

2015 PRIMETIME EMMY RULES CHANGES

CLARIFICATION OF “COMEDY” AND “DRAMA” SERIES:

- A. Any series where the average episode length is approximately thirty (30) minutes is eligible to enter in the Outstanding Comedy Series category; and, any series where the average episode length is approximately sixty (60) minutes is eligible to enter in the Outstanding Drama Series category.
- B. As part of the Emmy submission process, a series may formally petition the Academy to consider that series eligible in the alternative category (i.e. a thirty (30) minute series submitting as a “Drama” and/or a sixty (60) minute series submitting as a “Comedy”). This petition process will be part of the submission process.
- C. Prior to the commencement of the submission process, a nine (9) member Industry Panel will be selected as follows:
 - i. The Chair of the Academy will appoint five (5) members of the Industry Panel, which may include representatives of broadcast, basic and pay cable, and over-the-top networks, studios, writers, directors and actors;
 - ii. The Chair of the Academy’s Primetime Emmy Awards Committee will be a member of the Industry Panel, and;
 - iii. The Board of Governors will nominate six (6) current governors to be available to serve on this Industry Panel. The Awards Committee Chair will select three (3) of the six (6) to serve on the Industry Panel for each decision, with the intent to avoid conflict of interest.

The Industry Panel’s mission is to determine if the series is “predominantly” a “Comedy” or “Drama” (i.e. a series is a “Comedy” or “Drama” if more than 50% of the content of the series, for all episodes of the series during the season, is comedy or drama content, respectively).

The initial Industry Panel category determination for a petitioned series generally determines its future categorization. At the request of an entering producer or the Rules Committee, the Industry Panel can review the continuing appropriateness of any initial categorization. This flexible approach acknowledges that as series mature, they may take new directions that may affect their categorization.
 - iv. A two-thirds vote of the Industry Panel (i.e. minimum of six [6] votes) is necessary to approve a petition; otherwise, the petition is denied. The determination of the Industry Panel will be final in each instance.
 - v. The Academy’s Senior Vice President, Awards, will oversee the Industry Panel, and, together with the President of the Academy, will establish appropriate time-lines and procedures for the implementation of the above rules.

CLARIFICATION OF “SERIES” AND “LIMITED SERIES:”

- A. All references in the Academy rules to “Mini-Series” will be changed to “Limited Series.”

- B. The WGA “created by” credit will no longer be a factor in the determination of “Series” vs. “Limited Series.”
- C. “Comedy” and “Drama” series will continue to be defined as programs with multiple episodes (minimum of six [6] episodes) in which the ongoing storyline, theme and main characters are presented under the same title and have continuity of production supervision.
- D. “Limited Series” is defined as a program with two (2) or more episodes with a total running time of at least 150 program minutes, that tells a complete, non-recurring story, and does not have an on-going storyline and/or main characters in subsequent seasons. In addition, any narrative series with at least two (2) episodes with a total running time of at least 150 program minutes but no more than five (5) episodes will be considered a “Limited Series.”
- E. Upon conclusion of the submission process, the Chair of the Academy or the Chair of the Primetime Emmy Awards Committee can request the Industry Panel (outlined in the “Drama”/“Comedy” rules change outlined above) to review the submitted category for any “Series” or “Limited Series” to determine if the appropriate category was selected. A two-thirds vote of the Industry Panel (i.e. minimum of six [6] votes) is necessary to change the category as submitted. The determination of the Industry Panel will be final in each instance.

CLARIFICATION OF “GUEST PERFORMER”

- A. The classification of a performer’s employment contract, and the on-screen credit for a performer is no longer a factor in determining if a performer is a “Guest Actor,” “Supporting Actor” or “Lead Actor.”
- B. A performer may elect to submit in the “Guest Actor,” “Supporting Actor” or “Lead Actor” category. However, if a performer appears in 50% or more of the episodes eligible for a given Primetime competition, then the performer is not eligible to submit in the “Guest performer” category.

EXPANSION OF NUMBER OF NOMINEES FOR “COMEDY” AND “DRAMA” SERIES

- A. The number of nominees for each of the outstanding “Comedy” and “Drama” series categories will be increased from six (6) to seven (7).
- B. The 2% rule will continue to apply to the “Comedy” and “Drama” series category. If one or more series receives at least 98% of the votes as the seventh place nominee, then that series or those series will also be nominated for the category. However, in no event will there be more than nine (9) nominees in any one of the categories, e.g. if there are two (2) or more entries with a 2% proximity to the seventh-place nomination, the nominations will be capped at nine (9).

APPLICATION OF THE 2% RULE FOR PERFORMER CATEGORIES IN COMEDY/DRAMA

- A. The 2% rule will apply to the “Outstanding Lead Actor/Actress” and “Outstanding Supporting Actor/Actress” in both Comedy and Drama series categories. There will be a minimum of six (6) nominees in each of these categories.
- B. If one or more performers in the “Outstanding Lead Actor/Actress” and/or “Outstanding

Supporting Actor/Actress” in Comedy or Drama categories receive at least 98% of the votes as the sixth place nominee, then that performer or those performers will also be nominated in the applicable category. However, in no event will there be more than eight (8) nominees in any one of the categories, e.g. if there are two (2) or more entries with a 2% proximity to the sixth-place nomination, the nominations will be capped at eight (8).

EXPANSION OF VOTING PARTICIPATION IN FINAL ROUND VOTING

- A. In general, voters who were eligible to vote in a category’s nominating round will be eligible to vote in the category’s final round, so long as they meet these additional requirements:
 - i. Each voter voting in a category’s final round must have watched the required amount of submitted material for each nominee.
 - ii. Each voter voting in a category’s final round must affirm they have no affiliation with any of the nominees in that category.
 - iii. These additional requirements are lifted for the Outstanding Comedy and Drama series categories.
 - iv. Certain select categories may have other requirements or procedures.

PRODUCTION DESIGN

- A. For Outstanding **Production Design** for Variety, Nonfiction, Reality or Reality-Competition Programming, proportion the nominations according to the entries, e.g., 50 entries with a series/specials split of 30 to 20 = 3 series and 2 specials in nomination.
- B. For Outstanding **Production Design** for a **Narrative Series** (Half-hour or less), proportion the nominations according to the entries, e.g., 50 entries with a multi-camera/single-camera split of 20 to 30 = 2 multi-camera and 3 single-camera shows in nomination.

COSTUMES FOR A SERIES AND COSTUMES FOR A MINISERIES, MOVIE OR SPECIAL

- A. Convert the two existing categories – one for series, one for longform – to two “area” awards, one for period/fantasy and one for contemporary.

Area 19 Outstanding Costumes For A Period/Fantasy Series, Miniseries or Movie

For a period/fantasy series, miniseries or movie (please note “period” refers to any program whose setting is 25 years prior to the current awards eligibility year.)

Area 20 Outstanding Costumes For A Contemporary Series, Miniseries Or Movie

For a contemporary series, miniseries or movie

- B. In each new area proportion the number of nominations according to the entries, e.g., 50 entries with a series/longform split of 30 to 20 = 3 series and 2 longform shows in nomination and in the final round of judging each would be considered on its own terms with a yes or no vote; any nom with 90% or more yes-votes among the ballots returned to the accountants would win (possibility of more than one winner); if more than one doesn’t get 90% approval, then the highest vote-getter is the sole winner (possibility of one winner).

LIGHTING DESIGN/LIGHTING DIRECTION AWARDS

- A. Add the following language: Please note that only one credited lighting designer and/or one credited director of photography can be included on an individual or a team entry.
- B. In last year's awards, additional titles were added to the list of eligible entrants, which raised the entrant cap from four to five. This is a clarification of what happened last year. Entries are limited to a maximum of five entrants.

EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING

- A. Expand the eligibility for Exceptional Merit to include documentaries that have a theatrical run that exceeds the current cap of (70) days.

With the rise of television documentaries that are exhibited theatrically prior to broadcast, raising the cap ensures that some of television's strongest documentaries are able to enter the Emmy competition. This recommendation follows the example for foreign co-productions that does not cap the number of foreign airings or count them as a disqualification of the U.S. airing. The exception uses a clearly defined set of rules that can be applied for special circumstances.

In the case of the Exceptional Merit category, films that have a theatrical run that exceeds (70) days as specified in the Emmy rules would be eligible to compete if they meet the following three provisions:

- i. The program must have been financed by a television network.
 - ii. The television company must have been creatively involved in the film.
 - iii. There was an initial intent/commitment to air the program on television following the Television Academy's rules for national distribution.
- B. Documentaries that exceed (70) days of theatrical release and do not meet ALL of the criteria outlined above would not be eligible for the Emmy competition.
 - C. Documentaries that exceed (70) days of theatrical release must enter the Exceptional Merit in Documentary Filmmaking category; they are not eligible in the Outstanding Documentary and Nonfiction Special or Informational categories.
 - D. Documentaries that qualify for Exceptional Merit are allowed to enter all craft categories.
 - E. Documentaries that do not qualify for Exceptional Merit under these rules would not be allowed eligibility into any other program or individual achievement category.
 - F. The television broadcast/posting of the documentary must occur within one year from the first theatrical screening.

MOTION AND TITLE DESIGN

- A. A new juried award is established for Outstanding Motion Design
For a television show package – Motion Design is defined as the art of bringing graphic design — words, forms, images, illustrations, photographic imagery — to life. This work must be commissioned work for hire that was intended to be broadcast on television as defined in the Television Academy Criteria for Eligibility.

OUTSTANDING VARIETY SERIES CATEGORY SPLIT

- A. The Outstanding Variety Series category has been split into: Outstanding Variety Talk Series (to be included in the Primetime Emmy telecast) and Outstanding Variety Sketch Series (to be awarded at the Creative Arts Awards), citing the “Rule of 14.”

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

HOUSEKEEPING ITEMS

- A. **Art Direction Awards – revise category titles as follows (bolded type):**

Area 5 **Outstanding Production Design For A Narrative Contemporary Or Fantasy Program (One Hour or More)**

For a regular series, miniseries or movie

Area 6 **Outstanding Production Design For A Narrative Period Program (One Hour or More)**

(Please note “period” refers to any program whose setting is 25 years prior to the current awards eligibility year.)

Area 7 **Outstanding Production Design For A Narrative Series (Half-hour or Less)**

For a regular series

Area 8 **Outstanding Production Design For Variety, Nonfiction, Reality Or Reality-Competition Programming**

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

- B. **Outstanding Narrator**

Add the following clarification: **The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview.**

- C. **Host category – clarify eligibility:**

Category 70 OUTSTANDING HOST FOR A REALITY OR REALITY-COMPETITION PROGRAM

Emmy to hosts and co-hosts

For the proactive “master of ceremony” host(s)

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

- D. **Sketch Comedy Performers**

Revise language to allow series regulars on sketch comedy shows to enter into either the lead or supporting categories for comedy series.

“Series regulars on sketch comedy shows may enter in either **Lead or** Supporting Actor in a Comedy Series or **Lead or** Supporting Actress in a Comedy Series and guest hosts may enter in either Guest Actor in a Comedy Series or Guest Actress in a Comedy Series.”

E. Technical Direction Awards - Add the following language:

Work on pre-recorded packages within a show is not eligible and cannot be included in an entry.

F. Music Awards – Revisions in bold:

- i. EXISTING TEXT — “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.” [REPLACE THE FOLLOWING PORTION — “Please note: Submissions for all music categories can be made by the individuals or creative teams seeking an Emmy nomination only. No producer or awards representative submissions.”]

REPLACEMENT TEXT — Please note: submissions for all music categories can be made by the individual composers/songwriters or composer/songwriter teams seeking an Emmy nomination only. No producer, public relations or awards representatives are eligible to submit on behalf of the composer. Only someone who is eligible to be entered on the application as an entrant may make the entry.

- ii. Wording for eligibility of new Main Title Themes for existing programs (programs no longer in their debut season). In addition, wording will to apply to the underscore and song categories, as well.

EXISTING TEXT — “If sampled musical phrases are mixed together to form the entire work, and a single phrase or phrases are perceived as the main character of the composition or theme, that entry is ineligible.”

REPLACEMENT TEXT — 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.

New entries for Main Title Themes from programs no longer in their premiere season must include one DVD of the theme from the previous season for comparison to the new theme.

- iii. **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.**

G. Choreography Award

- i. Change the first-round vote from a “yes/no” to a ratings score vote.
- ii. Limit the DVD submissions for specials to 10-15 minutes.

H. Picture Editing Awards (Below is a summary of the changes.)

- i. Define eligibility. In all categories only an on-screen credit as Editor is eligible. We will accept Supervising Editor and synonyms like Senior, Finishing or Lead Editor. On-line, Associate, Assistant Editor or Predator, as well as non-editing credits such as Producer, Director and the like are not eligible credits no matter their role in developing the submission.

Videotape Editor is only eligible in the Variety Specials category if the show was not live switched.

- ii. Change the percentage for line cut programs from 50% to 20%, which will hopefully clarify the spirit of this rule. This is for editors who assemble/color correct/build graphics for variety series or specials.
- iii. Add "scripted" to the multi-camera and single-camera editing categories. The change will disqualify talk shows from entering in multi-camera editing for a comedy series, but talk shows are eligible in the Variety category as long as they meet the requirements.
- iv. Change Area 32 title Outstanding Picture Editing for Short-Form and Variety Specials, to Outstanding Picture Editing For Variety Programming.

I. Cinematography

Add notation "The nominations in these categories will be proportionate to the entries."

J. Clarify eligibility in bold for Nonfiction Writing

Category 108 OUTSTANDING WRITING FOR NONFICTION PROGRAMMING

For a single episode of a nonfiction series or for a special Emmy(s) to writer(s) whose on-screen credit is writer or written by. (Eligibility is limited to the narrative writer. Story outlines are not eligible).

Entries are limited to a maximum of three entrants. (Please note: Petitions will be accepted and reviewed for special circumstances.)

K. Special Visual Effects (Below is a summary of the changes.)

- i. Revise category titles by removing the word "AND" between "Special" and "Visual" Effects.
- ii. Add Visual Effects Coordinators to the list of management positions. Management positions are limited to a total of four entrants (Visual Effects Supervisors and/or Visual Effects Producers and/or **Visual Effects Coordinators**) to better recognize the artists that do the hands on work.
- iii. Add language that eligibility may be denied for any entrant that fails to follow the rules and guidelines. This does not mean that an entrant would automatically be denied if there was an error in the submission, but rather that the PGEC would have the option to do so if the entrant fails to comply after revision.
- iv. Add language to prevent an entrant from "dropping" names in the written material, putting the emphasis on the work itself and not on any individuals that may be contributors to the program.

- v. Change requirement for submission to a digital file upload to lessen the financial burden and make it easier for all our members to enter the competition. The file format language is directly from the Academy, and is what is used for all digital submissions, as well as the 'For Your Consideration' videos.