

1. Variety Talk and Variety Sketch Series:

Variety Talk Series and Variety Sketch Series categories have been re-combined into one category – Outstanding Variety Series.

2. Short Form Comedy/Drama and Short Form Variety Series:

Short Form Comedy/Drama Series and Short Form Variety Series categories have been combined into one category – Outstanding Short Form Comedy, Drama or Variety Series.

3. Anthology Series Eligibility:

Anthology Series eligibility has been moved into Outstanding Limited Series, creating a new Outstanding Limited or Anthology Series category. Individual achievements will compete in the relevant categories as defined by the program category.

4. New Category for Outstanding Stunt Performance by an Individual or Team:

For a Drama, Comedy, Limited or Anthology Series or Movie:

An individual can submit either for their individual stunt performance or with a team, but not both for the same program. Team size would be capped at 4.

A video upload of the achievement will be required at the point the submission is made.

5. Stunt Coordination Categories:

Stunt Coordination for a Comedy Series or Variety Program and Stunt Coordination for a Drama Series, Limited Series or Movie have been merged into one category – Outstanding Stunt Coordination

6. Combine all Interactive Category Awards into one Category – Outstanding Interactive Program:

Outstanding Derivative Interactive Program, Outstanding Original Interactive Program and Outstanding Interactive Extension Of A Linear Program – have been combined into one category, Outstanding Interactive Program.

The Juried Award for Outstanding Innovation in Interactive Programming will remain, as is.

7. Sound Editing and Sound Mixing for Nonfiction/Reality Programming:

An individual credited as a sound editor and a sound mixer for the same nonfiction or reality program can enter as a sound editor or sound mixer, but not both.

8. Emmy Eligibility for Individuals with Original Casting By Credit in Seasons 2 and 3:

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

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

9. Outstanding Costumes for Variety, Nonfiction or Reality Programming has been converted to a Juried Award:

- In a juried award, all entrants are screened by a jury of the appropriate peer group members and one, more than one or no entry is awarded an Emmy.
- There are no nominations. The winner(s), if any, are announced prior to the awards presentation.
- A video upload of the achievement will be required at the point the submission is made.

10. Convert Period and/or Character Makeup and Hairstyling Categories to Area Awards

The Makeup and Hairstyling categories are changed to Area Awards with tracks:

OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING
OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

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

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. Members are asked to vote "yes" the nomination is Emmy-worthy, or "no" the nomination is not Emmy-worthy. Any nomination that receives 90% yes votes is awarded an Emmy. If none of the nominations receives 90% yes votes, then the highest vote-getter will be awarded the Emmy. There can be more than one winner in this category as each nomination is considered on its own merits.

11. Music Composition for Series and for a Limited or Anthology Series, Movie or Special will have a Two-Step Voting Process to Determine Nominations:

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

12. Redefine the Special Visual Effects Categories:

Outstanding Special Visual Effects and Outstanding Special Visual Effects in a Supporting Role have been redefined and recategorized as follows:

OUTSTANDING SPECIAL VISUAL EFFECTS IN A SEASON OR TELEVISION MOVIE

This award is to honor the overall achievement of the special visual effects within a comedy, drama, limited or anthology series or television movie. In the instance of comedy, drama or limited or anthology series, entries in this category include the work spanning the episodes within the season submitted.

A television movie (as defined below) is eligible for this category only; it cannot be submitted in OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE.

Submission in this category precludes any submission in OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE.

OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE

This award is to honor the overall achievement of the special visual effects in a single episode within a comedy, drama, limited or anthology series. All work submitted in this category must have appeared in a single episode.

A television movie may NOT be entered into this category.

Submission in this category precludes any submission in OUTSTANDING SPECIAL VISUAL EFFECTS IN A SEASON or television movie

PLEASE NOTE: OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE 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 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.

RULES AND PROCEDURES FOR ALL SVE CATEGORIES:

Programs may submit in either category but not in both. Fully animated programs and main title sequences are not eligible in any of these categories.

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

13. Nominations for Choreography for Scripted Programming:

Outstanding Choreography for Scripted Programming award has been modified to allow for nominations.

14. Define Theatrical Motion Pictures:

In order to distinguish between theatrical motion pictures and television movies the following new rule has been approved:

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

Additionally, the following previously announced rule still applies:

Effective in 2021 any programs that have been nominated for an Oscar are no longer eligible to enter the Primetime Emmy Awards competition.

15. All Children’s Programming awards to migrate to the National Academy of Television Arts & Sciences:

As previously confirmed on Nov. 2, the Television Academy and the National Academy of Television Arts & Sciences have agreed to migrate all potential Children’s Programming entries previously submitted in the Primetime Emmys to the Daytime Emmys.

In addition, Children’s Animated Programs, which target an audience aged 6-12, will also migrate to the Daytime Emmy competition.

As the majority of Children’s Programming categories have historically been awarded in the Daytime Emmys, the decision eliminates confusion and streamlines the submissions process.

Daytime Programming, Children’s Programming and Animation peer groups will continue to vote on excellence in children’s programming for the National Academy of Television Arts & Sciences’ Daytime Emmys.

16. New Rule of Twenty-Five to Govern Categories:

This rule supersedes the previous **Rule of Fourteen**: If for two consecutive years the Board of Governors identifies that there are 25 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 separate these entries into a new category.

Additionally, if for two consecutive years there are less than 25 entries in an existing category, they may be combined into a related category.

II. Housekeeping Items:

*Housekeeping items are tweaks or clarifications to the existing rules and procedures. All changes are in **bold**. These changes note what has been changed within the rules and procedures.*

1. Program lengths for Series

- Short Form series episodes have an average episode running time of two minutes to **20 minutes**
 - Half-hour series episodes have an episode running time of **21 minutes to 40 minutes**
 - Hour-long series have an episode running time of **41 minutes to 75 minutes**
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2. Hanging Episodes:

Hanging Episodes for series eligibility: If an ongoing series has enough episodes that have been nationally broadcast in the current eligibility year to qualify as a series and has hanging episodes or episodes deemed ineligible because their airdate falls after the end of the eligibility year (May 31, 2021), those episodes must be posted on an accessible platform by May 31 in order to gain eligibility for the current eligibility year and must meet all of the following criteria:

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

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

3. Game Show/Competition Writers

Game show/competition writers are now eligible to submit in Outstanding Writing for a Variety Series.

Outstanding Writing for a Variety Series

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

4. Animation

- Eligibility in Animation is for **programming that targets an audience above the age of 13. Animated programming that has a television rating of TV14 and above is only eligible in the Primetime Emmys.** Note: Children's animated programs, which target an audience aged 6-12, will be eligible in the Daytime Emmys.

- **The number of episodes to be eligible as a series is six** (previously it was three).
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5. Production Design

Clarifications:

- **All petitions must explain the roles of all members of the submitted team, not just the person being petitioned for. Photos, drawings etc., should be submitted to support the petition.**

A submission of a second or subsequent season entry should be supported by photos and/or drawings to explain the changes made.

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

- **If there are two teams working on the show, totaling more than three people, then a petition should be submitted explaining the two teams' roles. The PGEC will determine the eligibility of the entrants.**

If, through editing, the work from more than one team appears in a submitted episode, the PD should explain in a petition whether both teams should be included and include a percentage of the show that each team contributed to.

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

a. Emmy(s) to a maximum of four mixers **for all categories except Outstanding Sound Mixing for a Variety Series or Special where the maximum is twelve (12) mixers.** Production and Re-Recording mixers are all eligible. Entrants may appear on multiple entries if the team members change from entry to entry.

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

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

7. Sound Editing

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

8. Documentary

a. Documentary / Nonfiction Program Credits (note: this is a change that impacts all awards within the peer group)

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

b. Producer Caps – The Documentary PGEC will allow petitions to exceed the cap of 7 for Outstanding Documentary or Nonfiction Series if the below is met:

1. **At the time of entry, the submitter must provide a statement that outlines the roles of the producers who were directly involved, including an estimate of the percentage of work done by the producers in pre-production, production, and postproduction.**
2. Entries are limited to a maximum of seven entrants. **Petitions will be accepted to exceed the cap for a nonfiction or documentary series only if the petition can show that the series required additional producers who were directly involved with the production process, including significant creative input.**
3. **“Celebrity” or “Name” participant with a producing credit are not eligible to receive an Emmy nomination without being included within the affidavit that states, specifically, their roles throughout the production process, including significant creative input.**

c. Dramatic Recreations – Clarifying the percentage of recreations that can be used in a Documentary or Nonfiction Special or Series:

Recreations, including the use of performers or animations, if such recreations are fact-based and used for illustration purposes, **are limited to a percentage of not more than 25% of the special or series.**

d. Exceptional Merit in Documentary Filmmaking clarifications for entrant eligibility:

1. **This award is for filmmakers who were directly involved with the making of the film under consideration.**
2. **Entrants are limited to maximum of seven producers.**
3. **The submitter must provide a statement that outlines the roles of the Executive Producers being submitted and who are credited in the film and directly involved, which must include an estimate of the percentage of work done in pre-production, production, and postproduction.**
4. **Funders, financiers, celebrities, or names are not Emmy eligible unless they are shown, on affidavit, for having contributed as filmmakers during the production of the documentary.**

e. Documentary Specials:

At the time of entry, the submitter must provide a statement that outlines the roles of the submitted producers who were directly involved, including an estimate of the percentage of work done by the producers in pre-production, production, and postproduction.

9. Title and Motion Design

Entries for Outstanding Main Title Design for programs that are no longer in their premiere season may not submit in subsequent awards seasons unless the title sequence has substantially changed. A minimum of 75% of the title sequence needs to

be different and original. Submitters must also include the main title design from the previous season to be reviewed by the Peer Group Executive Committee, who will determine the current season's eligibility.

10. Costume Design & Supervision

a. Reinstate entrant caps for all costume categories:

Each submission will consist of no more than five (5) entrants, to include the Costume Designer, Costume Supervisor and Assistant Costume Designer. Of the five, no more than three (3) entrants may be Assistant Costume Designers. For the purposes of the entry, credits for Co-Designer or Associate Designer count as an Assistant Costume Designer and count toward one of the 3 ACD spots. Verification in the form of a deal memo, call sheet and/ or screen credit will be required to determine eligibility on the submission.

b. Clarification of eligible and ineligible credits:

Eligible job titles are as follows - Costume Designer, Costume Supervisor and Assistant Costume Designer.

For the purpose of the entry:

- **Stylist may be submitted in lieu of Costume Designer.**
- **Co-Costume Designer and/or Associate Costume Designer may be submitted in lieu of Assistant Costume Designer.**
- **Costume Coordinator or Wardrobe Supervisor may be submitted in lieu of Costume Supervisor. These credits are allowable as long as they indicate the person most responsible for overall management and day to day running of the costume department.**

Ineligible job titles and/or job functions include: Set supervisor or coordinator, truck supervisor or coordinator, crowd or background supervisor or coordinator, key set costumer, key costumer, set costumer, costumer, shopper, assistant stylist/stylist assistant, custom made, cutter/fitter, head of workroom, production assistant, wardrobe assistant, costume assistant and costume coordinator when the title indicates an assistant to the costume supervisor.

11. Lighting Camera and Technical Arts:

a. **The Lighting, Camera, and Technical Arts Peer Group Executive Committee shall review all entries and petitions to determine eligibility.**

b. Clarify what constitutes Variety submissions in the Lighting and Technical Direction categories: **Variety series are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, and honors, including studio-based shows.**

12. Competition Programming Clarification:

Programs that include a competitive element or a prize, award or title must enter in the **Outstanding Competition Program category**.

13. Makeup and Hairstyling

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

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

c. Nomination requirement: A digital upload of **a reel not to exceed 7 minutes will be required** at the point of nomination.

- **Entries must be edited to highlight the makeup/hairstyles for the nominated program/episode.**
- **Each entry must be "as aired" with original audio and no internal editing. Clip reels with soundtrack embellishments or photos will be disqualified.**
- **Video: 1920x1080 progressive Frame Rate: 23.976 Codec: H.264 Bit Rate: 6-8 MB Audio: AAC, stereo, 192-320kbps, 44-48 kHz. Aspect Ratio: As aired (pillar box if 4:3 material). MP4 format is preferred. No timecodes.**
- **The file name must include the program name**
- **Format:**
 - **No bars and tone**
 - **A slate identifying the program (do not include the names of nominated entrants)**
 - **One second of black between each clip**

d. Entrant eligibility for Hairstyling categories: **ALL hairstyling submissions, whether entered by hairstyling team members or producers, etc. are required to be signed by the Department Head Hairstylist.**

Ineligible titles and/or job functions include: Hairstyling Trainee, Hairstyling Intern, Wig Designer, Hair Designer, Hair Supervisor, Hairstyling Assistant, Hairstyling Coordinator, Crowd Hairstyling, Crowd Hairstyling Supervisor.

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

e. All hairstyling submissions must include a technical description of up to 150 words or less, to be reviewed and approved. You will be required to describe the process, techniques, materials, and tools with an emphasis of the techniques employed on no less than 51% of the principal on camera talents. A disclaimer must be revealed if any portion of a submission that does not conform to the category in which it is submitted, and the disclaimer must be clearly disclosed in the first portion of the 100 words or less description.

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

g. **Character Hairstyling is a significant change to the visual appearance of an actor, on-screen talent to fit their new persona. Persona (1. A role or character adopted by a performer. 2. An extension of someone's identity or personality that is perceived by themselves or others.) This may be obtained with or without the use of wigs, hairpieces or external hair appliances to create varied and diverse results. The goal is to achieve the vision of the writer, director producer, actor or performer/on-screen talent. The hairstyles may range from sketch comedy to traumas and may include but not limited to parody, futuristic, fantasy, ethnicity, disease, gender or age, and may also be in any specific era. Special hair colors and hair products may also be used to achieve these changes in the appearance of the actor or on-screen talent.**

h. OUTSTANDING CONTEMPORARY HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

For a single episode of a variety, nonfiction, reality series or a special (non-period/character hairstyling)

Based in a period of time of less than 25 years prior to the current awards eligibility year **and must contain at least 51% contemporary hairstyles.**

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

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

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

k. OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

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

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

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

I. OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

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

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

m. OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM (NON-PROSTHETIC)

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

Based in a period of time of less than 25 years prior to the current awards eligibility year **and must contain at least 51% contemporary makeup.**

To be eligible in this category an entry may be defined as makeup within the boundaries of the physical features of the performer/on-screen talent. Eligible makeups utilize cosmetics and skincare on all ethnicities to achieve varied and diverse results including but not limited to: the natural bare, no makeup looking face, the glamorous, elegant, to the current trending red carpet look, the undetected invisibly corrected face, the mature face, grooming. The makeup perpetuates the tone of the performers'/directors'/on-screen talents' vision while at the same time maintains the aesthetic integrity of the setting, plot and overall story arc.

Prosthetics, period and/or character makeups are ineligible in this category and any submission involving even one of these types of makeups which significantly alters the on-screen talents appearance, may be considered for another category.

Please note, it is understood that reality programs often rely on large teams of artists, however, in order to qualify for this category, the artists submitting their work must have physically designed and applied the makeups to the performer/on-screen talent. If the talent has applied their own makeup and an artist maintains touch ups for that application on set, this renders the work ineligible for consideration.

n. OUTSTANDING PROSTHETIC MAKEUP

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

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

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

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. Members are asked to vote "yes" the nomination is Emmy-worthy, or "no" the nomination is not Emmy-worthy. Any nomination that receives 90% yes votes is awarded an Emmy. If none of the nominations receives 90% yes votes, then the highest vote-getter will be awarded the Emmy. **There can be more than one winner in this category as each nomination is considered on its own merits.**

14. Short Form Nonfiction or Reality Series:

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.

Eligible content in this category includes:

- **In-depth and investigational programs primarily comprised of documentary or produced nonfiction content; programs with a unified story and overall show arc; programs which are substantively told with documentary elements or produced nonfiction content.**
- **Personality-driven programs, travelogues, segmented/magazine programs, interview formats in which the host drives the show's narrative. These programs can include documentary and nonfiction elements that are supplemental to the show format.**
- **Reality programs that contain story elements that mostly adhere to a recurring structured template. Story-telling may be self-contained within episodes or carry-over between episodes, and generally must be bound by specific, consistent benchmarks or prescribed templates within a standardized pattern of action. These might include presentations, regular tasks, evaluations, interviews, reveals, resolutions, discoveries, explanations, dialogue, etc.**
- **Reality programs that contain story elements driven by the actions of civilian and/or celebrity participants and lacking a consistent, structured template and standardized pattern of action. Unstructured elements generally depict the activities, desires, life journeys and goals of characters, highlighting personalities, relationships, occupations, tasks, projects, etc.**
- **Reality programs with a competition element and winners/losers, which give a prize, award or title, including game shows.**
- **Reality programs are not comprised of musical numbers, comedy stand-ups, sketches, and audience or guest participation segments without a storyline, dramatic arc or characters that connect the pieces. Please see the Emmy "Variety" categories for information on eligibility requirements for programming with these characteristics.**
- **Please note: for web-based programs, the content must reflect nonfiction or reality series primetime programming; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards competition if and as available.**

2021 EMMY AWARDS CALENDAR

June 1, 2020 - May 31, 2021

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

February 11

Open for entries

March 31

Deadline to apply for membership to guarantee voting eligibility for both rounds of the 73rd Emmy competition and to secure member entry fee discount. This date also applies to former members. Application must be completed and paid in order to qualify

April 6

Deadline for current voting members to apply for hyphenate voting status

May 13, 6:00 PM

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM, June 1, 2020 - May 31, 2021 (including hanging episodes)

May 13, 6:00 PM

Upload deadline for all entry materials

June 17

Nomination-round voting begins

June 28, 10:00 PM

Nomination-round voting ends

July 13

Nominations announced

July 27

Deadline for errors and omissions to the nominations

August 13

Final-round videos available for viewing

August 19

Final-round voting begins

August 30, 10:00 PM

Final-round voting ends

September (TBD)

Creative Arts Awards and Ball

September (TBD)

CBS Telecast and Governors Ball