision	Costume *Production Design (final round only)*
Daytime Programming	Host of Reality or Competition Program

Directors	Directing
	Nonfiction/Reality Directing
	Casting
	Stunt Coordination (final round only)
	Stunt Performance (final round only)
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
Documentary	Documentary/Nonfiction Program ballot
	Nonfiction individual achievements
Interactive Media	Animated Programs
Lighting, Camera & Technical Arts	
- Electronic Camera	TD/Cam/Video
	Lighting
- Videotape Editors	Picture Editing
	Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video
	Lighting
	Production Design (final round only)
- Engineering	Program only
- Technical Directors	TD/Cam/Video
	Lighting
- Video Control	TD/Cam/Video
	Lighting
- Technical Operators	Program only
Makeup Artists/Hairstylists	Makeup/Hairstyling
Motion & Title Design	Main Title Design
	Animated Programs
Music	Music
Performers	Performer
Picture Editors	Picture Editing
	Nonfiction/Reality Picture Editing
	Technical Direction (final round only)
- Associate Producers/Post Supervisors	Program only
- Colorists	Program only
Producers	Casting
	Host of Reality or Competition Program
Production Executives	Host of Reality or Competition Program
Professional Representatives	Host of Reality or Competition Program
Public Relations	Program only
Reality	Nonfiction/Reality Individual Achievement
	Host of Reality or Competition Program
Science & Technology	**Program only**
Sound Editors	Sound Editing
	Nonfiction or Reality Sound Editing

Sound Mixing	Sound Mixing Nonfiction or Reality Sound Mixing
Special Visual Effects	Special Visual Effects
Stunts	Stunt Coordination Stunt Performance
Television Executives	Host of Reality or Competition Program
Writers	Writing