

PRIMETIME RULES AND PROCEDURES

ACADEMY OF TELEVISION  
ARTS & SCIENCES



65<sup>th</sup> PRIMETIME EMMY® AWARDS

2012 – 2013  
RULES AND PROCEDURES

**Revised May 29, 2013**  
(Revisions are in red type)

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## 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 2012-2013 awards and, as specifically noted in the text (in bold), revised by the Academy of Television Arts & Sciences Board of Governors.

For clarification of rules and procedures, call the Academy’s senior vice president of awards, John Leverage (818/754-2871), or the Primetime awards staff: Julie Shore (818/754-2874), Sheri Ebner (818/754-2881), Barrie Nedler (818/754-2879), Christopher Walters (818/754-2837) and Riquel Olander (818/754-2857).

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 does not assure placement in that category. If you have a question about category placement, please contact the awards department.

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**2013 CALENDAR**

**June 1, 2012 - May 31, 2013**

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

**Week of March 25**

Online entry process begins. Rules and Procedures available at [www.emmys.tv](http://www.emmys.tv)

**April 25**

Deadline to reinstate or apply for membership in the Television Academy and be eligible to vote in the 2013 primetime competition

**April 26**

Deadline to place a “For Your Consideration” ad in Issue 4 of Emmy magazine, on sale June 3. Please contact John McCarthy at (805) 870-4437 or [jmccarthyassociates@gmail.com](mailto:jmccarthyassociates@gmail.com), or Maria McCarthy at (818) 597-1792 or [m.carthy@sbcglobal.net](mailto:m.carthy@sbcglobal.net) for further information.

**May 3**

Entry deadline for ALL entries that were originally presented 6:00 PM - 2:00 AM, June 1, 2012 - May 31, 2013 (please also refer to the “hanging episodes” rule)

**May 15**

Deadline to place a “For Your Consideration” ad in Issue 5 of Emmy magazine, on sale June 18. Please contact John McCarthy at (805) 870-4437 or jmccarthyassociates@gmail.com, or Maria McCarthy at (818) 597-1792 or m.carthy@sbcglobal.net for further information.

**June 10**

Nominating ballots are posted on the Television Academy’s website

**June 28, 5:00 PM**

Deadline for returning the nominating ballots to Ernst & Young

**July 18, 5:35 AM**

Nominations are announced live from the Leonard H. Goldenson Theatre

**Week of August 5**

At-home judging DVDs for Creative Arts Awards categories are mailed

**Week of August 12**

At-home judging DVDs for Telecast Awards categories are mailed

**August 23, 5:00 PM**

Deadline for returning at-home judging ballots for Creative Arts Awards categories to Ernst & Young

**August 30, 5:00 PM**

Deadline for returning at-home judging ballots for Telecast Awards categories to Ernst & Young

**Sunday, September 15**

Creative Arts Awards and Ball

**Sunday, September 22**

CBS Telecast and Governors Ball

<b>ENTRY PROCEDURES</b>
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1a. **Entry Deadline:** Entries will be accepted online until **May 3, 2013**. All entries, whether the program has already aired or will air between May 3 and May 31, **MUST** be entered by May 3. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 3. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

1b. **DVD/Digital Upload Deadline:** Certain program categories and individual achievement categories and areas require DVDs or a digital upload to be submitted by the entry deadline. If the program or episode has not aired, or if the DVDs or digital upload is not ready by the entry deadline of May 3, 2013, the final deadline for DVDs/digital uploads to be submitted to the Television Academy will be May 17, 2013, unless otherwise specified.

2. Entries made before the deadline may be modified by the entrant until 5:00 PM on May 31, 2013. An example of a modification would be the replacement of the episode submitted for judging with another eligible episode.

3a. Programs and individual achievements unexpectedly scheduled for airing after the entry deadline (May 3) has passed may be entered until 5:00 PM on May 31, 2013 (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 (May 3) must be entered on or before that deadline. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 3. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

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 except in the music categories, where the entry must be made by the individual. 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/miniseries, directing for variety series and specials and technical direction for series and movies/miniseries 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 Awards Committee.

8. In the case of team entries, entrants must submit the complete team, not just themselves or partial teams. Only those individuals who have made a significant and substantive contribution to the achievement entered are eligible.

PLEASE NOTE: In 2004, the Board of Governors of the Academy set numerical caps on the number of team members 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 Academy to be the person who has made the entry. Please note: Submissions for all music categories can be made by the individuals or creative teams seeking an Emmy nomination only. No producer or awards representative submissions.

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.

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 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 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.

<b>ENTRY FEES</b>
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1. Commercial entry fees:  
There is a flat \$250 fee for all commercial entries.

2. Individual achievement entry fees:  
The fee for individual entries is \$200.  
For small teams (2-4 entrants), the fee is \$400.  
For medium teams (5-8 entrants), the fee is \$500.  
For large teams (9-10 entrants), the fee is \$600.  
Teams of 11 or more pay a flat fee of \$60 per person.

3. Program entry fees:  
The fee for a program entry with a single producer is \$400.  
For small teams (2-4 entrants), the fee is \$600.  
For medium teams (5-8 entrants), the fee is \$700.  
For large teams (9 or more entrants), the fee is \$800.

4. Interactive Media Programming fees:

For an individual(s) submitting as the Official Entrant the fee is \$400.  
For a company(s) submitting as the Official Entrant the fee is \$600.  
(See below for more details).

NOTE: Any Academy member of an individual/group entry has his/her entry fee waived for their first entry. For example, if there is one entrant, the entry fee for that person is \$400, and it is waived. If there are two entrants, the entry fee for each person is \$200, and it is waived for each member. If there are three entrants, the entry fee is \$133 for each person, and it is waived for each member. If there are four entrants, the entry fee is \$100 for each person, and it is waived for each member.

Any Academy member making a company/partnership entry has the \$600 fee waived. For example, if there is one company, the entry fee for that company is \$600, and it is waived. If there are two companies, the entry fee for each company is \$300, and it is waived for each member making an entry on behalf of his/her company. If there are three companies, the entry fee is \$200 for each company, and it is waived for each member making an entry on behalf of his/her company. If there are four companies, the entry fee is \$150 for each company, and it is waived for each member making an entry on behalf of his/her company.

## MEMBER FEES

1a. Each member submitting an entry will need to enter his/her member ID number on the entrant page of the online form to receive their entry fee discount (maximum of two entries are covered by the member discount). The member's first entry is discounted at 100% and their second entry is discounted at 50%. Additional entries will require the full entry fee. Please note: For an entry with a single entrant, the entire entry fee is waived. For an entry with multiple entrants, only the member's portion of the entry fee is waived. Membership cards are non-transferable.

1b. In the case of a team entry, be it for an individual achievement or program, each team member may enter his/her membership ID number to cover his/her percentage of the entry fee. The member ID 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.emmys.tv](http://www.emmys.tv) or you can email the membership department at [membership@emmys.org](mailto:membership@emmys.org).

2. Non-members pay their percentage based on the number of team members. If a non-member entrant (or team member included on the entry) joins the Academy prior to April 25, his/her entry fee will be waived.

**PLEASE NOTE:** If a non-member of the Academy of Television Arts & Sciences is announced as a nominee on July 18, 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 \$250, 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 \$185) to receive a guest ticket at no extra charge. Non-members may also join prior to April 25 and have their percentage of the entry fee waived.

3. A member entering a commercial may enter their membership ID number to cover the \$250 entry fee for either the eligible ad agency or the production company.
4. NATAS memberships are not valid as entry waivers.

## CRITERIA FOR ELIGIBILITY

The 2001 rules book language stating that only programs "originated for" television are Emmy-eligible was changed in 2002 to "originally aired on" television (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and broadband) in order to clarify that the Academy does not include in its eligibility test the development history of a program.

The eligibility of individual achievements will remain as it has been in the past:

- a. eligibility will be considered on a case-by-case basis;
- b. other than performances, 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;
- c. 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 or originally transmitted during the eligibility year in any primetime period (6:00 PM - 2:00 AM) (i) by broadcast to at least 50% of the total potential U.S. television audience or, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and broadband) to markets representing at least 50% or more of households in the United States.

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 Awards Committee to enter the program and its individual achievements in any category where they are eligible. The premiere season category placement of comedy and drama series determines and locks in the subsequent years' placements, i.e., if a series in its initial year is placed in comedy series, it cannot in a subsequent year change to the drama series category. 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, miniseries or specials.

7. 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 has a commitment to be shown on U.S. television prior to the start of production. 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, but not both.

8. 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 can not 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.

9. **Television programs that are offered for sale on home video devices or offered for sale by means of electronic sell-through on the Internet prior to their first airing or Internet exhibition are not eligible, unless such offering occurs within seven (7) days prior to the program's original airing or Internet exhibition. 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 (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 (7) days in not more than two (2) cities or (B) exhibitions made for the purpose of meeting "theatrical prelease" requirements of a motion picture distributor or financier if theatrical exhibitions prior to the airing or Internet exhibition of the television program does not exceed seven (7) days 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.**

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

11. 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.

12. 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, and similar considerations.

**13a. If an ongoing series or an intended series (excluding documentary/nonfiction and animation) is cancelled or discontinued and five or less episodes first aired in the current eligibility year, the series is ineligible.**

13b. **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 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 return of the first round ballots. For example, a comedy series that regularly airs on a weekly basis that has six episodes in the 2013 eligibility year and has two more episodes of its series season airing subsequently and on the same platform in the 2014 eligibility year would enter all eight episodes in 2013 eligibility. On the other hand, a comedy series that has two episodes in the 2013 eligibility year and six more episodes airing subsequently on the same platform in the 2014 eligibility year would enter the eight episodes only in 2014. 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 2013.

**13c. Hanging episodes/parts eligibility for miniseries: If the majority of the episodes/parts of a miniseries air 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 miniseries, as long as the complete miniseries is broadcast prior to the return of the first round ballots.**

14. 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, 2011 is considered "historic" and does not negatively affect eligibility.)

15. A "special" episode of a primetime series (excluding variety series and nonfiction series) may 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. A variety series or nonfiction series episode that diverges from the series norm may not enter as a separate, stand-alone special, even if it was not part of the regular series order from the network.

16. 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 where its appropriate category appears. A syndication market listing must accompany all syndicated entries.

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

18. 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 the Academy's website on June 10. Members will receive only their voting sheets by mail. Voters who have not received their voting sheets by June 14 should call the Academy 818/754-2800. The deadline for Ernst & Young to receive your nomination voting sheet(s) is June 28 by 5:00 PM. Voting sheets received after this date will not be tabulated.

2. All members are entitled to vote for best program nominations. This rule does not include animated programs or **documentary/nonfiction program categories** (only Animation peer group members will receive the nominating ballot for animated programming **and only the Documentary peer group members will receive the Documentary/Nonfiction Specials and Series ballot**). Voters may cast up to ten votes in each program category/area.

3. Peer groups and membership branches receive ballots pertinent to their membership (see Appendix for breakdown).

4. **HYPHENATE BALLOTS:** Ballots outside of their peer groups and branches may be requested by members whose credits would allow them voting privileges in those peer groups and branches, e.g., a producer member who also has the requisite writing credits may additionally request a writing ballot. The deadline for applying for additional ballots is **April 16**. Information will be sent to current members in March. If you do not

receive this mailing, please call the membership department at 818/754-2800. Members must reapply each year to receive hyphenate ballot(s).

## NOMINATION PROCEDURES

1. In general, there will be five nominations in each category and area (an exception being comedy and drama series, miniseries/movie, variety series, reality and reality-competition programs and comedy and drama series lead, supporting and guest performers where there will be six nominations in each category).

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.

5. 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.

5a. 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.

5b. 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.

5c. 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.

5d. 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.

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 at 5:35 AM from the Academy's Leonard H. Goldenson Theatre on July 18, 2013.

8. **Errors and Omissions:** Except for cases where the omission of a name is an Academy error, there will be a flat fee of \$250 for each individual added between July 18 and August 1. 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 August 1, 2013.

9. Each nominee agrees that any film, tape recording, screenshot or supplemental printed material that is furnished to the Academy in connection with an entry may be retained by the 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 or supplemental printed material may be used on or in connection with the presentation and/or broadcast and/or other exhibition 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 supplemental printed material shall be subject to the clearance of any parties other than the nominee that may be required.

10. Nominee tickets: Nominees who are members of the Academy of Television Arts & Sciences 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 \$250, 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 \$185) and receive one guest ticket at no extra charge.

## EMMY JUDGING PANELS

1. The final judging will take place August 5 – August 30. Volunteers from the Academy's membership will be asked to serve as judges. A call for judges will be sent to national active Academy members in late June.

PLEASE NOTE: For the final, at-home judging panels, members may not participate on a comedy or drama series, variety series, nonfiction series, reality or reality-competition program panel for the same category more than two consecutive years. Voters who have served for two consecutive years judging the same series program category would have to sit out a year judging that category. They may, of course, serve on any other panel for which their membership categorization allows their participation.

2. Panelists are solicited from the Academy's national membership.

3. No panelist may have a conflict of interest judging any of the nominated achievements.

4. National active members from all peer groups are eligible to serve on the program panels (except animated program panels).

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 in the appendix of the rules book.

6. Peer groups determine the judging systems for their branch. Emmy judging can be a ratings-score system based on categories of evaluation, or preferential voting in which the nominations are ranked.

7. Drama and comedy series are required to submit any six eligible episodes for the judging panels. Program nomination 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 and Animated Series) will be six.

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. 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 two correctly prepared DVDs of the nominated achievement to the Academy, unless otherwise indicated.

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

10. Back-up DVDs for each nominated achievement will be retained by the Academy for deposit in the Academy of Television Arts & Sciences/UCLA television archives.

## EMMY WINNERS

1. All Emmy judging panel votes are tabulated by the accountants, and winners are announced at the Creative Arts Awards on September 15 and the Primetime Telecast on September 22. 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.

## 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. 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.

### 3. Craft Citations

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

### 4. Commemorative Emmys

Emmy-winning PROGRAMS may order one commemorative Emmy Award on behalf of the studio, production company, or network that was principally involved with the winning program. Commemorative Emmys can not be ordered for individuals. (Total of three commemorative Emmys may be ordered for the winning program.)

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.



## CATEGORIES

## AREAS

## JURIED AWARDS

<h2>AWARDS DEFINITIONS</h2>
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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 branch 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. 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?" 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 no more than 24 jurors may be over-ruled (with a single dissenter added to each increment of twelve, e.g., three for a panel of no more than 36, four for a panel of no more than 48, 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 **May 3, 2013**. All entries, whether the program has already aired or will air between May 3 and May 31, **MUST** be entered by May 3. For example, a program still in editing without a final music score must be entered by the editor and the composer by May 3. If upon viewing the completed program the entrant decides (by 5:00 PM on May 31) to withdraw the entry, the entry fee will be refunded.

**Eligibility:** Programs (and individual achievements within them) are eligible for nomination if they were originally aired or originally transmitted during the eligibility year of **June 1, 2012 – May 31, 2013** in any primetime period (**6:00 PM - 2:00 AM**) (i) by broadcast to at least 50% of the total potential U.S. television audience or, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and broadband) to markets representing at least 50% or more of households in the United States. **Please also refer to the "hanging episodes rule" on page 6.**

**Online Entry Submission:** Entries can be made online by an eligible individual (or representative, except in the music categories, where only the entrant is allowed to make the entry) entering himself/herself or his/her team. Please complete all information that applies to your entry. Home addresses, phone numbers and email addresses must be listed on the entrant page so the 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 Academy correspondence - in a timely manner - directly to the entrant. If you are using your address for the entrant please list "c/o your name" in address line one. Contact information will remain confidential. It is the responsibility of the person

making the entry to list all eligible entrants. Entries will be accepted via the online process only. No paper/hard copy forms will be accepted.

**Ancillary Materials:**

**DVD Requirements:** Certain categories and areas require DVDs or a digital file to be submitted by the entry deadline. If the program or episode has not aired, or if the DVDs/digital file is not ready by the entry deadline of May 3, 2013, the final deadline for DVDs/digital file to be submitted to the Television Academy will be May 17, 2013. If the DVDs/digital file for your entry will not be ready by May 17, please contact the awards department.

**Entry Materials:** If your entry requires additional material to be submitted, you may mail or deliver to:

Academy of Television Arts & Sciences  
AWARDS DEPARTMENT  
5220 Lankershim Blvd.  
North Hollywood, CA 91601

**Entry Fees:** All entries must be submitted with the proper entry fees. Any entry received without the required entry fees will not be placed on the ballot. Payment can be made by Visa, MasterCard, American Express, Discover Card or check. Checks should be payable to "Academy of Television Arts & Sciences."

**Incomplete Submissions:** You must complete all requested information, checkout and pay (if fees are applicable) in order for entries to be placed on the ballot.

**STEP BY STEP INSTRUCTIONS FOR MAKING AN ONLINE EMMY ENTRY**

**1. Choose one of the following options below:**

- If you are a member of the Academy or entered the competition last year, use your Membership login and password (**if you are not sure if you have a login, please click "Find Out"**).
- If you are not a member of the Academy and did not enter the competition last year, you can create a username and login prior to making your first submission by clicking "Create Login".
- If you are not a member of the Academy but are interested in joining, you may click the "To apply for Membership" link at the bottom of the page.

**2. Begin Your Emmy Entry:** Click on "Submit Emmy Entry."

**3. Choose Your Competition:** Read the information, then select 65<sup>th</sup> Primetime Emmy Awards and click "Next Step" which is located at the bottom of the screen.

*NOTE: You may also download the 2013 Rules Book from this page.*

**4. Choose Your Category:** Select the general area or discipline in which you wish to enter. Next, select the specific category in which you wish to enter. Carefully review the instructions for that category. If you wish to make an entry in that category, click "Next Step."

*NOTE: You will be unable to change your category after this point, so please make this selection carefully. If you need to change the category later, all the information you entered will be deleted. If you need to make a change after the entry deadline of May 3, please contact the Awards Department at the Academy.*

**5. Previously Submitted:** Clarify whether or not this achievement has previously been entered into a different Emmy competition by checking the appropriate box. Then click “Next Step.”

**6. Entry Details:** Fill out the basic information for this entry (e.g., Program, Episode, Airdate, Network, Runtime, etc.). **Do not enter entry information in all CAPS – please use proper casing.** Please fill out ALL INFORMATION that pertains to your entry. Then click “Next Step.”

*NOTE: Information with a double asterisk (\*\*) must be filled in IMMEDIATELY in order to save your entry. If you do not yet have this information, you cannot proceed with the entry. Information with a single asterisk (\*) must be filled in before you check out and complete your submission (though you will be able to move on in the application and return at a later time to complete anything you’ve skipped).*

**7. Category Specific Questions and/or Information:** Fill out specific questions for your particular category. This page will also provide information about supplementary materials (DVDs, DVCam Tapes, etc.) if any are required for your entry. Be sure to fill out ALL INFORMATION that pertains to your entry and check the box signifying that you will send the required supplementary materials (if applicable). Then click “Next Step.”

*NOTE: This information is only requested of certain categories. If your category does not have supplementary materials or category-specific questions, you will proceed directly to the next step.*

**8. Add Entrants:** The online entry form will take you directly to the entrant page. Please read the instructions at the top of the page for specific category information required for the entrant(s). Once you complete the entrant page click “Next Step.” If you have additional entrants to submit for the entry click “Yes” next to the question, “Would you like to add an entrant now?” Then click “Next Step.”

**9. Entrant Information:** Fill out ALL INFORMATION for the first entrant (name, on-air credit, email, etc.) Remember! Use proper casing.

- If you are entering yourself, check the box at the top that says “I Am the Entrant” which will automatically populate most (but not all) fields.
- If you are entering on behalf of someone and would like to use your contact information for this entrant, click “Use My Address” which will automatically populate the address fields, but please edit the fields to include “c/o your name” in address line one.
- If you are making multiple entries and enter an individual more than once, you can search for that individual in the “Search entrants I entered this awards year” field to the right and their saved information will populate most fields.

Once all information has been filled in, click “Next Step.”

*NOTE: In order to receive an entry fee waiver or discount, each entrant’s membership ID number MUST be filled in and must match their last name on file with the Television Academy. If the member’s fees are not current, no waiver or discount will be given. Fees, waivers and discounts are calculated when the entry is checked-out.*

**10. Additional Entrants:** If there are additional entrants, click “Yes” next to the question “Would you like to add another entrant?” Then click “Next Step.” Once you have entered all entrants, click “No” next to the question “Would you like to add another entrant?” Then click “Next Step.”

*NOTE: Many Emmy categories have a cap on the number of entrants which can be entered. Once you reach that cap, you will be unable to enter additional people. In some cases, you will be given a chance to petition for additional entrants beyond the cap. If you would like to do so, write up your petition in a Word document per the instructions, save it to your computer, and upload it onto your entry as an attachment.*

**11. Uploads:** If your category requires an upload (e.g., a headshot, script, cast list, etc.), you will have the chance to attach the file here. Click “Browse,” find the file on your computer, double click or click “Open,” and then click “Upload.” Click “View” to verify that you have uploaded the correct file. (If necessary, you may replace your upload anytime prior to May 3.) Click “Next Step” to continue.

*NOTE: Only certain categories require an upload. If your category does not, you will proceed directly to the Summary.*

**12. Review Summary:** Once you have completed all steps, you will see the Entry Summary. Carefully review your entry for accuracy and completeness. Any required information that has not been filled out will be highlighted. Once you have confirmed that your entry is complete and accurate, read the acknowledgement statement, check the box agreeing to its terms, and click “Save.” If you have any specific notes or instructions you need to attach to your entry, type them in the “Notes to Awards Staff” text box.

Once your entry is complete, you will have the following options:

- **Checkout:** Click “Go to Checkout” at the bottom of the summary page.  
*NOTE: If you do not see the “Go to Checkout” box, it means that your entry has not been correctly filled out. Review any highlighted areas on the summary page.)*
- **View List of Entries:** To view a list of all your entries, click “List of My Entries.”  
*NOTE: On this page, you will have the option to print a summary of all entries you have made. To do so, click “Print Entry Report.”*
- **Submit Another Entry:** To begin a brand new entry, click “Begin Another Entry.”

**13. Check Out:** The Check Out page will show a list of all your completed entries. If you do not see an entry you made here, it means that it has not been correctly completed. Please review it from your “List of My Entries.” To complete the submission process:

- Check the box next to all entries you would like to pay for at this time. Click “Calculate” to see the total amount due for these entries.
- Payment via credit card: You may choose to pay immediately by clicking “Credit Card Checkout.”
- Payment via check: To pay by check, you have the option to print an invoice from your printer (Print Invoice) or have an invoice emailed to you (Email Invoice). To ensure that your entry is placed on the ballot, you must return the invoice with your check to the Academy by May 31, 2013.

*NOTE: You can pay for entries as you complete them, or, if you are making multiple entries, wait until they are all completed and pay for them at one time.*

- If no money is due, please print the “Print Invoice” or “Email Invoice” for a record of your entry(s).

**14. Finish Later:** At any point in the process you may click “Finish Later” to save your entry. You may then return to it later to complete it. To return to your entry later, log back in, and select “Entries In Process.” All entries must be completed by May 3, 2013.

*NOTE: Clicking "Finish Later" WILL NOT save anything you entered on that page, only information you entered on previous pages.*

## DVD REQUIREMENTS

Certain categories/areas require DVDs and/or tapes to be submitted at the time of entry.

PLEASE NOTE: DVD/Tape requirements can be found under the specific category listing in the rules book and during the online entry process.

Any entry requiring DVDs and/or tapes at the time of entry that is submitted without them will be disqualified. If the DVD and/or tape masters are not ready or available by the entry deadline (May 3), the final deadline for receipt will be May 17, 2013. If the DVD for your entry will not be ready by May 17, please contact the awards department (818-754-2800).

**PLEASE NOTE: The following categories will require a DVD-R master to be submitted at the point of nomination (July 18):**

Cinematography – for final round judging:

- Category 13 – Cinematography for a Multi-Camera Series
- Category 14 – Cinematography for a Single-Camera Series
- Category 15 – Cinematography for a Miniseries, Movie or Special
- Category 16 – Cinematography for Nonfiction Programming
- Category 17 – Cinematography for Reality Programming

**PLEASE NOTE: The following categories will require an HDCAM SR master to be submitted at the point of nomination (July 18):**

Sound Editing – for final round judging:

- Category 80 – Sound Editing for a Series
- Category 81 – Sound Editing for a Miniseries, Movie or a Special
- Category 82 – Sound Editing for Nonfiction Programming

Sound Mixing – for final round judging:

- Category 83 – Sound Mixing for a Comedy or Drama Series (One-hour)
- Category 84 – Sound Mixing for a Miniseries or a Movie
- Area 85 – Sound Mixing for a Comedy or Drama Series (Half-hour) and Animation
- Area 86 – Sound Mixing for a Variety Series or Special
- Category 87 – Sound Mixing for Nonfiction Programming

## 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 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.

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.

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 but would like to enter, please contact the awards department (818) 754-2881.

**Entry materials (artwork, DVDs and credits) may be sent in at any time but no later than 5:00pm on Friday, June 21, 2013. 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.**

#### 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 pages and an edited DVD that corresponds to their pages for the submitted single episode of a series or a special. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate and entrant's name.

#### Production Design

Eligible titles: Production Designer, Art Director

For the individual artist responsible for the overall "look" or "style" of a show - all inclusive. The entrant will be judged on copies of artwork from the individual that can include background design, character design, sketches, paintings or digital print outs and the final product [DVD] for the submitted single episode of a series or a special.

Entrants are to submit their artwork, a concise, accurate description of their contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project and a DVD of the entire episode or special (please include beginning and end credits). Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate and entrant's name.

#### 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, and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

### **Background and Character Layout**

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

For the individual artist responsible for drawing the background layouts, character layouts or designing and drawing key production poses for backgrounds or characters for the submitted single episode of a series or a special.

Layout artists (Character and/or Background) are to submit a minimum of five layouts, signed by the artist and director or producer, along with the corresponding storyboard pages and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

Background (Key) designers are to submit a minimum of five quality black and white copies of their key drawings, signed by the artist and director or producer, and an edited DVD that corresponds to their artwork. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

### **Character Animator**

Eligible titles: Animator, 2D Animator, 3D Animator, Stop Motion Animator, Key Animator

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

Entrants are to submit an edited DVD of their work only from a single episode of a series or a special. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name, a description of his/her individual work and the character's name.

### **Character Design**

Eligible title: Character Designer

For the individual artist responsible for designing and drawing original production characters for the submitted single episode of a series or a special.

Entrants are to submit a minimum of six different character designs from a single episode of a series or a special, signed by the artist and director or producer, and an edited DVD that corresponds to their artwork. Artwork should include quality color copies of the entrant's rough sketches and final color production designs – please

include the names of the characters. Additionally, a paper copy of the on-screen credits listing the entrant must be included.

DVD should be slated with title of show, episode title (if applicable), original airdate, entrant's name and a description of his/her individual work.

**PLEASE NOTE:**

Casting Directors who work on animated programs are eligible in all appropriate casting categories.

Costume Designers who work in stop-motion animation or puppetry are eligible in Juried 21 – Outstanding Costumes for a Variety/Music Program or a Special.

Editors who work in animation are eligible in all appropriate single-camera picture editing categories.

**Category 2 OUTSTANDING VOICE-OVER PERFORMANCE**

Emmy(s) to performer(s)

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.

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

Final-round voting will use a non-preferential ratings score system.

**DVD REQUIREMENTS FOR CATEGORY 2:** All entries must be accompanied by two edited DVDs of the entrant's voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** No bars and tones. For submissions whose broadcast running time is 30 minutes or less, the entry must be edited and shall be no more than 5 minutes in length. For submissions whose broadcast running time is greater than 30 minutes, the entry must be edited and shall be no more than 10 minutes in length. Unedited entries will not be accepted.

**SLATES:** No slates.

**CREDITS:** No main title; no end credits.

**LABELS:** Label with:

- category title
- program title and episode title (if applicable)
- entrant's name and character's name (for narration: narrator)
- original airdate
- running time of edited DVD

**DEADLINE:** **The DVDs are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVDs will not be available by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

All entrants must upload a photo of the animated character(s). No photos for narrators.

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.

**Category 3 OUTSTANDING ANIMATED PROGRAM**

For a single episode of a series or for a special

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer or Producer, and who is responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is "story by," "teleplay by" or "written by;" the director(s) and the individual(s) principally responsible for slugging the storyboards and timing the sheets. All eligibility is subject to approval by the animation peer group executive committee.

**NEW FOR 2013: 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 Miniseries or Movie category.**

**Likewise, any eligible writer on any other series episode may chose 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 (please see new rule above)
- 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.]

**DIGITAL UPLOAD REQUIREMENTS: All Animated Program entries must upload a QuickTime H.264 file of the episode or special being submitted. The preferred resolution and audio specs are as follows:**

**Video:**

H.264  
1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it.**

**File name must include your show name.**

Domain: <ftp.telepix.com>

Username: animation

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

**Category 4 OUTSTANDING SHORT-FORMAT ANIMATED PROGRAM**

**This Category is open to original Short-format 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.**

Emmy(s) to the producer(s) whose credit is Executive Producer, Co-Executive Producer, Supervising Producer or Producer, and who is responsible for all creative phases of the animation production process from pre-production to post-production; the writer(s) whose credit is "story by," "teleplay by" or "written by;" the director(s) and the individual(s) principally responsible for slugging the storyboards and timing the sheets. All eligibility is subject to approval by the Animation Peer Group Executive Committee.

**Additionally, in some cases entries in this category may be reviewed and approved as appropriate for this category (as opposed to the Daytime Short Form Programming Category maintained by National Academy of Television Arts & Sciences) by the Award Committees of this Academy and of the**

**National Academy of Television Arts & Sciences; any entry which is not approved by the Animation Peer Group Executive Committee and, if applicable, is not mutually approved by the Award Committees may not be entered in this category. The decision of the Executive Committee and, if applicable, the Awards Committees is binding on the entrant.**

**NEW FOR 2013: 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 Miniseries or Movie category.**

**Likewise, any eligible writer on any other series episode may chose 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 miniseries, movie or special chosen for entry, as follows:

- a maximum of four directors
- a maximum of three writers (please see new rule above)
- 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.

**DIGITAL UPLOAD REQUIREMENTS: All Short-Format Animated Program entries must upload a QuickTime H.264 file of the episode, segment or special being submitted. The preferred resolution and audio specs are as follows:**

**Video:**  
H.264

1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it.**

**File name must include your show name.**

Domain: <ftp.telepix.com>

Username: shortanimation

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

PLEASE NOTE: Nominations for category 3 and 4 will be determined by the votes of the members of the animation branch. Members of other branches, whose production credits would ordinarily give them hyphenate voting status in animation, will not receive the nominating ballot, although they may transfer their membership to the animation peer group by April 16 in order to receive the animation ballot.

Members of the animation branch and animation hyphenates will receive invitations to serve on the at-home panels that pick the Emmy recipients, with the understanding that those who would have a conflict of interest judging the nominations would not be impaneled.

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 eligible individual making the entry may choose to enter an animated program 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 episode chosen for the Emmy Judging Panel screening 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 episode chosen for screening are Emmy-eligible.

<b>ART DIRECTION AWARDS</b>
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Emmy(s) to production designer(s), art director(s) and set decorator(s), if applicable.

NOTE: The initial entry may be submitted by any team member and **must** include the whole team.

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

The Peer Group Executive Committee 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 provided by the AD/SD Peer Group must be filled out in its entirety. Petition entries with incomplete or missing information will not be considered**

**Any petitions for additional entrants must be received by the PGEC BEFORE nominees are announced. Petitions received after nominations are announced will not be considered.**

PLEASE NOTE: All Art Direction 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.

### **DVD REQUIREMENTS AND INSTRUCTIONS**

Two DVD's NOT COPY PROTECTED are required of the complete program/episode AT THE TIME OF ENTRY.

#### EDITING INSTRUCTIONS:

Please **do not** include bars and tone and replace all commercials and other interstitials with **2-3 seconds** of black. ("For Your Consideration" chyrons are okay). The DVDs will be dubbed and sent to the judges as-is, so to insure audio and visual quality, please carefully review the DVDs before you submit them.

SLATES: Slates are optional.

CREDITS: Include main title and end credits.

PICTURE FORMAT: Picture must be submitted as 4x3, Letterbox of 16x19, if your show originally aired in that format. **Picture formats must be properly labeled on the DVDs.**

**LABELS:** Label each DVD with:

- program title
- episode title or miniseries part
- category title(s)
- original airdates(s)
- length of submitted DVD

- picture format

**DEADLINE:** The DVD masters are due by the entry date deadline (May 3). If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. Any entry submitted without DVDs will be disqualified.

**Area 5 OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES**

For a regular series

**Area 6 OUTSTANDING ART DIRECTION FOR A SINGLE CAMERA SERIES**

For a regular series

**Special entry instructions for series entries in Area 5 and 6:**

PLEASE NOTE THAT FOR SERIES NOT IN THEIR PREMIER SEASON 2/3 SCREEN TIME OR 2/3 SET COUNT **of the submitted entry (entries)** MUST BE IN NEW SETS OR LOCALES FOR DESIGN TEAM TO QUALIFY FOR SUBMISSION. The exception is when the pilot is designed by one team and the remaining premier seasons are designed by another team. In that case the design team of the remaining episodes must follow the 2/3 rule.

To qualify for the 2/3 rule, a design team must submit two DVDs of the episode(s) being entered for consideration and complete the Program Information Form that will be emailed to the designee once the entry is completed online.

**Entries with incomplete or missing Program Information Forms will not be considered** Up to three (3) episodes may be submitted by a team to fulfill 2/3 rule requirement. Extended length episodes will count as two episodes.

**Area 7 OUTSTANDING ART DIRECTION FOR A MINISERIES OR MOVIE**

For a complete miniseries (if credited on all parts), or for a single part of a miniseries (if credited on one or more but not all parts), or for a movie.

**Area 8 OUTSTANDING ART DIRECTION FOR VARIETY OR NONFICTION PROGRAMMING**

For a single episode of a variety, nonfiction, reality, reality competition series or a one-time program

**Special entry instructions for series entries in Area 8:**

NOTE: If submitting a variety, nonfiction, reality or reality competition series program (Area 8) please refer to submission guidelines as noted for Area 5 & 6.

<b>CASTING AWARDS</b>
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Emmy(s) to casting director(s) ["casting by"]

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

Entries are limited to a maximum of two entrants.

A casting director/casting team may submit multiple programs in the casting categories. For example: if a casting director casts two different comedy series, both can be entered into the Casting for a Comedy Series category, and if a casting director casts more than one movie, both movies could be entered.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

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 9 OUTSTANDING CASTING FOR A COMEDY SERIES**

For a series body of work during the current eligibility year

**Category 10 OUTSTANDING CASTING FOR A DRAMA SERIES**

For a series body of work during the current eligibility year

**Category 11 OUTSTANDING CASTING FOR A MINISERIES, MOVIE OR A SPECIAL**

For a complete miniseries

**DVD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on July 18, two DVDs of your achievement will be due by July 29.**

DVD requirements for the following categories:

**Category 9 – Casting for a Comedy Series**

**Category 10 – Casting for a Drama Series**

Please submit two edited DVDs that composite clips from up to three series episodes (entrants' choice) with a total running time of up to thirty minutes. More than three episodes will disqualify the entry. Additionally, please provide the following information that will be distributed to the voters:

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

**Category 11 – Casting for a Miniseries, Movie or a Special**

Please submit two edited DVDs that composite up to thirty minutes (entrant's choice) of the entered miniseries (from one or more parts), movie or special. Additionally, please provide the following information that will be distributed to the voters:

- 1) A synopsis and cast list for each scene on the composite DVDs.
- 2) A complete cast list from the movie or miniseries.

**LABELS:** Please label the DVDs with the program title, category title and picture format.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

## CHOREOGRAPHY AWARD

### **Juried 12 OUTSTANDING CHOREOGRAPHY**

Emmy(s) to choreographer(s)

Entries are limited to a maximum of two entrants.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

For a continuing series, miniseries, or for a movie or a special

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 panel(s). There is the possibility of one or more than one award given.

### **DVD REQUIREMENTS:**

SERIES ENTRANTS may choose to submit up to three pieces of choreography from a single 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.

Two edited DVDs of only the dance number(s)/choreography from the chosen episode(s) must be submitted at the time of entry. 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.

MINISERIES, MOVIES OR SPECIALS ENTRANTS must submit two edited DVDs of only the dance number(s)/choreography from the entered miniseries, movie or special at the time of entry. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

Please note: Dance number(s)/choreography must be submitted in their entirety, no internal editing.

**LABELS:** Please label the DVD with the program title, category title, entrant name(s), running time of DVD.

**DEADLINE:** **The DVD masters are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. Any entry submitted without DVDs will be disqualified.

## CINEMATOGRAPHY AWARDS

Emmy(s) to cinematographer(s)

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

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

**HD File Requirements:**

Entrants must submit a **file in the ProRes 422 HQ format (1920x1080 23.98 or 24 fps)** of a continuous segment from a single episode by the entry deadline (May 3). 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 used by a blue ribbon panel to narrow the top 10 vote-getters from the first round paper ballot down to the 5 nominees. The length of the continuous **ProRes file** must be exactly four (4) minutes for category 13 and six (6) minutes for categories 14 and 15.

**Please submit the clip on a thumb drive or hard drive and label the file as the title of the program and your last name (e.g., 30\_rock\_smith).**

**DEADLINES: The digital files are due by the entry deadline (May 3).** If the digital file is not ready or available by the entry deadline, the final deadline for receipt of the digital file will be May 17, 2013. Any entry submitted without a digital file will be disqualified.

**NOMINATION TAPE REQUIREMENTS:**

A **DVD-R** of the complete program will be requested at the point of nomination (July 18). The master will be dubbed to DVD and sent to the judges for the final round of voting.

**Category 13 OUTSTANDING CINEMATOGRAPHY FOR A MULTI-CAMERA SERIES**

For a single episode of a regular series

Eligibility for Category 13 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 14 OUTSTANDING CINEMATOGRAPHY FOR A SINGLE-CAMERA SERIES**

For a single episode of a regular series

**Category 15 OUTSTANDING CINEMATOGRAPHY FOR A MINISERIES OR MOVIE**

For a single episode of a miniseries or for a movie

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

<b>CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS</b>
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**DVD REQUIREMENTS:** A **DVD-R** of the complete program will be requested at the point of nomination (July 18). The master will be dubbed to DVD and sent to the judges for the final round of voting.

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 16 OUTSTANDING CINEMATOGRAPHY FOR NONFICTION PROGRAMMING (with a cap of one)**

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 second 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 17 OUTSTANDING CINEMATOGRAPHY FOR REALITY PROGRAMMING (with a cap of up to five cinematographers)**

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.

Also eligible: Individuals with the credit cinematographer or camera IF the individual has shot at least 25% of the submitted episode.

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 a large percentage of the show's look are also eligible. Cinematographers or camera operators will have shot at least 25% of the submitted episode to be eligible for an Emmy award.

\*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 category 92 or category 93.

The above restrictions can be waived if the entrants choose to opt for a team Emmy, as described below.

**Team Emmy submissions:**

If the program relies on a team of camera personnel who do not meet the criteria of individual achievement specified above, they may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the director of photography or lead member of the team, as determined by the production company. Members of the team with the titles listed above will be able to purchase a plaque to honor their contribution. No additional Emmy statues can be purchased for this category.

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

<b>COMMERCIAL AWARD</b>
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Emmy(s) to Production Company and Advertising Agency

**Category 18 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 or transmitted during the eligibility year in any primetime period (6:00 PM - 2:00 AM) (i) by broadcast to at

least 50% of the total potential U.S. television audience or, (ii) by pay/basic cable transmissions (including by way of example so-called basic cable, pay cable, pay television, pay-per-view, interactive cable and the like, and broadband) to markets representing at least 50% or more of households in the United States. Paid commercials, PSAs and promos are eligible. Entries cannot exceed two minutes.

**PLEASE NOTE:** Each entry must be submitted with a list that gives the original airdate, market, 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.

**DIGITAL UPLOAD REQUIREMENTS: All commercial entries must upload a QuickTime H.264 file of the commercial being submitted. The preferred resolution and audio specs are as follows:**

**Video:**

H.264  
1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it. Each commercial must be individually uploaded.**

File name must include your show name.

Domain: <ftp.telepix.com>

Username: commercials

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

<b>COSTUME AWARDS</b>
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Emmy(s) to the costume designer or costume supervisor or, on programs where they work as a team, to the co-eligible team members, or key costumer  
Entries are limited to a maximum of three entrants.

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

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

Eligible titles include: costume designer, costume supervisor (as defined by the role of a West Coast costume supervisor), assistant costume designer (who is working on the East Coast in the capacity of a costume supervisor) and single-credit key costumer (who is the

only costume person on the show).

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 a team entry, he/she is responsible for submitting the complete eligible team, not just themselves or partial teams.

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 on it.

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.

"Second Unit" and "Re-shoot Unit" credits are not eligible for entry.

Entries not meeting the above criteria by the time the ballots are distributed in early June will be disqualified. Eligibility is subject to the final and definitive review of the Peer Group Executive Committee.

**DVD REQUIREMENTS AND INSTRUCTIONS:**

Two DVDs **NOT COPY PROTECTED** are required of the complete program/episode AT THE TIME OF ENTRY.

**EDITING INSTRUCTIONS:** Please **do not include bars and tones, and replace all commercials and other interstitials with 2-5 seconds of black. ("For Your Consideration" chyrons are okay.) The DVDs will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the DVDs before you submit them.**

**SLATES:** Slates optional.

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**LABELS:** Label each DVD with:

- program title
- episode title or miniseries part
- category title(s)
- original airdates(s)
- length of submitted DVD
- picture format

**DEADLINE:** **The DVDs are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVD will not be ready by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

**Category 19 OUTSTANDING COSTUMES FOR A SERIES**

For a single episode of a regular series

**Category 20 OUTSTANDING COSTUMES FOR A MINISERIES, MOVIE OR A SPECIAL**

For a single part of a miniseries, a movie, or for a special

**Juried 21 OUTSTANDING COSTUMES FOR A VARIETY PROGRAM OR A SPECIAL**

For a single episode of a variety, non-fiction, 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.

<b>DIRECTING AWARDS</b>
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Emmy(s) to credited director(s)  
(2nd unit directors, stage managers and ADs are not eligible)

**Category 22 OUTSTANDING DIRECTING FOR A COMEDY SERIES**

For a single episode of a regular series

**Category 23 OUTSTANDING DIRECTING FOR A DRAMA SERIES**

For a single episode of a regular series

**Category 24 OUTSTANDING DIRECTING FOR A MINISERIES, MOVIE OR A DRAMATIC SPECIAL**

Eligibility clarification: For a complete miniseries (if credited with directing all parts), or for a single part of a miniseries (if credited with directing one or more but not all parts), or for a movie or dramatic special.

For one director credited with all miniseries parts: eligibility is for complete miniseries.

For one director credited with one miniseries part: eligibility is for the one miniseries part.

For one director credited with more than one but not all miniseries parts: eligibility is for one miniseries part (entrant must choose).

For the director of a made for television movie.

For the director of a dramatic special.

**Category 25 OUTSTANDING DIRECTING FOR A VARIETY SERIES**

For a single episode of a variety series

**Category 26 OUTSTANDING DIRECTING FOR A VARIETY SPECIAL**

For a variety special

**Category 27 OUTSTANDING DIRECTING FOR NONFICTION PROGRAMMING**

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, they 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 programming eligible in the following:

Area 73 Outstanding Children's Program (nonfiction programs only)

Area 74 Outstanding Documentary or Nonfiction Special

Area 75 Outstanding Documentary or Nonfiction Series

Category 76 Outstanding Informational Series or Special

Category 78 Outstanding Reality Program

Category 79 Outstanding Reality-Competition Program

## PICTURE EDITING AWARDS

Single-camera editing style is defined as the editing of materials shot with one camera. In a case where more than one camera is used, it is 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 50% or more of the show or series episodes utilizes the line cut it is ineligible for submission in picture editing categories (see Area 32 below).

**Note: The Line Cut is the result of several cameras and other video sources that are routed through a console and edited in real time.**

Emmy(s) to off-line credited editor(s).

Clarification: on-line, segment and assistant editors are generally not eligible.

### **Category 28** OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES

For a single episode of a regular series

### **Category 29** OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A COMEDY SERIES

For a single episode of a regular series

### **Category 30** OUTSTANDING MULTI-CAMERA PICTURE EDITING FOR A COMEDY SERIES

For a single episode of a regular series

### **Category 31** OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A MINISERIES OR A MOVIE

For a movie or single part of a miniseries

### **Area 32** OUTSTANDING PICTURE EDITING FOR SHORT-FORM SEGMENTS AND VARIETY SPECIALS

For a clip package for talk, performance, award, reality-competition programs and broadband (with a cap of up to two editors) and for a variety special that does not utilize more than 50% line cut (with a cap of up to seven editors).

Entries in this category will be recognized in two genres: short-format segments and variety specials. 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 Segment:

- 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 segments.
- Submission of clip packages where the majority of the show is live switched.
- Submission of clip package or broadband segments is capped at two editors.
- Please note: Promos, recaps, cut-downs and trailers are not eligible to be entered in Area 32.

Eligibility for Variety Specials:

- Submission for a variety special that does not utilize more than 50% line cut (with a cap of up to seven editors).

Note: The Line Cut is the result of several cameras and other video sources that are routed through a console and edited in real time.

**AREA 32 DIGITAL UPLOAD REQUIREMENTS: All entries in Area 32 must upload a QuickTime H.264 file of the segment or program being submitted. The preferred resolution and audio specs are as follows:**

**Video:**

H.264  
1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it. Each short-form segment must be individually uploaded.**

File name must include your show name.

Domain: <ftp.telepix.com>

Username: shortedit

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

**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.

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

## 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 33** OUTSTANDING PICTURE EDITING FOR NONFICTION PROGRAMMING (with a cap of up to 3 editors)

For a single episode of a regular series or a special

Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

### **Category 34** OUTSTANDING PICTURE EDITING FOR REALITY PROGRAMMING (with a cap of up to 7 editors)

For a single episode of a regular series or a special (this category includes reality and reality-competition programs)

**Please note:** Multiple episodes per series may be entered, as long as the team for each is different.

## 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, 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.

**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.

**Miniseries:** Hairstylist(s) credited on all miniseries parts will enter for the complete miniseries, and the Emmy judging DVD will be for the complete miniseries. For hairstylist(s) credited with one or more but not all miniseries parts, eligibility is for one miniseries part, and the Emmy judging DVD is for the one miniseries part.

Eligibility is subject to a final and definitive review by the Peer Group Executive 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.

**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 Academy and the Hairstylist Governor. In case of a question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via email. A majority vote will prevail.

**Category 35 OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES**  
For a single episode of a comedy, drama or nonfiction series

**Category 36 OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR A SPECIAL**  
For a single episode of a comedy, variety, reality, or reality-competition series, or for a variety or live special

**Category 37 OUTSTANDING HAIRSTYLING FOR A MINISERIES OR A MOVIE**  
For a miniseries (as credited on one or more than one part) or a movie

<b>INTERACTIVE MEDIA PROGRAMMING AWARDS</b>
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**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, 2012 - May 31, 2013.**

**Category 38 OUTSTANDING INTERACTIVE PROGRAM**  
Emmy(s) awarded to the producer(s), organization(s) or team(s) responsible for an outstanding interactive experience associated with a linear program or an original interactive program.

**Awarded for the overall creative excellence in the interactive media components of a program or series, or for a wholly original interactive program. Content beyond passive, linear television viewing will be considered, including programming and features that provide access to additional information, extend plots or characters into the interactive realm, create cross-platform environments, or contain elements facilitating individual or community participation and interaction.**

**Entries are limited to a maximum of five entrants.**

**Juried 39 OUTSTANDING CREATIVE ACHIEVEMENT IN INTERACTIVE MEDIA**

***(One, more than one, or no award given. Juried award winners will be announced prior to the Creative Arts Awards Ceremony.)***

**Entries in each Area of Competition are limited to a maximum of four entrants.**

**Areas of Competition:**

**39a. Multiplatform Storytelling**

**Emmy(s) awarded to the individual or creative team responsible for the creation of story-driven audience interactive experiences related to, or integrated with, a linear program. Such experiences must exist on at least one additional platform other than the linear platform, complementing the storyline of the program. Requires active input from the audience that impacts/influences the story world of the program.**

**Multiplatform interactive storytelling presents the opportunity for the audience to interact and participate, within a story world established by the content creators, across one or more additional platforms that complement the linear program.**

**Examples of interactivity may include such features as: behind-the-scenes dialogue with creators, exchanges with characters, tasks that unlock content and drive story forward or provide back-story or richer mythology, social collaboration and interactive ancillary content.**

**Platforms that enable interactivity may include: Mobile (Smartphone or Tablet), Personal Desktop/Laptop Computer, Over-the-Top set-top box or Console, or Internet- Connected/Smart TV and others.**

**39b. Original Interactive Program**

**Emmy(s) awarded to the individual or creative team responsible for the creative excellence of a wholly original, standalone interactive media program or series. Such storytelling experiences may not be derivative of, or related to, an existing linear program or series, and must stand on their own in terms of storytelling, characters and setting. In these productions, the interactive components are integral to the work, and emphasize immersion and engagement in the storyline of the program itself.**

**Examples include such elements as:**

- **Crowd-sourced and/or user-generated narratives**
- **Interactive story competitions, user-developed story lines, or other breakthrough uses of interactive narrative**
- **Digital media applications that drive story immersion, engagement, or other enhancements in narrative, character development and settings.**

### **39c. Social TV Experience**

**Emmy(s) awarded to the individual or creative team responsible for the creation of a social experience that supports audience communication and interaction for a linear program or related content. Such experiences extend the storytelling of the program into the fan community, emphasizing the use of social media platforms and/or original online features, tools or apps that harness social interaction. Entries provide opportunities for audience members to interact with each other in an experience created specifically for a program, sharing unique information, interactions and reactions to the show's content and characters. These elements must go beyond interactive features natively available on the social platform(s).**

**Examples of interactivity include such features as: text chat/comments, voice/video communication, sharing of content, contextual awareness, recommendations, ratings, quizzes and polls, as well as others.**

### **39d. User Experience and Visual Design**

**Emmy(s) awarded to the individual or creative team responsible for the creation of an outstanding user experience design for users of an interactive media experience supporting a linear program or series or digital platform for viewing such programs or series. User experience is defined as incorporating information design, interaction design, interface design, visual design and graphics for the interactive features of the content presented in the experience. Ultimately, winning entries provide superior usability and performance on the intended platform(s) for the interactive experience.**

<b>LIGHTING DESIGN/LIGHTING DIRECTION AWARDS</b>
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Emmy(s) to credited lighting designer and/or lighting director, director of photography  
Entries are limited to a maximum of four entrants.

Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

Eligibility in Category 40 and Category 41 includes the **Lighting Designer and/or Lighting Director or Director of Photography** (determined on a case-by case basis) of a single episode of a multi-camera variety series or special recorded in any medium. All other series shot either multi-camera or single-camera, are eligible in Category 13 or Category 14. Miniseries and movies recorded film style in any medium are eligible only in Category 15.

#### **Individual Entries:**

**Eligible entrants are credited as Lighting Designer and/or Lighting Director, or Director of Photography.**

**Team Entries:**

**Eligible entrants include one or more of the above credits. Also eligible are entrants credited as Moving Light Programmer, Media Server Programmer, and Chief Lighting Technician.**

**NOTE: The head of the lighting team must determine the eligibility of entrants prior to submission.**

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

**Category 40 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SERIES**

For a single episode of a multi-camera variety series

**Category 41 OUTSTANDING LIGHTING DESIGN/LIGHTING DIRECTION FOR A VARIETY SPECIAL**

For a multi-camera variety special

<b>MAIN TITLE DESIGN AWARD</b>
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Emmy(s) to the principal designer(s) listed below, not to exceed four, who share substantially and significantly in the creative authorship of the show's title sequence.

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

No network or channel promotions/package may be included in the entry.

Each entry must be submitted with a concise, written description of each person's creative contribution (100 words or less), which validates each substantial, creative, hands-on contribution to the production and execution of the title design. The following list of Main Title Design job titles may serve as a guide for eligible individuals, but only when all of the above criteria have been met:

Designer  
Creative Director  
Art Director  
Animator  
Compositor  
Editor  
Illustrator

Any issues regarding eligibility will be considered and conclusively decided by a meeting of the Title Design Peer Group Executive Committee, who will determine the final eligibility of each entrant.

Submissions should include only the main title and must not contain bars and tone and may not exceed 5 minutes in length. You may include a title card at the head of the entry, but there should be no reference to the individuals, facilities or production companies

associated with the work. Do not superimpose logos (lower third bug) on the work to be judged.

Each main title entry must be as aired (i.e. no “before and after” demos, sound track embellishments, remixes, re-composites, etc.).

**DIGITAL UPLOAD REQUIREMENTS: All entries for main title design must upload a QuickTime H.264 file of the main title only, not to exceed five minutes. The preferred resolution and audio specs are as follows:**

**Video:**

H.264  
1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it.**

File name must include your show name.

Domain: <ftp.telepix.com>

Username: maintitle

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

Entries not meeting all of the above criteria will be disqualified.

**Category 42 OUTSTANDING MAIN TITLE DESIGN**

For a series, movie, special or miniseries

<b>MAKEUP AWARDS</b>
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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 (Prosaide or Beta Bond)

and/or silicone based glues. Static/non-pliable masks, whether adhered to the face or not, do not meet the criteria of this category. Makeup is not changes caused by special lighting, camera lenses, optical effects or computer imaging. It is not puppets or any device that is not on the performer's face or body.

**Eligibility clarification:**

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 46, 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 Academy and the Makeup Artist Governor. In case of a question or dispute regarding an individual's eligibility, the PGEC will decide the issue by a vote via email. 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.

**Miniseries:** Makeup artist(s) credited on all miniseries parts will enter for the complete miniseries and the Emmy judging DVD will be for the complete miniseries. For makeup artist(s) credited with one or more but not all miniseries parts, eligibility is for one miniseries part; and the Emmy judging DVD is for one miniseries part.

Eligibility is subject to the final and definitive review by the Peer Group Executive 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. 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 46.

**Category 43 OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)**

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

**Category 44 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 45 OUTSTANDING MAKEUP FOR A MINISERIES OR A MOVIE (NON-PROSTHETIC)**

For a miniseries (as credited on one or more than one episode) or a movie

**Area 46 OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, MINISERIES, MOVIE OR A SPECIAL**

For a series, miniseries (as credited on one or more than one episode), a movie, or a 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.

<b>MUSIC AWARDS</b>
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Nominations in the music categories are determined by screening committees from the music peer group.

Submissions can be made by the individual or creative team seeking an Emmy nomination ONLY. No producer or awards representative submissions.

Revised multiple entry rule: 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 47 (music composition - series), 48 (music composition – long-form), 50 (music and lyrics) and 51 (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. If sampled musical phrases are mixed together to form the entire work, and a single phrase or phrases are perceived as the main character of the composition or theme, that entry is ineligible.

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 47 and 48, is deemed to be less than a substantial body of music in the form of dramatic score.

As a condition of submitting an entry in all music categories, each entrant who is a member of the Academy, agrees to serve on a home viewing panel during both the first round, nominating phase of the competition, and the second final Emmy judging round. No panelist will be required to view and judge more than ten hours of entries in either 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 judging periods.

Since Academy 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 Academy 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 Academy membership rules.

The entries for categories 47 (music composition - series), 48 (music composition – long-form) and 49 (music direction) must submit ten DVDs of the complete program and ten copies of 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 DVDs must be in the same form and content as originally broadcast, minus commercial breaks.

#### **DVD REQUIREMENTS FOR MUSIC SUBMISSIONS:**

**Ten DVDs (not copy protected)** of the complete program must be submitted by the entry deadline (May 3) for the following three music categories. Please do not include bars and tones, and replace all commercials and other interstitials with 2-5 seconds of black.

**Category 47 - Music Composition for a Series (Original Dramatic Score)**

**Category 48 - Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score)**

**Category 49 - Music Direction**

**Two edited DVDs (not copy protected)** must be submitted by the entry deadline (May 3) for the following two music categories. **Please do not include bars and tones.**

**Category 50 – Original Music and Lyrics**

Two edited DVDs of the song and enough additional footage before and after the song to give the judges a sense of its context.

**Category 51 – Original Main Title Theme Music**

Two edited DVDs of the full main title at the top of the show and approximately the first minute of the episode.

**LABELS:** Please label the DVDs with the program title, category title and, for music and lyrics, the song title. Please also indicate the picture format.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

Additionally, category 49 entrants must complete the Music Direction questionnaire, which is part of the online music entry form.

All song entries for categories 50 and 51 must be accompanied by ten copies of a vocal lead sheet (containing vocal lead line, lyrics and chord symbols) and ten copies of a corresponding cue sheet, and two edited DVDs.

**Category 47 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 Academy.

**Category 48 OUTSTANDING MUSIC COMPOSITION FOR A MINISERIES, MOVIE OR A SPECIAL (ORIGINAL DRAMATIC SCORE)**

For a single episode of a miniseries, 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 Academy.

**Category 49 OUTSTANDING MUSIC DIRECTION**

For a single episode of a regular series, movie, miniseries, 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 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 50 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, miniseries, 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 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 DVDs should include the song and enough additional footage before and after the song to give the judges a sense of its context, along with a brief log line of the scene where the song appears.

NOTE: Eligibility in category 50 is limited to songs written expressly for, and first performed in a program during the current eligibility year. Main title theme songs composed for a continuing series must enter in category 51, Main Title Theme Music.

**Category 51 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC**

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

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 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 DVDs should include the full main title at the top of the show and approximately the first minute of any episode, along with a brief log line of the nature of the show for context.

NOTE: Main title theme songs must enter in the Main Title Theme Music category.

## PERFORMER AWARDS

### **ENTRY INFORMATION:**

It is the decision of the entrant whether to enter as a lead or supporting performer. Series performers should enter according to their lead or supporting place in the body of work aired during the eligibility year. However, only those performers with "guest star" billing, or who are contracted as such, may enter in a "guest" performer category. While the performer's choice is generally approved, the Primetime Awards Committee determines the final category eligibility. 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 (May 3), all performers and hosts have the option of uploading a headshot. Headshots will appear next to the entrant's name on the ballot.

Performers will also be asked to separately upload a high-quality, color headshot for the July 18 televised Emmy nomination announcements and website posting purposes. An e-mail will be sent to the entrant with specific instructions.

**DVD REQUIREMENTS FOR GUEST PERFORMERS:** Please see the DVD requirements listed above Category 62.

Guest performers must provide a 50 word or less log line of their storyline from the ONE episode chosen for entry and a paper copy of the on-air credits or a copy of their contract listing them as "Guest Star."

**SUPPORTING PERFORMERS IN MOVIES OR MINISERIES: The minimum on-screen time for eligibility in the supporting performer categories for movies or miniseries is 5% of the total running time of a movie or a complete miniseries.**

**VOTING REQUIREMENT:** All National Active members of the Performers peer group are required to serve on a final round, at-home judging panel once every four years.

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.

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

Puppeteers may enter as a team (voice + manipulation) in the voice-over category or in a performer category according to the sex of their character.

Voice-over performers enter in the voice-over category.

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

Cameo appearances in which the person plays himself/herself are not eligible for entry.

VARIETY PERFORMERS: There is no longer a category for individual performance in a variety program. The principle host for variety series and the principle host/performer for variety specials are eligible to be entered with the program in categories 70 and 71 and with “awards programs” and “not-exclusively-made-for-television variety event programs” entered in area 72a. Secondary performers are no longer eligible.

**Category 52 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 53 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 54 OUTSTANDING LEAD ACTOR IN A MINISERIES OR A MOVIE**

For a performance in a miniseries or a movie

**Category 55 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 56 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 57 OUTSTANDING LEAD ACTRESS IN A MINISERIES OR A MOVIE**

For a performance in a miniseries or a movie

**Category 58 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 59 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 100 OUTSTANDING SUPPORTING ACTOR IN A MINISERIES OR A MOVIE**

**For a performance in a miniseries 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 miniseries.**

**Category 60 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES**

For a continuing performance in a regular series

**Category 61 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES**

For a continuing performance in a regular series

**Category 101 OUTSTANDING SUPPORTING ACTRESS IN A MINISERIES OR A MOVIE**

**For a performance in a miniseries 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 miniseries.**

**GUEST PERFORMERS:**

Comedy/Drama series guest performers with "guest star" billing, or who are contracted as such, are eligible in the guest performer categories without regard to the number of episodes he/she appeared in.

The performer must submit a paper copy of the on-air credits or a copy of their contract listing them as "Guest Star" for the ONE episode chosen for entry.

**GUEST PERFORMERS IN COMEDY AND DRAMA SERIES DVD SPECIFICATIONS:**

Please submit two edited DVDs (**not copy protected**). No slates, no bars and tones. DVDs must be a composite of **all** of the entrant's appearances in the ONE episode they are entering for the following categories:

**Category 62 – Guest Actor in a Comedy Series**

**Category 63 – Guest Actor in a Drama Series**

**Category 64 – Guest Actress in a Comedy Series**

**Category 65 – Guest Actress in a Drama Series**

**LABELS:** Label with:

- category title
- program title
- episode title
- original airdate
- entrant's name
- character's name
- running time of edited DVD
- picture format (4x3, Letterbox or 16x9)

**DEADLINE: The DVD masters are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVDs will not be available by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

**Category 62 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES**

For performers with guest star billing

**Category 63 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES**

For performers with guest star billing

**Category 64 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES**

For performers with guest star billing

**Category 65 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES**

For performers with guest star billing

**Category 66 OUTSTANDING HOST FOR A REALITY OR REALITY-COMPETITION PROGRAM**

Emmy to hosts and co-hosts

The host or co-hosts must be so titled in the credits or contracted as such. The category is for the proactive “master of ceremony” host and does not include reactive participants (game players) or judges. Eligibility is open to the host(s) of programs entered in the following categories:

Category 78 Reality Program

Category 79 Reality-Competition Program

**DVD REQUIREMENTS FOR CATEGORY 66:** At the point of nomination (July 18), hosts for reality and reality-competition programs will need to submit two DVDs of the complete episode.

**Category 2 OUTSTANDING VOICE-OVER PERFORMANCE**

Emmy(s) to performer(s)

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

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

Final-round voting will use a non-preferential ratings score system.

**DVD REQUIREMENTS FOR CATEGORY 2:** All entries must be accompanied by two edited DVDs of the entrant’s voice-over appearances from a single episode of a series or a special.

**EDITING INSTRUCTIONS:** No bars and tones. For submissions whose broadcast running time is 30 minutes or less, the entry must be edited and shall be no more than 5 minutes in length. For submissions whose broadcast running time is greater than 30 minutes, the entry must be edited and shall be no more than 10 minutes in length. Unedited entries will not be accepted.

**SLATES:** No slates.

**CREDITS:** No main title; no end credits.

**LABELS:** Label with:

- category title
- program title and episode title (if applicable)
- entrant’s name and character’s name (for narration: narrator)
- original airdate
- running time of edited DVD

**DEADLINE:** **The DVDs are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVDs will not be available by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

All entrants must upload a photo of the animated character(s). No photos for narrators.

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.

## 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.

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

Vetting procedures and guidelines are included in an appendix at the back of this rules book. Eligible producers will be determined by title and function.

**CREDITS:** Producers must submit a complete paper copy of beginning and ending credits as aired with all program entries. Series producers must submit paper copies of beginning and ending credits for all episodes that will air during the eligibility period (June 1, 2012 - May 31, 2013).

**STAFF LIST:** Producers must submit with their program entries 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:** Comedy and drama series are defined as programs with multiple episodes (minimum of six), where the majority of the running time of at least six of the total eligible episodes are primarily comedic for comedy series entries, or primarily dramatic for dramatic series entries, in which the ongoing theme, storyline and main characters are presented under the same title and have continuity of production supervision.

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.

**DVD REQUIREMENTS FOR COMEDY AND DRAMA SERIES: THIS YEAR, DVDs FOR COMEDY AND DRAMA SERIES WILL BE REQUESTED AT THE POINT OF NOMINATION (July 18). DVDs ARE NOT REQUIRED AT THE POINT OF ENTRY.**

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

### **Category 67 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.

**Category 68 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.

<b>DVD REQUIREMENTS AND INSTRUCTIONS FOR CATEGORIES 69, 70, 71 AND 72a:</b>
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Two DVDs **NOT COPY PROTECTED** are required of the complete program/episode AT THE TIME OF ENTRY.

**EDITING INSTRUCTIONS:** Please do not include bars and tones, and replace all commercials and other interstitials with 2-5 seconds of black. (“For Your Consideration” chyrons are okay.) The DVDs will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the DVDs before you submit them.

**SLATES:** Slates optional

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**LABELS:** Label each DVD with:

- program title
- episode title (for series entrants)
- Area or Category number
- original airdate(s) for the special or episode submitted
- length of submitted DVD
- picture format

**DEADLINE: The DVDs are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVDs will not be available by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

**Category 69 OUTSTANDING MINISERIES OR 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.

Miniseries: A limited-run series with a "created by" credit CANNOT enter as a miniseries unless the producer for the limited run series applies for and receives entitlement to dual qualification, i.e. qualification in more than one category, because of an affirmative determination by the Awards Committee that the limited run series has elements of both drama series and miniseries categories.

A miniseries is based on a single theme or story line, which is resolved within the piece. In a single awards year all of the parts must be presented under the same title and have continuity of production supervision.

A miniseries consists of two or more episodes with a total running time of at least four broadcast hours (at least 150 program minutes).

**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 miniseries 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.

Please note: Voting in the miniseries/movie category is a non-preferential, ratings-score voting in the final, winner-choosing round.

**VARIETY PROGRAMS:**

Variety programs are comprised of discrete scenes, musical numbers, comedy stand-ups, sketches, audience or guest participation, **honors** (or any mix and match of the above) without a storyline, dramatic arc or characters to connect the pieces. A minimum of six episodes must air within the current eligibility year in order to qualify as a series.

**ELIGIBILITY RULE:** 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), awards shows and entertainment components of sports programs (e.g. halftime show) no longer have eligibility in the variety specials category. They are eligible in Special Class Programming (Area 72).

Voting in variety special and series categories is a non-preferential, ratings-score voting in the final, winner-choosing round.

**VARIETY PERFORMERS:** There is no longer a category for individual performance in a variety program. The principle host for Variety Series and the principle host/performer for Variety Specials are eligible to be entered with the program in categories 70 and 71 and with “awards programs” and “not-exclusively-made-for-television variety event programs” entered in area 72a. Secondary performers are no longer eligible.

**Category 70 OUTSTANDING VARIETY SERIES**

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

Entries are limited to a maximum of seven entrants.

**Category 71 OUTSTANDING VARIETY SPECIAL**

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 principle host/performer.

Entries are limited to a maximum of five entrants.

**Area 72 OUTSTANDING SPECIAL CLASS PROGRAMS**

Special Class does not include any program entry that has multiple category eligibility, e.g., a program that has both, variety and nonfiction elements may choose one or the other, but not Special Class.

PLEASE NOTE: An Area Award is non-competitive. In the final judging round each nomination in each of the Special Class sub-areas 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 award in the Special Class area.

Emmy(s) to producer(s) whose specific screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits and for awards shows and variety event programs the principle host/performer is also eligible.

Entries are limited to a maximum of five entrants.

**72a. Special Class Program**

For awards programs (**not honors**), not-exclusively-made-for-television variety event programs and classical music/dance programs.

NOMINATING PHASES:

Nominations 1-3: In each sub-area with a minimum of five entries, the a) top vote-getter with b) a minimum of 25% total voter approval will be nominated. (A sub-area that did not have a minimum of five entries or a minimum 25% voter approval will be eligible in the "Nominations 4-5" phase.)

Nominations 4-5: The overall two top vote-getters in any of the three sub-areas will be nominated.

<p><b>DVD REQUIREMENTS FOR AREAS 72B AND 72C WILL BE REQUESTED AT THE POINT OF NOMINATION (July 18). DVDs ARE NOT REQUIRED AT THE POINT OF ENTRY.</b></p>
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**72b. Special Class – Short Format Live-Action Entertainment Programs**

**This category is open to original short-format primetime programming with an approximate running time of 15 minutes or less and recognizes entries from over-the-air, cable, satellite and Internet exhibition.**

**For web-based programs, the content must reflect primetime programming such as situation comedy, primetime drama, variety and other programs reflecting primetime content; programs reflecting daytime programming or content must enter in the Daytime Emmy Awards categories if and as available.**

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

**72c. Special Class - Short-format Nonfiction Programs**

**This category is open to original short-format nonfiction and documentary programs meeting requirements of the 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.**

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

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

Function: To qualify for Emmy eligibility in this category, 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.

**PLEASE NOTE: In order to verify entries in Categories 72(b) and 72(c) all entries will be reviewed and approved as appropriate for these categories by the Award Committees of this 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.**

**Area 73 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 five entrants.

To qualify as a series, six episodes must air during the eligibility year June 1, 2012 – May 31, 2013.

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

**PLEASE NOTE: Scripted movies and reality programming are eligible in the movie/miniseries 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.

**PLEASE NOTE:** 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.

<b>DVD REQUIREMENTS FOR CHILDREN'S PROGRAMS: DVDs FOR CHILDREN'S PROGRAMS WILL BE REQUESTED AT THE POINT OF NOMINATION (July 18). DVDs ARE NOT REQUIRED AT THE POINT OF ENTRY.</b>
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<b>DOCUMENTARY/NONFICTION PROGRAM AWARDS</b>
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**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 in this category, 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

<b>DVDs ARE REQUIRED AT THE TIME OF ENTRY FOR ALL DOCUMENTARY OR NONFICTION PROGRAMS.</b>
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**DVD REQUIREMENTS AND INSTRUCTIONS:**

Two DVDs **NOT COPY PROTECTED** are required of the complete program/episode AT THE TIME OF ENTRY.

**EDITING INSTRUCTIONS:** Please do not include bars and tones, and replace all commercials and other interstitials with 2-5 seconds of black. (“For Your Consideration” chyrons are okay.) The DVDs will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the DVDs before you submit them.

**SLATES:** No slates.

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**LABELS:** Label each DVD with:

- program title
- episode title (for series entrants)
- Area or Category number
- original airdate(s) for the special or episode submitted
- length of submitted DVD
- picture format

**DEADLINE: The DVD masters are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013. If the DVDs will not be available by May 17, please contact the awards department. Any entry submitted without DVDs will be disqualified.

**PLEASE NOTE: Nominations for the documentary/nonfiction specials and series panels will be determined by the votes of the members of the Documentary peer group. In the final round of voting panelists will be solicited from the Academy's national membership. No panelist may have a conflict of interest. National "active" members from all peer groups are eligible to serve on program panels. Those volunteering to serve on the two documentary/nonfiction panels will be randomly selected with 50% from the documentary peer group and 50% from other peer groups.**

**Area 74 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, and, if approved by the documentary peer group executive committee, the host/narrator.

Entries are limited to a maximum of seven entrants – petitions for additional producers are not allowed.

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.

**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. Factual-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.

**Area 75 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, if approved by the documentary peer group executive committee, the host/narrator.

Entries are limited to a maximum of seven entrants – petitions for additional producers are not allowed.

**TEAM EMMY option for Documentary/Nonfiction Series:**

If the program relies on a team of producers who do not meet the producing criteria of individual achievement specified above, the producers may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the production company to be picked up on stage by a designated representative. Producers with an Emmy eligible title will have the opportunity to purchase a plaque to honor their contribution.

**Documentary series and mini 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 in order to qualify as a 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.

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 Category. 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 PGEC.

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

**Area 76 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, if approved by the documentary peer group executive committee, the host/narrator.**

**Entries are limited to a maximum of seven entrants – petitions for additional producers are not allowed.**

**For a series or a special.**

**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; travel logs; 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.**

**Juried 77 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.

**DVD REQUIREMENTS:** TEN DVDs (not copy protected) of the program being submitted are required at the time of entry.

**EDITING INSTRUCTIONS:** Please **do not** include bars and tones, and replace all commercials and other interstitials with **2-5 seconds** of black. (“For Your Consideration” chyrons are okay.) The DVDs will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the DVDs before you submit them.

**SLATES:** Slates optional.

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**LABELS:** Label each DVD with:

- program title
- episode title (if applicable)
- Juried 77
- original airdates
- length of submitted DVD
- picture format

**DEADLINE: The DVD masters are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013.

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, 2012 – May 31, 2013).

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.

## REALITY PROGRAMS

**DVD REQUIREMENTS:** TWO DVDs (not copy protected) of the program being submitted are required at the time of entry.

**EDITING INSTRUCTIONS:** Please **do not** include bars and tones, and replace all commercials and other interstitials with **2-5 seconds** of black. (“For Your Consideration” chyrons are okay.) The DVDs will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the DVDs before you submit them.

**SLATES:** Slates optional.

**CREDITS:** Include the main title and end credits.

**PICTURE FORMAT:** Picture must be submitted as 4x3, Letterbox or 16x9, if your show originally aired in that format. Picture formats must be properly labeled on the DVDs.

**LABELS:** Label each DVD with:

- program title
- episode title (if applicable)
- category
- original airdates
- length of submitted DVD
- picture format

**DEADLINE: The DVD masters are due by the entry deadline (May 3).** If the DVDs are not ready or available by the entry deadline, the final deadline for receipt of the DVDs will be May 17, 2013.

**TEAM EMMY option for Reality and Reality-Competition Series:**

If the series relies on a team of producers above the maximum number of producers allowed in each reality category, the producers may opt to enter as a team. In such instances, there will be no recognition of individuals but, rather, of the team's achievement. An Emmy statue will be given to the production company to be picked up on stage by a designated representative. Producers with an Emmy eligible title will have the opportunity to purchase a plaque to honor their contribution.

**PLEASE NOTE: In the final round of voting panelists will be solicited from the Academy's national membership. No panelist may have a conflict of interest. National "active" members from all peer groups are eligible to serve on program panels. Those volunteering to serve on the two reality panels will be randomly selected with 50% from the reality peer group and 50% from other peer groups.**

**Category 78 OUTSTANDING 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 10 entrants – petitions for additional producers are not allowed.

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

**Reality programs include programs where real life situations are crafted and edited for the purpose of entertainment.**

**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.

**Category 79 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 – petitions for additional producers are not allowed.

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.

## SOUND EDITING AWARDS

Nominations are determined by 1) the votes of the full sound editing branch (top ten vote-getters) and 2) screening panels made up of the sound editing branch's 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.

### **DVD REQUIREMENTS:**

One DVD (NOT COPY PROTECTED) is required at the time of entry for the following categories:

#### Category 80

One DVD of the series episode being submitted

#### Category 81

One DVD consisting of two unedited 20-minute sections or one unedited 40-minute section of the movie or any part/parts of the miniseries. If preferred, DVD can be the whole program with visible timecode accompanied by instructions that give the start and stop times.

**LABELS:** Label each DVD with:

- program title
- episode title (if applicable)
- category number
- original airdate
- length of submitted DVD
- picture format

### **NOMINATION TAPE REQUIREMENTS:**

An HDCAM SR master of the achievement will be requested at the point of nomination (July 18). Only nominees will need to submit an HDCAM SR.

The maximum number of sound editors per entry for a series will be six and for longform twelve, with the possibility that the numbers can rise to eight and fourteen respectively if justified by the supervising sound editor.

### **Eligibility for sound editing series entrants is limited to:**

Sound Supervisor (maximum of 1)

Sound Editors (includes ADR, dialogue and sound effects editors, maximum of 6)

Music Editor (maximum of 1)

Foley Artist (maximum of 2)

### **Eligibility for sound editing miniseries or movie entrants is limited to:**

Sound Supervisor (maximum of 1)

Sound Editors (includes ADR, dialogue and sound effects editors, maximum of 12)

Music Editor (maximum of 1)

Foley Artist (maximum of 2)

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

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

**Category 80 OUTSTANDING SOUND EDITING FOR A SERIES**

For a single episode of a regular series

**Category 81 OUTSTANDING SOUND EDITING FOR A MINISERIES, MOVIE OR A SPECIAL**

For a single part of a miniseries, a movie, or a special

**Category 82 OUTSTANDING SOUND EDITING FOR NONFICTION PROGRAMMING (Single or multi-camera)**

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

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

At the point of entry, each entrant in category 82 must submit in writing the following information:

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.

<b>SOUND MIXING AWARDS</b>
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Emmy(s) to a maximum of four mixers. Production and Post-production 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.

NOTE: Entries may only be submitted by a production or re-recording mixer of the eligible team. The mixer who submits the entry must list the names of all other eligible team members.

Entrants 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.)

Entrants in categories 83, 84, 85, 86 and 87 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 WILL NOT be considered if the required petition is not submitted at the time of entry.**

**Please note: At the point of nominations the Sound Peer Group Executive Committee will ONLY consider omissions of production mixers and post-production mixers.**

A review panel of the Sound Peer Group Executive Committee shall review all entries and petitions to determine eligibility.

**NOMINATION TAPE REQUIREMENTS:**

An HDCAM SR master of the achievement will be requested at the point of nomination (July 18). Only nominees will need to submit an HDCAM SR.

**Category 83 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)**

For a single episode of a regular series

**Category 84 OUTSTANDING SOUND MIXING FOR A MINISERIES OR A MOVIE**

For a single part of a miniseries or for a movie

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

For a single episode of a regular series

**Area 86 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

**Category 87 OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING (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 on a nonfiction/reality program as the sound editor, he/she can enter either as a sound mixer or editor, but not both.

<b>SPECIAL VISUAL EFFECTS AWARDS</b>
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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 88 OUTSTANDING SPECIAL VISUAL EFFECTS**

This award is to honor the overall achievement of the special visual effects within effects driven programs or series episodes where special visual effects are routinely present, essential to the storytelling, easily identifiable, and could not have been produced without the integration of special visual effects into the production.

Programs in this category could include shows dealing with space travel, supernatural, creatures, fantasy themes, super hero powers, and/or CG or puppeteered creatures, etc., and have extensive use of computer graphics, virtual sets (environments, which are created almost entirely in the computer, and could include performers shot on green or blue screen), and large-scale pyrotechnic and mechanical special effects.

**Category 89 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 used on a more modest scale, play a supporting role contributing to the storytelling, and are often photorealistic and invisible to the viewer. A supporting program may include set extensions, (the creation, enhancement or augmentation of a practical location or physical set), sky replacements, atmospheric phenomenon, scientific visualizations, crowd replication, fire, smoke elemental enhancement, and similar effects. Supporting SVE programs use their effects more sparingly to help create the setting, environment, or mood of a given scene, or to illustrate a scientific principle, but the program does not require the use of special visual effects to tell the story.

**RULES AND PROCEDURES FOR BOTH CATEGORIES:**

Programs may enter individual episodes in either category, regardless of program length or number of episodes that aired, providing that the program meets the criteria of the category. Therefore, an “effects driven” program (as described above in Category 88) may not enter their invisible or supporting effects in Category 89.

Programs may submit up to two episodes in the appropriate category.

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 88 or 89.

**Please note:** 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 only be removed by a majority vote of PGEC members present at the vetting session. PGEC members who are in competition with their own entries may not vote. If an entry is removed from competition, the entry fee will be refunded.

Nominations are determined by a panel of volunteers from the SVE Peer Group who attend a screening of all PGEC vetted entries within each category.

Winners are determined by vote open to the entire membership of the SVE Peer Group via an “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:

- An entry may include no more than four Visual Effects Supervisors and/or Visual Effects Producers total, among the nine entrants.
- Any entry where the Special Effects and/or Creature Effects play a significant role must include the relevant department heads. Special Effects Supervisors do not count towards the maximum number of overall Visual Effects Supervisors.
- 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. No network or channel promotions/package may be included in the entry.
- Entries, which do not include 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.

The Special Visual Effects Peer Group Executive Committee (PGECE) reserves the right to confirm the eligibility of the entrants from their contributions.

#### **VIDEO SUBMISSION MATERIALS:**

One HDCAM tape with:

- Bars and Tone
- 1920 x 1080 program material, for broadcast on HDCAM format videotape.
- Aspect ratio as aired: 16 x 9 or 4 x 3 (pillar box).
- 23.97 frames per second

One NTSC DVD copy of the above HDCAM tape. Content must exactly match the HD tape submission.

Entries shall be no more than 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 DVD or HDCAM. Each entry must be presented on its own separate DVD and HDCAM tape.

**WRITTEN SUBMISSION MATERIALS:**

Each entry may also include a brief written description of the program’s visual effects that corresponds to the DVD and HDCAM. 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. Entrants should remember that judges will be given no more than a few minutes to review this material before screening your entry. 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.

The written material must be submitted on paper, and as a printable Adobe Acrobat PDF digital file on a CD-ROM disc. The printed material will be made available to the nomination panels, and the PDF file will be available online for our members to download and read prior to final at-home voting.

<b>STUNT COORDINATION</b>
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**Category 90 OUTSTANDING STUNT COORDINATION FOR A COMEDY SERIES OR VARIETY PROGRAM**  
**Emmy(s) to stunt coordinator(s)**

**For a series body of work during the current eligibility year in a comedy series or variety program (excludes documentary/nonfiction/reality programming).**

**PLEASE NOTE: Stunt Coordinators entering in category 90 are required to submit a reel, not to exceed 7 minutes in length, which may combine the coordinator’s stunt sequences from the entire current eligibility year (June 1, 2012 – May 31, 2013) 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 91 OUTSTANDING STUNT COORDINATION FOR A DRAMA SERIES, MINISERIES OR MOVIE**

**Emmy(s) to stunt coordinator(s)**

**For overall stunt coordination in a single episode of a drama series, miniseries, movie or a dramatic special (excludes documentary/nonfiction/reality programming).**

**PLEASE NOTE: Stunt Coordinators entering in category 91 are required to submit a reel, not to exceed 7 minutes in length of the episode, miniseries part(s) or movie submitted.**

**Miniseries, two-part drama series episodes, or “to be continued” drama series:**

**If the stunt coordinator is credited on all miniseries parts or a two-part drama series episode, you may submit from all sequences of the miniseries or two-part drama series episode 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 Emmy 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:**

For questions or clarification, please contact your stunt peer group governors.

If longer than 7 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.

**DVD AND DIGITAL UPLOAD INSTRUCTIONS: Entries can be submitted on DVD or uploaded as a digital file.**

**DIGITAL UPLOAD REQUIREMENTS:** Please upload a QuickTime H.264 file of the stunt reel (not to exceed seven minutes) to the appropriate ftp address below.

The preferred resolution and audio specs for the upload are as follows:

**Video:**

H.264  
1280x720 or 1920x1080 resolution  
29.97 or 23.98 FPS  
Progressive  
Data rate restricted to 8000 Kbp/s

**Audio:**

Linear PCM(WAV), 16 Bits, 44.1kHz or 48kHz normal quality or AAC, 16 Bits, 44.1kHz or 48kHz normal quality

**Please upload only the video file, don't upload a folder with files within it.**

**File name must include your show name.**

**Stunts for Comedy Series or Variety Programs Uploads:**

Domain: <ftp.telepix.com>

Username: stuntscomedy

Password: reels@telepix

**Stunts for Drama Series, Miniseries or Movies Uploads:**

Domain: <ftp.telepix.com>

Username: stuntsdrama

Password: reels@telepix

If you have any questions about the upload process, please email [fyc@metropolitanentertainment.tv](mailto:fyc@metropolitanentertainment.tv).

**DVD REQUIREMENTS:** If submitting on DVD, please submit two DVDs (not copy protected). The DVDs must be an edited version of the stunt or stunt sequence(s) that "add to the overall telling of the story." Do not slate the DVDs and do not include bars and tones. **DVDs must be under 7 minutes.**

**DEADLINE: The DIGITAL upload or DVDs are due by the entry deadline (May 3).** If the **DIGITAL upload or DVDs** are not ready or available by the entry deadline, the final deadline for receipt of the **DIGITAL upload or DVDs** will be May 17, 2013. If the **DIGITAL upload or DVDs** will not be available by May 17, please contact the awards department. Any entry submitted without a digital file or DVDs will be disqualified.

**Please note:** If submitting DVDs for your entry, please label the DVDs with the title of the program, episode title (if entering for a series) and the name of the stunt coordinator.

PLEASE NOTE: Nominations will be determined by the votes of the members of the stunt branch. **In the final round at-home judging panels, directors and performers will also be able to participate.**

<p style="text-align: center;"><b>TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL AWARDS</b></p>
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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. Entries received with incomplete teams will be returned to the entrant for completion.

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**

Please Note: Peer Group Executive Committees may recommend cap waivers to the Primetime Awards Committee in cases where substantial contribution calls for their consideration.

**Category 92 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.

**Category 93 OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO CONTROL FOR A MINISERIES, MOVIE OR A SPECIAL**

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

Entries are limited to a maximum of 20 entrants.

<b>WRITING AWARDS</b>
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An individual or the same team may enter multiple achievements in a writing category if the achievements are for different programs. WGA 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.

WGA 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 - NEW FOR 2013: 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 on this change.**

**SCRIPTS REQUIRED AT THE POINT OF NOMINATION (JULY 18):** For writing categories 94 (comedy series), 95 (drama series) and 96 (miniseries/movies), a CD of the writer's choice of the best version (not necessarily the final version) of the script (PDF) will be needed by August 1, if the achievement is announced as a nominee on July 18. The CD will be dubbed and sent to the judges with the nominated DVD(s) of the program. DVDs will be requested only at the point of nomination.

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

**Category 94 OUTSTANDING WRITING FOR A COMEDY SERIES**

For a single episode of a regular comedy series

**Category 95 OUTSTANDING WRITING FOR A DRAMA SERIES**

For a single episode of a regular drama series

**Category 96 OUTSTANDING WRITING FOR A MINISERIES, MOVIE OR A DRAMATIC SPECIAL**

Eligibility clarification:

For a complete miniseries (if credited with writing all parts), or for a single part of a miniseries (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 miniseries parts: eligibility is for complete miniseries.

For one writer (or team) credited with one miniseries part: eligibility is for the one miniseries part.

For one writer (or team) credited with more than one but not all miniseries parts: eligibility is for one miniseries 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 97 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 98 OUTSTANDING WRITING FOR A VARIETY SPECIAL**

For a variety special

## NONFICTION WRITING AWARD

### **Category 99 OUTSTANDING WRITING FOR NONFICTION PROGRAMMING**

For a single episode of a nonfiction series or for a special. Emmy(s) to writer(s) whose on-screen credit is writer or written by. (Eligibility is limited to the narrative writer. Story outlines are not eligible). A paper copy of the script must be submitted by the entry deadline (May 3).

(DVDs will be requested only at the point of nomination. No DVDs need to be submitted upon entry.)

Eligibility for this individual achievement category is limited to programming eligible in the following:

- Area 73 Outstanding Children's Program (nonfiction programs only)
- Area 74 Outstanding Documentary or Nonfiction Special
- Area 75 Outstanding Documentary or Nonfiction Series
- Category 76 Outstanding Informational Series or Special
- Category 78 Outstanding Reality Program
- Category 79 Outstanding Reality-Competition Program

## 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 Academy Chairperson. Letters must be received by May 31.

During each year, the Board of Governors of the Academy of Television Arts & Sciences 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 original 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, 2013, and entry forms will be available at <http://www.emmys.tv/downloads> mid **April, 2013**.

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 Academy of Television Arts & Sciences 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 2013.

## APPENDIX I

### **PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES**

(Excludes Documentary or Nonfiction Programming)

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

Toward that end, the 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. To be eligible for nomination, each producer must submit a completed application. The process verifies that all nominees meet the following criteria:

**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/Special 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

In Comedy and Drama series, full time Executive Producers who have final creative authority over the writing process on at least 50% of the eligible episodes and Writer-Producers who perform verifiable producing services, as stated above, on multiple episodes, may be eligible. A producer, who also has received a "Created By" credit, but no longer works full time on the series, will be eligible as long as that producer meets the eligibility criteria on at least 50% of the eligible episodes in the first season of the series.

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

**3. 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.

**APPEALS PROCESS**

Any producer who does not qualify can appeal. It will be the responsibility of the producer to provide verifiable documentation demonstrating that they meet the eligibility criteria.

<b>APPENDIX II</b>
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A summary of which branches and peer groups receive which ballot(s)

Note: All national active peer groups receive the PROGRAM BALLOT (excluding documentary/nonfiction programs) and the SPECIAL CLASS BALLOT.

<b>BRANCH</b>	<b>BALLOT(S) RECEIVED</b>
Animation <i>Please Note: Only Animation Branch members will receive the first-round Animation Ballot</i>	Animation
Art Directors/Set Decorators	Art Direction
Casting Directors	Casting Host of Reality, Reality-Competition
Children's Programming	Program only
Choreographers <i>(No ballots for choreography entries. Choreography nominations are determined by screening panels.)</i>	Directing Nonfiction Directing
Cinematographers	Cinematography
Commercials	Commercials
Costume Design and Supervision	Costume
Daytime Programming	Host of Reality, Reality-Competition
<u>Directors</u>	Directing Nonfiction Directing
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
<b>Documentary ballot</b>	<b>Documentary/Nonfiction Program</b> <b>Nonfiction individual achievements</b>
<u>Electronic Production</u>	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing

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