

70th PRIMETIME EMMY[®] AWARDS



2017 – 2018 RULES AND PROCEDURES

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(Updates are in red)

INTRODUCTION

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

These rules have been reviewed for the 2017-2018 awards and, as specifically noted in the text (in bold), revised by the Television Academy Board of Governors.

For clarification of rules and procedures, call the Television Academy's senior vice president of awards, John Leverence (818.754.2871), the Television Academy's vice president of awards, Julie Shore (818.754.2874), or the Primetime awards staff: Sheri Ebner (818.754.2881), Sara Guyton (818.754.2837), Riquel Olander (818.754.2857) and Veronica Thompson (818.754.2869).

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

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

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2018 EMMY AWARDS CALENDAR

June 1, 2017 - May 31, 2018

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

March 1

Online entry process begins. Rules and Procedures available at Emmys.com/downloads

April 18

Deadline to apply for membership in order to receive the member entry fee discount.
Application must be completed and paid in order to qualify.

April 27, 6:00 PM

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM,

June 1, 2017 - May 31, 2018

May 10

Deadline to apply for membership to guarantee eligibility to vote in both rounds of the 2018 Primetime Emmy competition, and for members to apply for hyphenate voting status.
Application must be completed and paid in order to qualify.

May 31

Deadline for former members (whose membership has lapsed within the preceding four years) to reinstate membership and be eligible to vote in both rounds of the 2018 Primetime Emmy competition.

June 11

Nomination-round voting begins

June 25, 10:00 PM

Nomination-round voting ends

July 12

Nominations announced

Week of August 6

Awards-round videos available for viewing

August 13

Awards-round voting begins

August 27, 10:00 PM

Awards-round voting ends

Saturday, September 8 & Sunday, September 9

Creative Arts Awards and Ball

Monday, September 17

NBC Telecast and Governors Ball

ENTRY PROCEDURES

1. **Entry Deadline:** Entries will be accepted online until **6:00 PM (PT) on April 27, 2018**. All entries, whether the program has already aired or will air between April 27 and May 31, **MUST** be entered by April 27.

2. Entries made before the deadline may be modified by the entrant until 5:00 PM on May 31, 2018. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode. No modifications will be allowed after the nominating ballots are posted (June 11).

3a. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline (April 27) has passed may be entered until 5:00 PM on May 31, 2018 (e.g., a program scheduled for a June airing that was rescheduled for May).

3b. Programs and individual achievements in preparation but not completed by the time of the entry deadline (April 27) must still be entered by April 27. If upon viewing the completed program the entrant decides to not submit, the entry can be withdrawn.

4. 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 web and are not promoted or reviewed, will not qualify as an eligible "premiere."

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. Producers may submit one or more program entries per program category or area. In most categories/areas an eligible individual or the identical team may enter multiple achievements per category or area if the achievements are for different programs. Categories excluded from this rule are directing in comedy and drama series, directing for movies/limited series, directing for variety series and specials and technical direction for series and movies/limited series or 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 his/her 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 who have made a significant and substantive contribution to the achievement entered are eligible.

PLEASE NOTE: The Board of Governors of the Television Academy have set numerical caps on the number of entrants who can be submitted in numerous categories of the competition. Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where the rule of substantial contribution (above) calls for their consideration.

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

10. 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.

11. Next of kin may make an entry on behalf of a deceased relative.
12. Correct entry information is the responsibility of the entrant. The Television Academy is not liable for incorrect ballot listings that are the result of incorrect information on the entry forms.
13. If an entry is made in the wrong category and the error is not discovered until it goes to the voters on the nomination ballot, it will be disqualified. If the Television Academy makes an error that leads to an incorrect categorization on the nomination ballot, a correction will be issued.
14. Ineligible entries will be disqualified at any stage of the competition.

ENTRY FEES

Entry fees are based on the number of individuals submitted.

1. Commercial category entry fees:
There is a flat \$275 fee for all entries in the commercial category.
2. Individual achievement entry fees per submission (costume designer, makeup artist, director, etc.):
For a single entrant, the fee is \$225.
For 2-4 entrants, the fee is \$425.
For 5-8 entrants, the fee is \$525.
For 9-10 entrants, the fee is \$625.
For 11 or more entrants, the fee is \$60 per entrant.
3. Program entry fees per submission (comedy series, drama series, documentary, etc.):
For a program entry with a single entrant, the fee is \$425.
For 2-4 entrants, the fee is \$625.
For 5-8 entrants, the fee is \$725.
For 9 or more entrants, the fee is \$825.

Entry fees must be paid online by credit card by May 31, 2018. Please note that entry fees 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 entire entry fee is waived. For an entry with multiple entrants, only the member's portion of the entry fee is waived. Additional entries will require the full entry fee. (Each member submitting an entry will need to enter his/her member number on the entrant page of the online form to receive their entry fee discount.) Member numbers are non-transferable.

1b. In the case of an entry with multiple individuals, be it for an individual achievement or program, each individual may enter his/her membership number to cover his/her percentage of the entry fee. The member number can be found on the front of your membership card. If you do not have your membership card, please log into your account at www.televisionacademy.com or you can e-mail the membership department at membership@televisionacademy.com.

2. Non-members pay their percentage based on the number of individuals submitted. If a non-member entrant joins the Television Academy prior to April 18 (application submitted and paid), his/her entry fee will be waived as long as their member number is added to their entry by May 31.

PLEASE NOTE: If a non-member of the Television Academy is announced as a nominee on July 12, he/she will receive one complimentary nominee ticket to the awards presentation and ball (members receive two complimentary tickets). Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$300, Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$500, or non-member nominees may choose to join the Television Academy (membership fee \$210) to receive a guest ticket at no extra charge.

3. A member entering a commercial may enter their membership number to cover the \$275 entry fee for either the eligible ad agency or the production company.

4. 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) 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.

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."

3. 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).

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

4b. 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.

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

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

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

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

8. Foreign television production is ineligible unless it is the result of a co-production (both financially and creatively) between U.S. and foreign partners, which precedes the start of production, and with a purpose to be shown on U.S. television. The producer of any production produced in the U.S. or outside the U.S. as a co-production between U.S. and foreign partners, in a language that is substantially (i.e. 50% or more) in a language other than English, shall have the discretion to enter the production and its individual achievements in any category where they are eligible in the Primetime Emmy Awards competition or in the awards competition of the International Academy of Television Arts & Sciences ("International Academy"), but not both. The Primetime Emmy Awards currently have no current categories for non-English program categories; if such categories are to be created, the Television Academy will give the International Academy at least eighteen months' (commencing no earlier than January 1, 2017) notice prior to such effect; creation of new non-English categories will not affect the International Academy categories and the producer shall have the option of entering the existing Primetime Emmy Awards category or the new Primetime Emmy Awards non-English category or the International Academy category for which eligible, but may enter only one such category.

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

10. Television programs that are offered for general theatrical exhibition occurring prior to their airing or Internet exhibition are not eligible. "General theatrical release" shall not include either or both (A) exhibitions made for purposes of fulfilling Award requirements (e.g. festival Awards, the Oscars) if such exhibition occurs only at one or more film festivals and/or in limited theatrical release of not more than seven days in not more than two (2) cities and (B) exhibitions made for the purpose of meeting "initial limited theatrical prelease" requirements for foreign theatrical exhibition by a motion picture distributor or financier provided that evidence of the requirement for an initial limited theatrical release is acceptable to the Awards Committee and that theatrical exhibitions prior to the airing or Internet exhibition of the television program do not exceed an aggregate of up to seventy (70) days prior exhibitions in not more than ten (10) U.S. cities. 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.

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

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

13. Programs first broadcast during primetime hours, which are essentially "extensions" of a daytime series, may not be entered in either the Primetime or Daytime Emmy competitions. A program will be considered an extension program of a Daytime program or series unless the Primetime Awards Committee determines that there are factors which take the submitted program out of the category of an "extended program" such as: whether the running time of the program submitted differs from that of the series episodes; whether writers and cast members are different from those on the series; whether there are differences in the program format; whether the story content is designed as a complete arc containing a beginning, middle and end rather than an open-ended serial-style; whether the main title is different, and similar considerations. The program must be promoted as a special.

14a. An ongoing series or intended series (excluding documentary/nonfiction and animation) that is cancelled or discontinued and five or less episodes first aired in the current eligibility year, the series is ineligible.

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

14c. Hanging Episodes for series eligibility: If an ongoing series has enough episodes in the current eligibility year to qualify as a series and has one or more episodes that are part of the series season, included the season/series finale, that fall into the subsequent eligibility year, the "hanging episodes" that are in a contiguous rollout on the same distribution platform join in eligibility the already-qualified-as-eligible episodes of the series, as long as the hanging episodes air prior to the first round voting deadline. For example, a comedy series that regularly airs on a weekly basis that has six episodes in the 2018 eligibility year and has two more episodes of its series season airing subsequently and on the same platform in the 2018 eligibility year would enter all eight episodes in 2018 eligibility. On the other hand, a comedy series that has two episodes in the 2018 eligibility year and six more episodes airing subsequently on the same platform in the 2019 eligibility year would enter the eight episodes only in 2019. They would not be allowed to "sneak" the six episodes, e.g., post them on the internet or air them in an obscure time spot, in order to qualify the series in 2018.

14d. Hanging episodes/parts eligibility for limited series: If the majority of the total running time of the episodes/parts of a limited series airs within the current eligibility year and has one or more episodes/parts that fall into the subsequent eligibility year, the "hanging episodes/parts" that are in a contiguous rollout on the same distribution platform join in eligibility the already-qualified-as-eligible episodes/parts of the limited series, as long as the complete limited series is broadcast prior to the first round voting deadline.

15. Clip shows, year-enders, best-ofs and anniversary specials must be entered as specials. Previously-aired material from the past two eligibility years is limited to no more than 35% of the program's total running time in order to be eligible. (Inclusion of material originally aired prior to June 1, 2016 is considered "historic" and does not negatively affect eligibility.)

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

ended serial-style; whether the main title is different, and similar considerations. The program must be promoted as a special.

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

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

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

NOMINATION VOTING PROCEDURES

1. Ballots will be posted on June 11, and the deadline to vote is 10:00 PM (PT) on June 25.

2. All 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 ballot).

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 **May 10**. Current members will be notified in March. If you do not receive the notification, please call the membership department at 818.754.2800. Members must reapply every four years to receive hyphenate ballot(s).

NOMINATION PROCEDURES

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

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

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

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

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

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

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

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

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

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

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

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

7. Nominees will be announced live on July 12, 2018.

8. Errors and Omissions: Except for cases where the omission of a name is a Television Academy error, there will be a flat fee of \$250 for each individual added between July 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, 2018.

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

10. Nominee tickets: Nominees who are members of the Television Academy will receive two complimentary tickets to the appropriate awards presentation and dinner. Creative Arts non-member nominees may purchase one guest ticket to the presentation and ball for \$300,

Telecast non-member nominees may purchase one guest ticket to the presentation and ball for \$500, or non-member nominees may choose to join the Television Academy (membership fee \$210) and receive one guest ticket at no extra charge.

AWARDS-ROUND EMMY JUDGING

1. Awards-round voting will take place August 13 – August 27.
2. Only National Active Television Academy members who were eligible to vote in the nomination round are eligible to vote in the awards-round. Individuals who join the Academy after the nomination round will not be eligible to vote in the awards-round.
3. Nominees are not eligible to vote for themselves in the awards-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 and Drama Series are required to submit any six eligible episodes for awards-round judging. The episodes must be the usual running time of the series episodes. Extended-length episodes will count as two episodes.

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

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

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

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

EMMY WINNERS

1. All votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards on September 8 and September 9 and the Primetime Telecast on September 17. The Emmy will be presented to the individual(s) specifically listed with each nomination. In the event that more than one eligible individual is credited with the winning achievement, each individual will receive an Emmy.

2. The Emmy may be accepted by a designee in those cases where the awardee has died or become permanently disabled.
3. Because there are often changes in the rosters of nominees between the nomination press release and the winner press release, the winner press release will be considered the final and definitive source of winner information (based on the final and definitive nomination information used by the accountants to prepare the winner press release).

RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

1. The EMMY® statuette is the property of and all rights are reserved by the Academy of Television Arts & Sciences.
2. The EMMY® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academy, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.
3. If a recipient or the recipient's heir or successor in interest proposes to sell or otherwise dispose of the EMMY® statuette, such persons shall be obligated to return the statuette to the Academy of Television Arts & Sciences which will retain the same in storage in memory of the recipient.

CERTIFICATES, CITATIONS AND COMMEMORATIVES

1. **Nomination Certificates**
Nomination Certificates are provided to all nominees.
2. **Jury Finalists Certificates**
Jury Finalists Certificates are provided to entrant(s) whose programs have been declared Jury Finalists by the Peer Group Executive Committee or relevant jury.
3. **Production Certificates**
Production Certificates may be purchased by the producer(s) or executive producer(s) of Emmy-winning programs in recognition and appreciation of those individuals who materially contributed to the Emmy-winning program.
4. **Craft Citations**
Citations may be requested by Emmy-winning individuals in recognition and appreciation of those individuals - generally assistants - who materially contributed to the Emmy-winning achievement.
5. **Commemorative Emmys**
Commemorative Emmy Awards can be ordered on behalf of the studio, production company, or network that was principally involved with the winning program or individual achievement. Commemorative Emmys cannot be ordered for individuals. (Generally, a total of three commemorative Emmys may be ordered per win.)

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

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

2017 – 2018 PRIMETIME EMMY® AWARDS



CATEGORIES

AREAS

JURIED AWARDS

AWARDS DEFINITIONS

1. Category

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

2. Area

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

3. Juried

In a juried award, all entrants are screened by a jury of appropriate peer group members and one, more than one or no entry is awarded an Emmy. There are no nominations. **The jury or Peer Group Executive Committee may optionally declare "jury finalists." Any winner(s) and declared jury finalist(s) are announced prior to the Creative Arts ceremony. Finalists do not have any of the rights and privileges of nominees.** 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 his/her vote, the chair may rule that the award will be given in spite of that single dissent. Two dissenters in a panel comprised of 13 to 24 jurors may be over-ruled (with a single dissenter added to each increment of twelve, e.g., three for a panel of 25 to 36 jurors, four for a panel of 37 to 48 jurors, etc.).

4. Rule of Fourteen

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

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

ENTRY INSTRUCTIONS

Deadlines: Entries will be accepted online until 6:00 PM (PT) on April 27, 2018. All entries, whether the program has already aired or will air between April 27 and May 31, **MUST** be entered by April 27. For example, a program still in editing without a final music score must be entered by the editor and the composer by April 27.

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

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

Deadline for Collateral Entry Materials: April 27, 2018 - unless otherwise noted.

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

Refunds will not be given for incorrect submissions.

Non-member entrants must join the Academy prior to April 18 (application submitted and paid) in order to receive the member entry fee discount. Once their membership is approved, the member ID number needs to be added to the entry form and checked out by May 31. The member discount will not apply to member ID numbers that are added to the entry after May 31.

Entry fees must be paid online by credit card by May 31, 2018. Entry fees will not be refunded for incorrect submissions.

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

ANIMATION AWARDS

Juried 1 OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

For a single episode of a series or a special

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

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

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

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

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

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

Job titles vary from studio to studio – if you don't see your job title listed or are unable to provide requested materials but would like to enter, please contact the awards department at 818.754.2881.

Collateral entry materials (artwork, video file and credits) may be submitted at any time but no later than **June 8, 2018**.

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

Background Design

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

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

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

Background layout artists are to submit a minimum of five layouts, in black and white or grayscale*, signed by the artist and director or producer (if possible), along with the corresponding storyboard pages (when they are used in the designing process), an edited video file that corresponds to the artwork and a paper copy of the beginning and end credits.

Background (Key) designers are to submit a minimum of five key drawings, in black and white or grayscale*, signed by the artist and director or producer (if possible), an edited video file that corresponds to the artwork and a paper copy of the beginning and end credits.

Set designers are to submit drawings directly related to the design, build, and modeling of the set, signed by the artist and director or producer (if possible), an edited video file that corresponds to the artwork and a paper copy of the beginning and end credits. Drawings may include floor plans, orthographic views, details of set elements, etc., and must be submitted in black and white or grayscale*. Designers must submit multiple views and/or camera angles of the finished set design to illustrate the scope of the original designs.

*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.

Slate video with program title, episode title, entrant's name and description of work.

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 are to submit **a finished** edited video file of their work only (from one episode of the series or special) and a paper copy of the beginning and end credits.

Character layout artists are to submit a minimum of five scenes (scenes do not need to be sequential), signed by the artist and director or producer (if possible), **a finished** video file and/or animatic video file that corresponds to their artwork (from one episode of the series or special) and a paper copy of the beginning and end credits.

Slate video with program title, episode title, entrant's name, description of work and the character name(s).

Character Design

Eligible title: Character Designer

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

Entrants are to submit a minimum of six different character designs that are new and original specifically from one episode of the series or special, signed by the artist and director or

producer (if possible), an edited video file that corresponds to the artwork and a paper copy of the beginning and end credits. Artwork should include quality color copies of the entrant's rough sketches and final color production designs – please include the names of the characters. Re-dressing an existing character does not constitute an original design.

Slate video with program title, episode title, entrant's name and description of work.

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.

Entrants are to submit quality color copies of their artwork, signed by the artist and director or producer (if possible), an edited video file that corresponds to the artwork and a paper copy of the beginning and end credits.

Slate video with program title, episode title, entrant's name and description of work.

Production Design

Eligible titles: Production Designer, Art Director, **Color Supervisor***, **Design Supervisor***

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

***May enter if there is no credited Art Director or Production Designer or the credited Art Director or Production Designer is no longer responsible for the designs and therefore not eligible to enter.**

Entrants are to submit quality color copies of their artwork which can include background designs, character designs, sketches, paintings or digital print outs, signed by the artist and director or producer (if possible), a video file of the entire episode or special, and on a separate sheet of paper, a concise, accurate statement of the entrant's contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project. Additionally, a paper copy of the beginning and end credits must be included.

Production Designers and Art Directors may not submit additional entries (for the same program) for Character Design, Color or Background Design.

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

Slate video with program title, episode title and entrant's name.

Storyboard

Eligible title: Storyboard Artist

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

Entrants are to submit a copy of their original storyboard, signed by the artist and director or producer (if possible), an edited video file that corresponds to their pages and a paper copy of the beginning and end credits.

Slate video with program title, episode title and entrant's name.

DEADLINE: Collateral entry materials (artwork, video file, credits) may be submitted at any time but no later than **June 8, 2018**.

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

Send artwork and credits to:

Television Academy
Awards Department
5220 Lankershim Blvd.
North Hollywood, CA 91601

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

Please be sure your video conforms to these parameters:

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

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Background Design to:

emmys.com/drop/anim/background

Upload content for Character Animation to:

emmys.com/drop/anim/character/anim

Upload content for Character Design to:

emmys.com/drop/anim/character/design

Upload content for Color to:

emmys.com/drop/anim/color

Upload content for Production Design to:

emmys.com/drop/anim/production

Upload content for Storyboard to:

emmys.com/drop/anim/storyboard

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

Category 2 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

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

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

Puppeteers may enter as a team (voice + manipulation) in the voice-over category or in the performer category they deem most appropriate for their character.

Voice-over performers enter in the character voice-over category and narrators enter in the narrator category. **Neither may enter in lead, support or guest performer categories.**

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

PHOTO REQUEST: By the entry deadline (April 27), all entrants must upload a photo of the submitted character(s). If entering multiple characters, please put all final character models in one photo before uploading. Only one pose per character.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

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

EDITING INSTRUCTIONS: For submissions, whose broadcast running time is 30 minutes or less, the video must be no more than 5 minutes. For submissions, whose broadcast running time is greater than 30 minutes, the video must be no more than 10 minutes. Unedited videos will not be accepted.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

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

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Character Voice-Over Performance to:
emmys.com/drop/voice

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

Category 3 OUTSTANDING ANIMATED PROGRAM

For a single episode of a series or a special

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

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

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

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

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

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

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

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

PLEASE NOTE: The nomination slots in the Animated Program category have two tracks – half-hour programs and hour or more programs.

The number of nominations will be proportionate according to the entries received for each track with the caveat that there will always be one slot reserved for the highest vote-getter among the hour or more programs. However, if there are zero votes in the one hour or more track, all nominees will emerge from the half-hour track.

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

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

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

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

If entered in a live-action program category, producers and the animation director credited on the submitted episode or special are Emmy-eligible. Writers enter separately in an appropriate category, e.g., if the program enters the comedy series program category, the writers enter the comedy series writing category.

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

Category 4 OUTSTANDING SHORT FORM ANIMATED PROGRAM

For a single episode of a series or a special

This category is open to original short form primetime animated programs having an approximate running time of 15 minutes or less. For web-based programs, the animated content is typical to primetime audiences rather than daytime children's audiences.

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

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

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

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

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

Likewise, any eligible writer on any other series episode may choose to enter in an appropriate writing category.

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

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

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

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

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

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

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

If entered in a live-action program category, 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.

ART DIRECTION AWARDS

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

*Note: if an entry has a credited Supervising Art Director, the supervisor will be the sole art director entrant.

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 he/she is aware of the entry and does not wish to be included.

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

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

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

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

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

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

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

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

SPECIAL ENTRY INSTRUCTIONS FOR SERIES ENTRIES IN ALL AREAS:

FOR A SERIES NOT IN ITS PREMIERE SEASON, 2/3 SCREEN TIME OR 2/3 SET COUNT of the submitted entry(s) MUST BE IN NEW SETS OR LOCALES FOR DESIGN TEAM TO QUALIFY FOR SUBMISSION.

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

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

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

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

Entries for set redesigns need to include a statement that details the design changes. Supporting DVDs that show the original design and the redesign must be submitted by April 27.

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

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

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

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

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

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

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

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

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

For a regular series or a special

Entries in Area 7 will be recognized in two genres: multi-camera and single-camera. The

number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

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

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

For a variety, reality or reality-competition series

Area 9 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.

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

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

If yes:

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

Category 10 OUTSTANDING CASTING FOR A COMEDY SERIES

For a series body of work during the current eligibility year

Category 11 OUTSTANDING CASTING FOR A DRAMA SERIES

For a series body of work during the current eligibility year

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

For a complete limited series, movie or special

Category 13 OUTSTANDING CASTING FOR A REALITY PROGRAM

For a body of work during the current eligibility year in a Structured, Unstructured, or Competition Reality 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 23.

Requirements for the following categories:

Category 10 – Casting For A Comedy Series

Category 11 – Casting For A Drama Series

Category 13 – Casting For A Reality Program

Please submit a digital file that composite clips from up to three series episodes (entrant's choice) with a total running time of up to thirty minutes. More than three episodes will disqualify the entry. Additionally, the following information (PDF) will be distributed to the voters:

1) A synopsis and cast list for each scene included on the composite. Please clearly denote which performers were cast in the current season.

2) A complete cast list from the current season. Again, please clearly denote which cast members were cast during the current season.

Requirements for:

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

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

1) A synopsis and cast list for each scene included on the composite.

2) A complete cast list from the movie or limited series.

CHOREOGRAPHY AWARD

Emmy(s) to choreographer(s)

Entries are limited to a maximum of two entrants

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

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

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

Juried 14 OUTSTANDING CHOREOGRAPHY

For a continuing series, limited series, movie or special

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.

VIDEO FILE REQUIREMENTS:

SERIES AND LIMITED SERIES ENTRANTS may choose to submit up to three pieces of choreography from a single series or limited series. The entries may be culled from the same episode or different episodes as long as it is the original broadcast of the piece and falls within the eligibility period. Entrants have the option to submit only one number, but they may choose to submit two or three numbers. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

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

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

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

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

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

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Choreography to:

emmys.com/drop/choreography

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

CINEMATOGRAPHY AWARDS

Emmy(s) to director of photography

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

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

UPLOAD INSTRUCTIONS: HD File Requirements for Categories 15, 16, 17 & 18: Entrants must upload a digital file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps) of a continuous segment from a single episode. The segment can start any place within the

episode, but must have no internal editing and must have the original sound. Entrants may choose to submit the entire episode if they don't have access to editing facilities, but must give the starting and ending timecode for the section they want to be considered along with a written description of the starting scene. These segments will be to narrow the top vote-getters from the first-round ballot down to the nominees. The length of the continuous ProRes file must be exactly four (4) minutes for categories 15 & 16 and five (5) minutes for categories 17 & 18.

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.

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Cinematography for a Multi-Camera Series to:

emmys.com/drop/cinema/multi

Upload content for Cinematography for a Single-Camera Series (Half-Hour) to:

emmys.com/drop/cinema/single/halfhour

Upload content for Cinematography for a Single-Camera Series (One Hour) to:

emmys.com/drop/cinema/single/onehour

Upload content for Cinematography for a Limited Series or Movie to:

emmys.com/drop/cinema/limited

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

DEADLINE: The final deadline for the digital upload is May 4.

Any entry submitted without a digital upload will be disqualified.

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

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

Category 15 OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES

For a single episode of a regular 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 regular series

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

For a single episode of a regular series

Category 18 OUTSTANDING CINEMATOGRAPHY FOR A LIMITED SERIES OR MOVIE

For a single part of a limited 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

(Entries are limited to a maximum two entrants)

For a single episode of a regular series or a special

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

Category 20 OUTSTANDING CINEMATOGRAPHY FOR A REALITY PROGRAM

(Entries are limited to a maximum five entrants)

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

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

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

*Studio-based shows or episodes in which a high percentage of the program is shot in the studio are not eligible in this category and should enter in category 115 or 116.

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

Submission options for Reality Cinematography:

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

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

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

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

There will be two statues awarded: one to the production company and one to the advertising agency.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Commercials to:

emmys.com/drop/commercial

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

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.

Eligible titles include:

- Costume Designer – designs/determines the look of all costumes worn
- Costume Supervisor – works with or without a costume designer to determine the look of all costumes worn and administrates personnel and department functions
- Assistant Costume Designer – assists the costume designer in the design process and provides costumes for principal actors and background artists
- Single-credited Costumer (who is the only costume person on the show)

An entrant questionnaire will need to be completed for each entry. The questionnaire will reflect departmental duties and responsibilities, especially script breakdown, budget creation, personnel hiring, day-to-day department management, etc., for each entrant. Questionnaire available at Emmys.com/downloads.

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, he/she is 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 he/she is aware of the entry and does not wish to be included.

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

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

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

Area 22 OUTSTANDING PERIOD COSTUMES

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

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

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre.

AREA 23 OUTSTANDING FANTASY/SCI-FI COSTUMES

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

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

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre.

Area 24 OUTSTANDING CONTEMPORARY COSTUMES

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

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

Entries will be recognized in two genres: series and limited series/movies. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

Area 25 OUTSTANDING COSTUMES FOR VARIETY, NONFICTION OR REALITY PROGRAMMING

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

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

DIRECTING AWARDS

Emmy(s) to director 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 regular series

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.

Category 27 OUTSTANDING DIRECTING FOR A DRAMA SERIES

For a single episode of a regular series

Category 28 OUTSTANDING DIRECTING FOR A LIMITED SERIES, MOVIE OR DRAMATIC SPECIAL

Eligibility clarification:

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

Category 29 OUTSTANDING DIRECTING FOR A VARIETY SERIES

For a single episode of a variety series

Entries in Category 29 will be recognized in two genres: variety talk series and variety series. The number of nominees will be proportional to the number of submissions in each genre, with at least one nomination for each.

Category 30 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL

For a variety special

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

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

Category 31 OUTSTANDING DIRECTING FOR A DOCUMENTARY/NONFICTION PROGRAM

For a single episode of a nonfiction series or special

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, he/she 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 informational, nonfiction, documentary 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 reality-competition series or special

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

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

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

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

PICTURE EDITING AWARDS

Eligible credit requirements for Picture Editing submissions:

In all categories, only an on-screen credit as Editor is eligible. We will also accept 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 SERIES OR MOVIE

For a movie or single part of a limited series

Area 37 OUTSTANDING PICTURE EDITING FOR VARIETY PROGRAMMING

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

Entries in this "Area" category will be recognized in two genres: short-format 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.

Eligibility for Clip Packages and Broadband Segments:

- The credit "By" in conjunction with short form editing work is considered equivalent to the credit "Edited By."
- Submissions to be a single clip package in a single episode of a regular series or special or short form broadband 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 broadband segments is capped at two editors.

Please note: Promos, recaps, cut-downs and trailers are not eligible to be entered 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 4.

Please be sure your video conforms to these parameters:

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

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Picture Editing For Variety Programming to:

emmys.com/drop/edit/variety

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

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 informational series or a special

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

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

Category 39 OUTSTANDING PICTURE EDITING FOR A STRUCTURED OR COMPETITION REALITY PROGRAM

For a single episode of a regular series or a special

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

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

Category 40 OUTSTANDING PICTURE EDITING FOR AN UNSTRUCTURED REALITY PROGRAM

For a single episode of a regular series or a special

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

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

Submission options for Structured, Competition or Unstructured Reality Editing:

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

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

HAIRSTYLING AWARDS

Emmy(s) to hairstylist(s)

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

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

Definition of hairstyling for Emmy recognition: Hairstyling is any change in the appearance of a performer's hair by the act of hairstyling, for example, designing, cutting, coloring, and arranging the performer's hair, as well as the designing, preparation and

application of wigs or hairpieces to create a character. It is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not for hairstyling on puppets, dummies, or any device that is not on the performer's hair or head. Hairstylists who actually execute the hairstyles and/or design, style and apply wig(s) on a performer are eligible. An individual who only designs, supervises, or manufactures product, but does not apply, is not eligible. Eligible entrant(s) are the hairstylist(s) most responsible for the overall look of the achievement being recognized.

Please note: Hairstyling entrants will be asked on the entry form if their on-set work was digitally modified in post-production. If yes, the entrant will be required to include the post-production editor's description of how and to what degree the artists' on-set work was modified in post-production.

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

Limited Series: Hairstylist(s) not credited on all limited series parts, eligibility is for one limited series part. If credited on all parts, eligibility is for the complete limited series.

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

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.

Entries must be accompanied by a 75-word or less statement of the techniques employed in the execution of the achievement. **Statement must describe how the hairstylists transformed the actor with the use of hair tools and products to achieve the various looks for the entry.**

Eligibility: Each submission will consist of no more than two entrants, including the Hairstylist Department Head, with the following exception: A Hairstylist Department Head, showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to four additional hairstylists he/she feels have contributed significantly to the achievement and deserve nomination.

a.) All submissions are to include the clear title; i.e., Department Head Hairstylist in every case, Co-Department Head Hairstylist, Assistant Department Head Hairstylist, Key Hairstylist, Additional Hairstylist, Hairstylist or Personal Hairstylist (star request) next to the entrant's name. All entrants must be verified by a Department Head in writing. In the case of a Co-Department Head, only one Department Head may verify.

b.) In all cases, for eligibility, additional entrants will have to go through the vetting process and be verified by the Television Academy and the Hairstylist Governor. In the case of a question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via e-mail. A majority vote will prevail.

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

Category 41 OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES

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

Category 42 OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR SPECIAL

For a single episode of a comedy, variety, reality, or reality-competition series, or for a variety or live special

Category 43 OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR MOVIE

For a limited series (as credited on one or more episodes) or a movie

INTERACTIVE MEDIA AWARDS

The Interactive Media Awards recognize excellence in interactive media productions that extend or enhance the viewing experience of a television program or series, and in interactive media productions that stand alone as original storytelling experiences, which have been commercially deployed, domestically, in the period from June 1, 2017 - May 31, 2018.

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

Category 44 OUTSTANDING INTERACTIVE PROGRAM

Emmy(s) awarded to producer(s), organization(s), and/or team(s) responsible for the integrated interactive experience for a linear television program.

Awarded for excellence in the combined, overall interactive media execution for an existing program or series, containing programming and features that extend the program experience beyond passive viewing, often across multiple platforms.

Examples include such elements as: interactive ancillary and behind-the-scenes content, story and character extensions, commentary, the creative use of user-generated data, interactive audio, social audience interaction and input that expands, deepens and extends the program, driving the program forward.

This category recognizes the interactive experience for, or of, a program or series. It does not recognize interactive platforms such as electronic program guides, on-demand or time-shifted content viewing applications.

Programs that provide only a passive, linear viewing experience without interactivity will not be considered in this category. (See Short Form Series categories 91, 92 and 93 to enter a short form linear series.)

Category 45 OUTSTANDING ORIGINAL INTERACTIVE PROGRAM

Emmy(s) awarded to the individual(s) or creative team(s) responsible for the integrated interactive experience of a stand-alone interactive television experience, created originally for a digital medium.

In these programs, the interactive components are central and fundamental to the work itself, and emphasize viewer immersion and engagement in the storyline. Although not required to do so, these programs often enable audience interactions across multiple platforms.

The submitted work may not be related to an existing linear television program or series, but may be derivative of, or related to, material from other media such as books, graphic novels, movies, theater, games or similar works.

Category 46 and 47: the submitted interactive experience must complement, expand or extend the storyline through unique content, including integration of supporting interactive platforms and user-driven components. These experiences demonstrate outstanding use of creative elements, such as social engagement and user experience design, and typically involve digital executions for online, mobile, virtual/augmented reality, and/or other interactive means of deepening the audience's connection with the related program.

CATEGORY 46 OUTSTANDING CREATIVE ACHIEVEMENT IN INTERACTIVE MEDIA WITHIN A SCRIPTED PROGRAM

Emmy(s) awarded to the individual(s) or creative team(s) responsible for the creation of an outstanding interactive experience related to a scripted television program.

CATEGORY 47 OUTSTANDING CREATIVE ACHIEVEMENT IN INTERACTIVE MEDIA WITHIN AN UNSCRIPTED PROGRAM

Emmy(s) awarded to the individual(s) or creative team(s) responsible for the creation of an outstanding interactive experience related to an unscripted* television program.

*Unscripted includes documentary, nonfiction, reality and reality-competition programs.

JURIED 48 OUTSTANDING INNOVATION IN INTERACTIVE MEDIA

Emmy(s) awarded to the individual(s) or creative team responsible for the creation of a noteworthy, pioneering interactive experience and programming that advances the state of the art for Interactive Media.

This award is intended to celebrate and encourage the exceptional distinctiveness, inventiveness, and relevance of the submitted work in expanding and redefining the conventions of interactive media experiences.

Entries are reviewed and voted on by a panel of experts in interactive media, whose vote solely determines the Emmy winner(s).

Winning submissions will push the envelope of connected entertainment in ways that are truly innovative, challenging the status quo and driving forward the industry's perception and application of interactive media in the context of television.

Please carefully read the instructions below. For a quick reference guide, go to Emmys.com/IMPG-QRG

IMPORTANT NOTES–

- Upload only the assets described below as individual files. Do not upload a folder with multiple files within it.
- Each uploaded filename must include the title of the submitted program or project, and the entry ID number.
- Double-check your work and your submitted files to ensure you have uploaded all required files, and that all assets correspond to the entry being submitted.

DEADLINE: The deadline for all entry materials to be uploaded is May 4.

REQUIRED ENTRY MATERIALS–

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

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

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

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

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

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

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

Video specs:

Total running time: not to exceed 3:00 minutes
 File size: up to 4GB
 File format: MP4 (preferred)
 Video resolution: 1920x1080 or 1280x720 (HD) progressive
 Video codec: H.264 (preferred)
 Bit rate: 6-8 MB/sec
 Audio: AAC, stereo, 192-320kbps, 44-48 kHz
No slates, timecodes, bars & tones

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

Thumbnail Image/Logo: (square 1:1 image, 300x300 pixels or similar) - identifiable video frame or logo image thumbnail for your entry to be used on a web page for viewers/voters. JPEG or PNG file.

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

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

OPTIONAL ENTRY MATERIALS–

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

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

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

Total running time: not to exceed 3:00 minutes
 File size: up to 4GB
 File format: MP4 (preferred)
 Video resolution: Max 4K input (4096x2048)
 Video Codec: H.264
 Dimensions: 2:1 Display Aspect Ratio
 Depth: Monoscopic
 Projection Format: Equirectangular
 Audio: MP3 or AAC audio, at 128 kbps for optimal results

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

LIGHTING DESIGN/LIGHTING DIRECTION AWARDS

Emmy(s) to credited lighting designer and/or lighting director
Entries are limited to a maximum of five entrants.

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

Eligibility in Category 49 and Category 50 includes the Lighting Designer and/or Lighting Director 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 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.

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 who must have made a significant contribution to the visual execution of the design.

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

Category 49 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES
 For a single episode of a multi-camera variety series

Category 50 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL
 For a multi-camera variety special

MAIN TITLE AND MOTION DESIGN AWARDS

Category 51 OUTSTANDING MAIN TITLE DESIGN

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

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

This award is intended for the four principal creators who contribute substantially and significantly in the creative authorship of the show's main title sequence.

These roles can be but aren't limited to: Designer, Creative Director, Art Director, Animator, Composer, Editor, Illustrator, Typographer, Creative Producer, Photographer, and Cinematographer. **Additional roles may qualify but only if a substantial, creative, hands-on contribution to the production and/or execution of the title design can be determined.**

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

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

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

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

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

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

Juried 52 OUTSTANDING MOTION DESIGN

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 for the four principal creators who contribute substantially and significantly in the creative authorship of the motion design submission.

These roles can be but aren't limited to: Designer, Creative Director, Art Director, Animator, Composer, Editor, Illustrator, Typographer, Creative Producer, Photographer, and Cinematographer. Additional roles may qualify but only if a substantial, creative, hands-on contribution to the production and/or execution of the submitted motion design work can be determined.

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

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

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

Each motion design **submission** must be submitted exactly as aired. This work **may include scenes** bookending the motion sequence if those scenes are conceptually relevant to the

motion design. **Montages of the work or re-worked sequences removed from the original context of the show will not be accepted.**

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

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

VIDEO REQUIREMENTS

Main Title file should include:

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

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

Motion Design file should include:

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

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No timecodes or bars & tones

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Main Title Design to:

emmys.com/drop/title

Upload content for Motion Design to:

emmys.com/drop/motion

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

MAKEUP AWARDS

Emmy(s) to makeup artist(s)

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

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

Definition of makeup for Emmy recognition:

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

A "prosthetic transfer" is NOT ALLOWED in the non-prosthetic categories. The "prosthetic transfer" is an appliance that is made using thickened Pros-Aide/Bondo and is processed in a mold, frozen (or otherwise cured) and later applied to an actor using transfer material, such as paper, cellophane, etc. In the non-prosthetic categories, all effects must be "out of the kit." An "out of the kit" effect is just what the words imply: material such as wax, gelatin, Pros-Aide, silicones, or any other products that can be applied directly to the actor and "sculpted" and "painted" on the spot, would be considered out of the kit and not pre-made.

Please note: Makeup entrants will be asked on the entry form if their on-set work was digitally modified in post-production. If yes, the entrant will be required to include the post-production editor's description of how and to what degree the artists' on-set work was modified in post-production.

Eligibility clarification:

To be eligible, the 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 performer, of the makeup achievement being recognized.

Entrants: ALL submissions, whether entered by artist team members or producers, etc. is required to be signed by the Makeup Department Head. Each submission will consist of no more than two entrants, including the Makeup Department Head, with the following exceptions:

a.) A Makeup Artist Department Head, showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to four additional makeup artists he/she feels have contributed significantly to the achievement and deserve nomination. All submissions are to include the clear title; i.e., Department Head Makeup Artist in every case, 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 writing. In the case of a Co-Department Head, only one Department Head may verify. In the case of prosthetic makeup the following credits are eligible: 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.

b.) In the case of specially manufactured prosthetics, the individual(s) (maximum of two) directly responsible for the design and completion (not including manufacture) of the prosthetic will also be eligible in Area 56, as verified by the Makeup Department Head.

c.) In all cases, for eligibility, additional entrants will have to go through the vetting process and be verified by the Television Academy and the Makeup Artist Governor. In the case of a

question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via e-mail. A majority vote will prevail.

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 the episode is in two parts, both parts may be selected as long as they do not cumulatively exceed twice the standard running time of the series episodes.

Limited Series: Makeup artist(s) not credited on all limited series parts, eligibility is for one limited series part. If credited on all parts, eligibility is for the complete limited series.

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

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

Entrants will be asked to submit a 75-word or less statement of the technique employed in the execution of the entry, specific to the category being entered. **Statement must describe how the makeup artist transformed the actor with the use of makeup tools and products to achieve the various looks for the submission. Please do not include references to FX, makeup, hair or procedures within your tech description that have no bearing on the category for which you've submitted.** Any portion of a submission that does not conform to the category in which it is submitted must be clearly disclosed in the tech description. Put simply, if an artist has a prosthetic transfer(s), or any other prosthetic(s) applied in conjunction with non-prosthetic character work, and they wish to keep their submission in a non-prosthetic category, they then must submit a disclaimer to that fact, so that voters will discount the prosthetic part of the makeup when voting. If not, the entire entry should be considered a prosthetic entry and placed in Area 56.

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

Category 53 OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

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

Category 54 OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES OR SPECIAL (NON-PROSTHETIC)

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

Category 55 OUTSTANDING MAKEUP FOR A LIMITED SERIES OR MOVIE (NON-PROSTHETIC)

For a limited series (as credited on one or more episodes) or a movie

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

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

A "Prosthetic" is any 3-dimensional appliance, including transfers, that have been prepared in advance from a mold and applied to the actor to change his/her appearance and/or give character to the makeup. It could be as small as a scar or wound, or as large as full facial pieces and/or body parts.

An "out of kit" effect is: any material that can be "sculpted" and/or "painted" on the spot, without a mold, and applied directly to the actor.

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

MUSIC AWARDS

Nominations in the music categories are determined by screening committees from the music peer group.

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 not approve) the submission.

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

All entries for categories 57 (music composition - series), 58 (music composition - long-form), 60 (music and lyrics) and 61 (main title theme music) must have originated with the credited composer(s) and/or lyricist(s), and must have been created specifically for an eligible program as defined previously in Criteria for Eligibility with no prior usage (including public performance or exploitation), through any other media. No re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-recorded works are allowed. Additionally, the use of pre-existing music that has been sampled and incorporated into a new work is not allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

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

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

All entries for category 62 (music supervision) are for the television craftsman who creatively contributes to the story, character development and overall narrative of a program by engaging in song selection, guiding original song creation and production, overseeing on-camera music performances, participating in the creative aspects of music spotting and contributing to the creation of a unique music aesthetic.

As a condition of submitting an entry in music categories 57 through 61, each entrant who is a member of the Television Academy, agrees to serve as a judge during both the first round, nominating phase of the competition, and the second final Emmy judging round. No member will be required to view and judge more than ten hours of entries in the first round. An entrant may submit a request to the Music Peer Group Executive Committee to be excused from serving as a judge if unusual or unexpected circumstances arise immediately before or during either of the voting periods.

Since Music Peer Group members agree to serve on judging panels as a condition of entry into the competition, and since all entries submitted by both members and non-members are viewed by those panels to determine the nominees, non-members are only allowed to submit entries in any two award years during a five-year period.

Non-members who wish to submit a third entry within a five-year period must apply for Music Peer Group membership. Only non-members who do not meet the qualifications for membership will be allowed to submit an entry in a third year. Please note that all previous Emmy nominees are automatically qualified for membership under Television Academy membership rules.

The entries for categories 57, 58, and 59 must upload a video file of the program and upload a PDF of the complete cue sheets, which clearly list all music cues and their composer(s) and/or lyricist(s). An incomplete or unclear cue sheet could result in disqualification of the entry. The digital file must be in the same form and content as originally broadcast, minus commercial breaks.

All song entries for category 60 must upload a video file of the song and upload a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and the corresponding cue sheet.

Main Title Theme entries (category 61) must upload a video file of the main title, a PDF of the corresponding cue sheet, and if the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols).

The entries for category 62 (music supervision) must upload a PDF of the complete cue sheets for the episode or special submitted, which clearly list all music cues with notes to indicate the specific contribution made to each cue. An incomplete or unclear cue sheet could result in disqualification of the entry.

VIDEO REQUIREMENTS

Category 57 - Music Composition For A Series (Original Dramatic Score)

The video must be the complete episode.

Category 58 - Music Composition For A Limited Series, Movie Or Special (Original Dramatic Score)

The video must be the complete program or limited series part.

Category 59 - Music Direction

The video must be the complete program.

Category 60 – Original Music And Lyrics

The video must be only the song and enough additional footage before and after the song to give the judges a sense of its context. Please do not submit the complete program.

Category 61 – Original Main Title Theme Music

The video must be only the full main title at the top of the show and approximately the first minute of the program. Please do not submit the complete program.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure the video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Music Composition For A Series to:

emmys.com/drop/music/series

Upload content for Music Composition For A Limited Series, Movie Or Special to:

emmys.com/drop/music/limited

Upload content for Music Direction to:

emmys.com/drop/music/direction

Upload content for Music And Lyrics to:

emmys.com/drop/music/lyrics

Upload content for Main Title Theme Music to:

emmys.com/drop/music/theme

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

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

For a single episode of a regular 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 58 OUTSTANDING MUSIC COMPOSITION FOR A LIMITED SERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE)

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

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

Emmy(s) to credited composer(s)

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

Category 59 OUTSTANDING MUSIC DIRECTION

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

Emmy(s) to the music director

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

PLEASE NOTE: This category excludes from eligibility:

- Music Supervisors
- The conductor of a concert or symphonic program being telecast

- The conductor of a program which is eligible to be, or is entered in, either of the dramatic underscore categories
- The composer who conducts his/her own dramatic underscore for a program which is eligible to be, or is entered in, either of the dramatic underscore categories

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

Category 60 OUTSTANDING ORIGINAL MUSIC AND LYRICS

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

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

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

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

Submitted video should include the song and enough additional footage before and after the song to give the judges a sense of its context.

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

NOTE: Eligibility in category 60 is limited to songs written expressly for, and first performed in a program during the current eligibility year. Main title theme songs (with music and lyrics) composed for a continuing series must enter in category 61, Main Title Theme Music.

Category 61 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

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

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

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

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

Eligible submissions must be at least 15 seconds in length. Submitted video should include the full main title at the top of the show and approximately the first minute of any episode.

If the main title theme contains a song, a PDF of the vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and a PDF of the corresponding cue sheet must be uploaded.

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

Nominating procedures for music and lyrics and main title theme music categories:

- When five or more entries receive a voting score of 75% or above, there will be a total of five nominees.

- When only four entries receive a voting score of 75% or above, there will be a total of four nominees.
- When only three entries receive a voting score of 75% or above, there will be a total of three nominees.
- If there are no entries that receive a voting score of 75% or above, then the three highest vote-getters (regardless of voting score) will emerge as the three nominees.
- There will never be fewer than 3 nominees.
- Ties may result in additional nominee(s).

Category 62 OUTSTANDING MUSIC SUPERVISION

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

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

Emmy(s) to credited music supervisor

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

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

A performer may enter multiple achievements in a performing category if the achievements are for different programs.

PHOTO REQUEST: By the entry deadline (April 27), 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 online ballots post. If nominated, this photo will also be used for the Academy's website, the Emmy Awards program book and for lead performers only, the televised nomination announcements. Please 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 SERIES: The minimum on-screen time for eligibility in the supporting performer categories for movies or limited series is 5% of the total running time of a movie or a complete limited series.

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

Performers on variety sketch series may enter in lead, supporting or guest comedy categories, however, only performers appearing in less than 50% of the eligible episodes are able to enter in the guest categories.

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.

Puppeteers may enter as a team (voice + manipulation) in the voice-over category or in the performer category they deem most appropriate for their character.

Voice-over performers enter in the character voice-over category and narrators enter in the narrator category. **Neither may enter in lead, support or guest performer categories.**

Performers on classical music dance programs (whose names are not in the program title) are not eligible.

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.

Category 63 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES

For a continuing performance in a regular series

Category 64 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

For a continuing performance in a regular series

Category 65 OUTSTANDING LEAD ACTOR IN A LIMITED SERIES OR MOVIE

For a performance in a limited series or a movie

Category 66 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

For a continuing performance in a regular series

Category 67 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

For a continuing performance in a regular series

Category 68 OUTSTANDING LEAD ACTRESS IN A LIMITED SERIES OR MOVIE

For a performance in a limited series or a movie

Category 69 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

For a continuing performance in a regular series

Category 70 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

For a continuing performance in a regular series

Category 71 OUTSTANDING SUPPORTING ACTOR IN A LIMITED SERIES OR MOVIE

For a performance in a limited series or a movie

Please note: The minimum on-screen time for eligibility is 5% of the total running time of a movie or a complete limited series.

Category 72 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

For a continuing performance in a regular series

Category 73 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

For a continuing performance in a regular series

Category 74 OUTSTANDING SUPPORTING ACTRESS IN A LIMITED SERIES OR MOVIE

For a performance in a limited series or a movie

Please note: The minimum on-screen time for eligibility is 5% of the total running time of a movie or a complete limited series.

Category 75 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

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

Category 76 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

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

Category 77 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

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

Category 78 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

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

Category 79 OUTSTANDING ACTOR IN A SHORT FORM COMEDY OR DRAMA SERIES

For performances in an original short form primetime series with an approximate running time of 15 minutes or less. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

Category 80 OUTSTANDING ACTRESS IN A SHORT FORM COMEDY OR DRAMA SERIES

For performances in an original short form primetime series with an approximate running time of 15 minutes or less. Eligibility is limited to performers appearing in 50% or more of the eligible episodes.

Category 81 OUTSTANDING NARRATOR

Emmy(s) to narrator(s)

For a continuing or single narration in a series or a special

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

Please note: The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview.

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

DIGITAL UPLOAD INSTRUCTIONS FOR CATEGORY 81: 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 a submission, whose broadcast running time is 30 minutes or less, the video must be no more than 5 minutes. For a submission, whose broadcast running time is greater than 30 minutes, the video must be no more than 10 minutes. Unedited videos will not be accepted.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant's last name-first name (i.e., smith-john)

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Narrator to:

emmys.com/drop/narrator

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

Category 82 OUTSTANDING HOST FOR A REALITY OR REALITY-COMPETITION PROGRAM

Emmy(s) to host(s)

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

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

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

Category 2 OUTSTANDING CHARACTER VOICE-OVER PERFORMANCE

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

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

Voice-over entrants who do multiple voices in a single episode or a special are not required to enter all voices, but may do so on a single entry. Narrators must enter in category 81.

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

PHOTO REQUEST: By the entry deadline (April 27), all entrants must upload a photo of the submitted character(s). If entering multiple characters, please put all final character models in one photo before uploading. Only one pose per character.

PHOTO REQUIREMENTS: Emmys.com/photo-specs

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

EDITING INSTRUCTIONS: For submissions, whose broadcast running time is 30 minutes or less, the video must be no more than 5 minutes. For submissions, whose broadcast running time is greater than 30 minutes, the video must be no more than 10 minutes. Unedited videos will not be accepted.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

File name: entrant's last name-first name (i.e., smith-john)

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Character Voice-Over Performance to:

emmys.com/drop/voice

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

PROGRAM AWARDS

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

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

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

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

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

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

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

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

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

COMEDY AND DRAMA SERIES: Series in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision. Any series where the average episode length is approximately thirty (30) minutes is eligible to enter in the Comedy Series category; any series where the average episode length is approximately sixty (60) minutes is eligible to enter in the Drama Series category; and any series where the average episode length is approximately 15 minutes or less is eligible to enter in the Short Form Comedy Or Drama Series category.

Please note: 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").

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

Category 83 OUTSTANDING COMEDY SERIES

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

Entries are limited to a maximum of 11 entrants.

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

Category 84 OUTSTANDING DRAMA SERIES

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

Entries are limited to a maximum of ten entrants.

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

Category 85 OUTSTANDING LIMITED SERIES

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

Entries are limited to a maximum of five entrants.

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

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

Category 86 OUTSTANDING TELEVISION MOVIE

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

Entries are limited to a maximum of five entrants.

Movie: A television movie is defined as an original program, which tells a story with beginning, middle and end, and is broadcast in one part.

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

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

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

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

Variety Series Producers:

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

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

Category 87 OUTSTANDING VARIETY TALK SERIES

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

Entries are limited to a maximum of seven entrants.

Category 88 OUTSTANDING VARIETY SKETCH SERIES

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

Entries are limited to a maximum of seven entrants.

Category 89 OUTSTANDING VARIETY SPECIAL (LIVE)

For a variety special broadcast live (production elements must be predominately live)

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

Entries are limited to a maximum of five entrants.

Category 90 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)

For a variety special pre-recorded for broadcast

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

Entries are limited to a maximum of five entrants.

Category 91 OUTSTANDING SHORT FORM COMEDY OR DRAMA SERIES

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

Entries are limited to a maximum of six entrants.

This category is open to original short form primetime programming with an approximate running time of 15 minutes or less 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.

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

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

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

Category 92 OUTSTANDING SHORT FORM VARIETY SERIES

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

Entries are limited to a maximum of six entrants.

This category is open to original short form primetime programming with an approximate running time of 15 minutes or less 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.

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

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

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

Category 93 OUTSTANDING SHORT FORM NONFICTION OR REALITY SERIES

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

Entries are limited to a maximum of six entrants.

This category is open to original short form nonfiction and reality programs meeting requirements of the Television Academy's rules for nonfiction including reality and reality-competition and documentary programming generally with an approximate running time of 15 minutes or less 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.

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

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

PLEASE NOTE: In order to verify entries in categories 91, 92 and 93, 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.

Area 94 OUTSTANDING CHILDREN'S PROGRAM

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

Entries are limited to a maximum of six entrants.

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

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

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

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

Log line: Please provide a log line of 50 words or less of the program. Series producers – please provide a log line of 50 words or less that describes the series.

Children's Program is an area award. An Area Award is non-competitive. In the final judging round each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least two-thirds approval receives an Emmy. If none of the nominations receives two-thirds approval, the nomination with the highest approval receives the Emmy.

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

DOCUMENTARY/NONFICTION PROGRAM AWARDS

DOCUMENTARY/NONFICTION PRODUCER ELIGIBILITY: 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

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

The following job functions ARE NOT deemed eligible:

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

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

Area 95 OUTSTANDING DOCUMENTARY OR NONFICTION SPECIAL

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

Entries are limited to a maximum of seven entrants.

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.

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

- Recreations, including the use of performers or animation, if such recreations are fact-based and used for illustration purposes.

- A set-up environment or event within a documentary/nonfiction program if the purpose of environment or event is to disseminate factual information without reality elements.

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

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

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

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

Area 96 OUTSTANDING DOCUMENTARY OR NONFICTION SERIES

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

Documentary series and limited series, including anthology documentary series; in-depth and investigational programs primarily comprised of documentary or produced nonfiction content; series with a unified story and overall show arc; series which are substantively told with documentary elements or produced nonfiction content.

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

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

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

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

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

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

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

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

Area 97 OUTSTANDING INFORMATIONAL SERIES OR SPECIAL

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

For a series or a special

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

Informational programs in which the produced nonfiction elements/stories are supplemental; reports covering entertainment news and current events in a non-documentary format; personality hosted programs; narrated programs, in which narrated content exceeds the other elements of storytelling; travelogues; red carpet programs; segmented/magazine programs comprised of segments that are not building a unified story and overall show arc; interview formats, including programs with an on-air interviewer. Please note: Programs produced by a network news department are ineligible.

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

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

Juried 98 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING

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

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

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

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

Both feature-length programs and shorts may be eligible, dependent upon acceptance as a candidate. Acceptance as a candidate by the jury makes the program ineligible to compete in any other documentary/nonfiction special or series program area. (Programs not accepted for candidacy will be notified prior to the distribution of ballots in early June and may opt to enter in a regular documentary/nonfiction category or area.) A series episode accepted as a candidate may not compete as part of its originating series and will not be designated as a series episode. If one filmmaker produces the complete series, then the complete series should be entered. Programs must have aired during the eligibility year (June 1, 2017 – May 31, 2018).

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

Emmys to a maximum of four producers

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

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

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

Please note:

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

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

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

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

-- The television broadcast/posting of the documentary must occur within one year from the first theatrical screening.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Exceptional Merit In Documentary Filmmaking to:

emmys.com/drop/documentary

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

REALITY PROGRAMS

Category 99 OUTSTANDING STRUCTURED REALITY PROGRAM

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

Entries are limited to a maximum of 12 entrants.

For a series or a special

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

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

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

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

Category 100 OUTSTANDING UNSTRUCTURED REALITY PROGRAM

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

Entries are limited to a maximum of 12 entrants.

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

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

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

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

Category 101 OUTSTANDING REALITY-COMPETITION PROGRAM

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

Entries are limited to a maximum of 16 entrants.

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

Reality-Competition programs include any program with a competition element that gives a prize or title, including game shows.

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

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.

Please note: If a sound editor is additionally credited as the Production or Re-Recording mixer on the program being submitted, he/she must submit a petition detailing their contribution as a sound editor to be reviewed by the sound editing peer group committee who will determine eligibility.

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

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

Sound Editors (includes Sound Designer, Dialogue, ADR and sound effects editors, maximum of 4)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

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

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

Sound Editors (includes Sound Designer, Dialogue, ADR and sound effects editors, maximum of 10)

Music Editor (maximum of 2)

Foley Artist (maximum of 2)

Eligibility for regular series or limited series entries is limited to one episode or part per series per sound house or studio.

The entry must include the complete sound editing team. Entries received with incomplete teams will be returned to the entrant for completion.

Category 102 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a regular series

Category 103 OUTSTANDING SOUND EDITING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a regular series

Category 104 OUTSTANDING SOUND EDITING FOR A LIMITED SERIES, MOVIE OR SPECIAL

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

VIDEO FILE INSTRUCTIONS AND REQUIREMENTS FOR CATEGORIES 102, 103 AND 104:

All entrants must upload a video file.

Categories 102 & 103 - Video of the series episode being submitted.

Category 104 - Video consisting of two unedited 20-minute sections or one unedited 40-minute section of the movie, limited series part or special being submitted.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

Video: 1920x1080 progressive

Codec: H.264

Bit Rate: 6-8 MB

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

The file must be under 4GB

MP4 format is preferred

No slates, timecodes, bars & tones

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Sound Editing for a Series (One Hour) to:

emmys.com/drop/sound/onehour

Upload content for Sound Editing for a Series (Half-hour/Animation) to:

emmys.com/drop/sound/halfhour

Upload content for Sound Editing for a Limited Series, Movie or Special to:

emmys.com/drop/sound/limited

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

Category 105 OUTSTANDING SOUND EDITING FOR A NONFICTION 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, he/she can enter either as a sound mixer or editor, but not both.

At the point of entry, each entrant in category 105 must submit in writing the following:

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

NOMINATION REQUIREMENTS FOR CATEGORIES 102, 103, 104, 105:

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. Production and Re-Recording mixers are all eligible. Entrants may appear on multiple entries if the team members change from entry to entry.

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

- a.) Re-Recording mixers are the primary mixers who contributed substantially to the final mix with control and responsibility for recording the final stems/print master.
- b.) Re-Recording and Production mixers on-screen credit must reflect their primary function as a re-recording or production mixer.

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

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

Please note: If a Production or Re-Recording mixer is additionally credited as the sound editor on the program being submitted, he/she must submit a petition detailing their contribution as a sound mixer to be reviewed by the sound peer group committee who will determine eligibility.

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

1. Job title
2. Detailed job description
3. Confirmation that entrant contributed to the specific episode submitted

4. Details of significant sound mixing contribution to the episode submitted
5. Contact information (phone numbers, e-mail) for the entrant and any other individuals who will be able to supply additional information, if needed

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

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

NOMINATION REQUIREMENTS FOR CATEGORIES 106, 107, 108, 109, 110:
A 5.1 video file will be requested at the point of nomination (July 12).

Category 106 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a regular series

Category 107 OUTSTANDING SOUND MIXING FOR A LIMITED SERIES OR MOVIE

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

Area 108 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a regular series

Area 109 OUTSTANDING SOUND MIXING FOR A VARIETY SERIES OR SPECIAL

For a single episode of a live or recorded regular series or special, including animated specials

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

Area 110 OUTSTANDING SOUND MIXING FOR A NONFICTION PROGRAM (Single or multi-camera)

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

Please note: If a sound mixer is additionally credited as the sound editor on the nonfiction/reality program being submitted, he/she can enter either as a sound mixer or editor, but not both.

Reality Program Entries:

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

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

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

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

PLEASE NOTE: An awards area is non-competitive. Each nomination is considered on its own terms without regard to the other nominations in the area. Any nomination with at least nine-tenths approval of the judges receives an Emmy. If none of the nominations receives nine-tenths approval, the nomination with the highest approval (with a minimum of 50% approval)

receives an Emmy. There is the possibility of one, more than one or, if none has 50% approval, no award in each area.

SPECIAL VISUAL EFFECTS AWARDS

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

Category 111 OUTSTANDING SPECIAL VISUAL EFFECTS

This award is to honor the overall achievement of the special visual effects within effects driven programs or series episodes.

Elements that typically identify effects driven programs include:

- A program where special visual effects are routinely present and essential to the storytelling.
- May contain 100+ shots per episode.
- Contain extensive use of CG characters, simulations, virtual environments, and/or fantasy/science fiction effects.
- Special Visual Effects are a significant part of the show's overall budget and schedule.
- Contain large scale mechanical or pyrotechnic effects.
- Routinely have large teams of artists or multiple companies in post-production.
- May be of any genre, including superheroes, science fiction, fantasy, or historical recreations.
- Could not have been produced without the integration of special visual effects into the production.

Category 112 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SUPPORTING ROLE

This award is to honor the overall achievement of the special visual effects in programs or series episodes, where those effects are not routinely present in the show, and play a supporting role. These may consist of set extensions, crowd replication, atmospheric effects, scientific visualizations, or routine mechanical/pyrotechnic effects. However, in general, supporting visual effects enhance practical production elements and rarely create the predominant component of a shot. Supporting SVE programs use their effects to help create the setting, environment, or mood of a given scene, or to illustrate a scientific principle, but the program does not necessarily require the use of special visual effects to tell the story and is not a significant part of the show's pattern budget and schedule. They do not consist of any significant CG characters or simulations, virtual environments, science fiction or fantasy elements, and other highly visible effects that one would expect to see in a visual effects-driven program. Supporting visual effects are often the type of work that are not recognized by the untrained eye.

RULES AND PROCEDURES FOR BOTH CATEGORIES:

Programs may submit up to two episodes per category, provided that each of the nine named entrants for each episode are completely different.

The Special Visual Effects 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. Fully animated programs and main title sequences are not eligible in either category.

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

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

Emmy statues are awarded to the principal contributors directly involved with and primarily responsible for the visual effects achievement. Up to nine individuals may be included on the entry however; the following rules and guidelines apply:

Any entry where the Special Effects and/or Creature Effects play a significant role must include the relevant department heads.

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 must be in job categories which are eligible for membership in the Special Visual Effects peer group. Editors, Directors of Photography, show producers, etc. are not eligible.

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.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

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)
The file must be under 4GB
MP4 format is preferred
No timecodes

FORMAT:

No bars and tone
Slate (optional)
Program material as aired
Before-and-after material (optional)

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.

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Special Visual Effects to:

emmys.com/drop/sve

Upload content for Special Visual Effects In A Supporting Role to:

emmys.com/drop/sve/supporting

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

VIDEO INSTRUCTIONS: Entries shall be no more than a total of 7 minutes in duration. Submissions incorporating effects from more than one episode are not allowed. Entries may 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.

For series, two-hour pilots or special extended length episodes may be submitted as a single episode, provided that 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.

Each submission may include up to 3 minutes of “before & after” material, demonstrating visually how the work was achieved. The complete “before & after” section must follow the complete “as aired” section after 2 seconds of black, and must be included within the 7-minute total submission length. This “before & after” section may not include any on-camera interviews or “talking heads,” but may be accompanied by music and/or voice-over narration. The “before & after” section may demonstrate only the shots which were shown in the submission’s “as aired” section.

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

Do not combine multiple entries into a single video file. Each entry must be presented on its own separate video file. File name must include the show name.

WRITTEN SUBMISSION MATERIALS:

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

Additionally, each entry may also include a 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.

STUNT COORDINATION

Category 113 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM

Emmy to credited stunt coordinator, supervising stunt coordinator

Entries are limited to one entrant

PLEASE NOTE: All petitions to submit as a dual stunt coordinator entry must be verified by

contract, credit, exhibit G and a letter from the show's producer. Verification must confirm that both stunt coordinators worked in tandem as dual department heads in all phases of concept, creation and execution.

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

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

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

PLEASE NOTE: Stunt Coordinators are required to submit a reel, not to exceed 5 minutes in length, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2017 – May 31, 2018) 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.

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

Category 114 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, LIMITED SERIES OR MOVIE

Emmy to credited stunt coordinator, supervising stunt coordinator

Entries are limited to one entrant

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

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

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

For a series body of work during the current eligibility year in a drama series, limited series, movie or a dramatic special, that meets the program eligibility requirements for Drama Series, Short Form Series, Limited Series or Television Movie. (Excludes documentary, nonfiction and reality programming).

PLEASE NOTE: Stunt Coordinators are required to submit a reel, not to exceed 5 minutes, which may combine the coordinator's stunt sequences from the entire current eligibility year (June 1, 2017 – May 31, 2018) for the drama 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. Submissions for limited series and movies are also not to exceed 5 minutes.

Limited Series:

If the stunt coordinator is credited on all limited series parts, you may submit from all sequences of the limited series as long as the above guidelines are followed. Additionally, you MAY omit nonessential material, stunt(s), and/or stunt sequence(s).

Please note: The content of the reel MUST NOT include the prelude to the episode (teaser).

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

ADDITIONAL ENTRY INSTRUCTIONS AND RULES FOR STUNT COORDINATORS:

- If longer than 5 minutes the submission will be returned for editing at the discretion of the Television Academy.
- Individuals and production companies can submit on behalf of a stunt coordinator.
- Credited stunt coordinator has final say on submission and edit.
- The submission may contain a stunt(s) and/or stunt sequence(s).
- You may omit non-essential material or stunt(s) and/or sequences(s).
- You may NOT add any non-original as aired material.
- No internal editing or enhancements may be made to the submission, i.e. sound/photo edit, slow motion enhancements, frame edits, etc.
- You may NOT change the order of which the material was originally aired. This applies to all entries.
- For questions or clarification please contact your stunt peer group governors or the awards department.

UPLOAD INSTRUCTIONS: All entrants must upload a video file.

DEADLINE: The final deadline for files to be uploaded is May 4.

Please be sure your video conforms to these parameters:

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

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

Upload to Dropbox. If you do not have a Dropbox account, you will simply enter your name and e-mail address and when your upload is complete, you will receive a confirmation e-mail from Dropbox.

Upload content for Stunts For A Comedy Series Or Variety Program to:

emmys.com/drop/stunts/comedy

Upload content for Stunts For A Drama Series, Limited Series Or Movie to:

emmys.com/drop/stunts/drama

If you have any questions about the upload process, e-mail pconnelly@televisionacademy.com

<p style="text-align: center;">TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS</p>

Emmy(s) to technical director, electronic camera operators, senior video control

Eligible entries must be multiple electronic camera achievements utilizing any electronic camera format. Entries must include electronic camera operators, but may not necessarily include a technical director and/or senior video control, if these functions were not represented in the production of the entry.

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

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

PLEASE ALSO NOTE THE RULES FOR CINEMATOGRAPHY AWARDS

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

Area 115 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A SERIES

For a single episode of a regular 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.

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

Category 116 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A LIMITED SERIES, MOVIE OR SPECIAL

For a single part of a limited series, a movie (shot non-film style), or a special

Entries are limited to a maximum of 20 entrants.

WRITING AWARDS

Emmy(s) to writer(s) of teleplay and story

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: Eligible, credited animation writers who opt out of the program's team entry and/or is not one of the credited writers on the program's submitted episode, may elect to enter in this category. Please note that a writer may not have dual eligibility in both

animation and writing categories for the same episode or special. However, a writer who is eligible in the program category may enter a different episode from the same series in a writing category without having to opt out of the program category. Writing teams must remain a team and may not split their entry. *Please see the Rules Book under Animation Awards for more complete information.*

SCRIPTS REQUIRED AT THE POINT OF NOMINATION (JULY 12): For writing categories 117 (comedy series), 118 (drama series) and 119 (limited series/movies), the writer's choice of the best version (not necessarily the final version) of the script (PDF) will be needed by July 18 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 117 OUTSTANDING WRITING FOR A COMEDY SERIES

For a single episode of a regular comedy series

Category 118 OUTSTANDING WRITING FOR A DRAMA SERIES

For a single episode of a regular drama series

Category 119 OUTSTANDING WRITING FOR A LIMITED SERIES, MOVIE OR DRAMATIC SPECIAL

Eligibility clarification:

- For a complete limited series (if credited with writing all parts), or for a single part of a limited series (if credited with writing one or more but not all parts), or for a movie, whether the writing is an original teleplay or an adaptation or a dramatic special
- For one writer or team credited with all limited series parts: eligibility is for complete limited series.
- For one writer (or team) credited with one limited series part: eligibility is for the one limited series part.
- For one writer (or team) credited with more than one but not all limited series parts: eligibility is for one limited series part (entrant(s) must choose).
- For the writer (or team) of a made for television movie.
- For the writer (or team) of a dramatic special.

Category 120 OUTSTANDING WRITING FOR A VARIETY SERIES

For a single episode of a regular variety series

NOTE: Entry is limited to a single entry per variety series, with the episode chosen by the head writer in consultation with the eligible team writers (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen for the Emmy judging panel).

Category 121 OUTSTANDING WRITING FOR A VARIETY SPECIAL

For a variety special

NONFICTION WRITING AWARD

Category 122 OUTSTANDING WRITING FOR A NONFICTION PROGRAM

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.

Eligibility for this individual achievement category is limited to informational, nonfiction, documentary, reality and reality-competition programming.

ADDITIONAL JURIED AWARDS

THE GOVERNORS AWARD

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

During each year, the Board of Governors of the Television Academy shall, at the Annual Emmy Awards Presentation during each year, grant one (1) award (the Governors Award) to an individual, company, organization or project for outstanding achievement in the arts and sciences or management of television which is either of an accumulative nature or so extraordinary and universal in nature as to go beyond the scope of the Emmy Awards presented in the categories and areas of achievement.

SYD CASSYD FOUNDERS AWARD

The Syd Cassyd Founders award was established to honor not only Mr. Cassyd as founder of the Academy of Television Arts & Sciences, but also the award is intended to honor those Television Academy members who have made a significant positive impact on the Television Academy through their efforts and service over many years of involvement.

Members of the Executive Committee nominate and choose the recipient, with a final approval from the Board. The Executive Committee's decision must be unanimous. If no candidate gets unanimous approval, there is no award that year. The Television Academy Chairperson of the board is not eligible for the award while in office.

BOB HOPE HUMANITARIAN AWARD

The Bob Hope Humanitarian award was established to honor a member of the telecommunications industry whose philanthropic efforts exemplify Bob Hope's own decades-long altruism and positive impact on society. The award is given by the Television Academy and the Bob and Dolores Hope Charitable Foundation.

OUTSTANDING ACHIEVEMENT IN ENGINEERING DEVELOPMENT

A jury of television engineers considers all engineering developments which have proven their efficacy during the awards year and determines which, if any, merit an Emmy statuette or an Emmy plaque. The entry deadline is May 31, 2018, and entry forms are available at emmys.com/downloads.

Engineering awards may include: Charles F. Jenkins Lifetime Technical Achievement Award; Philo T. Farnsworth Corporate Achievement Award; Emmy statuette, Emmy plaque or certificate.

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 not a new category of Primetime Emmy® Award; it is separate and distinct from Emmy's recognition of television excellence. Entry forms and instructions will be available in December 2018.

APPENDIX I

PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES

(Excludes Documentary or Nonfiction Programming)

A priority of the Television Academy is preserving the value of the Emmy Award and ensuring that those who are most deserving and actively involved are the ones honored with nomination.

Toward that end, the Television Academy has implemented a process by which eligibility is established, and determines and verifies the factors of credit and function. The Television Academy's goal is to be as inclusive as possible, while maintaining the diligence that is necessary to preserve the integrity of the Emmy Award.

ELIGIBILITY

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

1. **Credit** – The individual must receive an on-screen credit of: Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced By and, in the case of a series, receive that credit on at least 50% of the episodes aired in the current eligibility year.
2. **Function** – To be eligible, a producer must have substantial or final control over creative and financial aspects of the production such as: creating, selling, casting, staffing, pre-production, production and post-production. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.
3. **Consulting Producers** – In exceptional cases, producers credited with a "Consulting Producer" title on a majority of the episodes of a Comedy or Drama Series originally produced during the eligibility period may be deemed eligible for awards consideration if they function at a senior level of producers on a full-time basis but, due to internal production practices, received a credit of "Consulting Producer."

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

The following individuals are not eligible regardless of screen credit:

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

If, at the end of the vetting process, eligibility is a "close call," the committee will err on the side of inclusion.

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

APPENDIX II

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

PEER GROUP	ADDITIONAL BALLOT(S)
Animation	Animated Programs
Art Directors/Set Decorators	Art Direction
Casting Directors	Casting Host of Reality or Reality-Competition Performer
Children's Programming	Animated Programs
Choreographers (No ballots for choreography entries. Nominations are determined by screening panels.)	Program
Cinematographers	Cinematography
Commercials	Commercial
Costume Design and Supervision	Costume
Daytime Programming	Host of Reality or Reality-Competition
Directors	Directing Nonfiction Directing Casting
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
Documentary	Documentary/Nonfiction Program ballot Nonfiction individual achievements
Interactive Media	Interactive Animated Programs
Lighting, Camera & Technical Arts	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing Nonfiction/Reality Picture Editing
- Lighting Directors	TD/Cam/Video Lighting
- Engineering	Program only
- Technical Directors	TD/Cam/Video Lighting
- Video Control	TD/Cam/Video Lighting
- Technical Operators	Program only

Makeup Artists/Hairstylists	Makeup/Hairstyling
Motion & Title Design	Main Title Design Animated Programs
Music <i>(No ballots for music entries. Nominations are determined by screening panels.)</i>	Program only
Performers	Performer
Picture Editors	Picture Editing Nonfiction/Reality Picture Editing
Producers	Casting Host of Reality or Reality-Competition
Production Executives	Host of Reality or Reality-Competition
Professional Representatives	Host of Reality or Reality-Competition
Public Relations	Program only
Reality	Nonfiction/Reality Individual Achievements Host of Reality or Reality-Competition
Sound Editors	Sound Editing Nonfiction Sound Editing
Sound Mixing	Sound Mixing Nonfiction Sound Mixing
Special Visual Effects	Special Visual Effects
Stunts	Stunt Coordination
Television Executives	Host of Reality or Reality-Competition
Writers	Writing