

ACADEMY OF TELEVISION
ARTS & SCIENCES



60th PRIMETIME EMMY AWARDS

2007 - 2008
RULES AND PROCEDURES

(Revised April 21, 2008)

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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 2007-2008 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 awards senior vice president, 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) and Christopher Walters (818/754-2837).

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

Final placement will not be made until 72 hours prior to the publication of the nominating ballots. Entry in a category does not assure that category. If you have a question about category placement, please contact the awards department.

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2008 CALENDAR

June 1, 2007 - May 31, 2008

Eligibility period

March 14

Hyphenate voting applications mailed to all active members

April 7

First entry deadline: for all entries that were originally presented 6:00 PM - 2:00 AM, June 1, 2007 – April 7, 2008

April 14

Deadline to return hyphenate ballot applications

April 21

Second entry deadline: for all entries that were originally presented 6:00 PM - 2:00 AM, April 8, 2008 - May 31, 2008

April 21

Deadline to reinstate or apply for membership in the Academy and vote in the primetime competition

April 22

Deadline to place a “For Your Consideration” ad in Emmy magazine. Call Peter McCarthy at (805) 241-6710

Week of June 2

Nominating ballots are posted on the Television Academy’s website

June 20, 5:00 PM

Deadline for returning the nominating ballots to Ernst & Young

July 17

Nominations are announced from the Leonard H. Goldenson Theatre 5:35 AM

Week of August 4

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

Week of August 11

At-home judging DVDs for Telecast Awards categories are mailed

August 22, 5:00 PM

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

August 29, 5:00 PM

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

September 13

Creative Arts Awards and Ball

September 21

ABC Telecast and Governors

ENTRY PROCEDURES

1. Entry forms are posted on the Television Academy's website www.emmys.tv the week of March 3, 2008. In order to expedite the entry process, it is done in two stages: **April 7** is the entry deadline for all programs originally presented between June 1, 2007 and April 7, 2008. **April 21** is the second deadline, for all programs originally presented between April 8 and May 31, 2008.

DVD REQUIREMENTS FOR 2008: Certain categories/areas require that two DVD masters of the achievement being entered for Emmy consideration must be submitted with the entry form at the time of entry. Any entry submitted without DVD masters for these categories/areas will be disqualified. If the DVD masters are not ready or available at the time the entry form needs to be submitted, the final deadline for the receipt of the DVDs will be May 9, 2008. **Please see the DVD requirements listed under Entry Instructions.**

2. Entries made at either the first or second deadline may be modified by the entrant until 5:00 PM on May 31, 2008. An example of a modification would be the replacement of the episode submitted for judging by another eligible episode.

3a. Programs and individual achievements unexpectedly scheduled for airing after the second entry deadline (April 21) has passed may be entered after that deadline (until 5:00 PM on May 31, 2008). For example, 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 second entry deadline (April 21) 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 April 21. 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 and are not promoted or reviewed, will not qualify as an eligible "premiere."

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

6. Producers may submit one (or more) program entry(s) per category or area. Eligible individuals may submit one entry per category or area. In the case where an eligible individual makes an entry in a category or area and a producer makes an additional entry for another achievement by that individual in the same category, every effort will be made to contact the individual that unless he/she otherwise directs the Academy, his/her entry will take precedence.

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. Although an individual can make only one entry per category or area, he/she can be part of additional entries in the same category if he/she is eligible with different team members except in the case of special visual effects, where individuals are limited to two team entries for any given series. In such cases, another team member has to make the entry for the team. 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, a manager, a studio, a production company or a broadcast entity will facilitate the entry by filling out the form, but the individual who is listed as the "eligible entrant" is considered by the Academy to be the person who has made the entry.

10. Eligibility is based on screen credit. Producers may not alter an individual's screen credit in order to qualify the individual for Emmy eligibility.

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 the incorrect categorization on the nomination ballot, a correction will be issued.

14. Ineligible entries will be disqualified at any stage of the competition.

ENTRY FEES

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 or more entrants), the fee is \$600.

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.

MEMBER FEES

1. Each member submitting an entry is asked to make his/her own voucher(s) (maximum of two entries may be covered by vouchers) by photocopying his/her membership card and including it when submitting an entry in lieu of cash payment for that entry. Membership cards are non-transferable.

In the case of team entries, be they for individual achievement or programs, each team member may submit a copy of his/her membership card per entry to cover his/her share of the entry fee. If you do not have your membership card, please contact the membership department (818) 754-2800.

2. Non-members pay their percentage according to the number of team members. If a non-member entrant (or team member included on the entry form by the entrant) includes a membership application with the entry form, his/her entry fee is waived.

PLEASE NOTE: If you are a non-member of the Academy of Television Arts & Sciences and you are announced as a nominee on July 17, you will be receiving one complimentary nominee ticket to the awards presentation and ball. You may purchase one guest ticket to the presentation and ball for \$250, or you may choose to join the Television Academy (membership fee \$160) and receive your guest ticket at no extra charge, or join at the time of entry and have entry fee waived.

3. A member entering a commercial may send a copy of their membership card 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 that only programs "originated for" television are Emmy-eligible was changed in 2002 to "originally aired on" television 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 solely for 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 and are not promoted or reviewed 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, with the final approval of the Primetime Awards Committee, to enter the program and its individual achievements in any category where they are eligible. The placement of a program, automatically directs the placement of all individual achievement entries, e.g., if a program is placed in comedy series, performances must follow in comedy series categories (or, where there is no such direct correspondence, the most appropriate category).

4. 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 the eligibility rule in the next paragraph). 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 must accompany all syndicated entries.

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 the other time zones are to be judged and presented as a part of the Primetime Emmy Awards competition and ceremony. Game shows broadcast prior to 8:00 PM are eligible in the Daytime Emmy Awards.

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

6. 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.

7. 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.

8. Programs that are generally exhibited in motion picture theatres are not eligible. Programs that are offered on home video or for sale on the internet prior to their first television airing or internet posting are not eligible, **unless it is within seven days prior to the program's original air date**. Showing a program at a film festival or in limited release for the purpose of fulfilling awards eligibility (e.g., The Oscars) does not disqualify an otherwise eligible program.

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

10. 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.

11. Programs which, although broadcast during primetime hours, are essentially "extensions" of a daytime program series may not be entered in either the Primetime or Daytime Emmy awards competitions. In determining whether a submitted program is an "extension" of a daytime series, the Primetime Awards Committee of the Academy will consider such areas 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; 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.

12. If a comedy or drama series is cancelled or not continued and there are five or less episodes that first air in the current eligibility year, they are ineligible.

Hanging Episodes: If a series does not have enough episodes in a current or subsequent awards year to qualify for eligibility, e.g., six for drama and comedy series and three for all other series, those "hanging" episodes have eligibility in the awards year where eligibility was attained. If hanging episodes gain eligibility in a prior awards year, they would have to be aired no later than a week prior to the announcement of the nominations in mid-July for the series to be eligible. Individual achievements would have to air prior to the return of the first-round ballots in mid-June.

13. 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, 2006 is considered "historic" and does not negatively affect eligibility.)

14. A "special" episode of a primetime 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 with the following exception: a variety, music or comedy 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.

15. Syndicated programs that have reached a cumulative audience of at least 51% of the total potential U.S. television audience during the eligibility period, but not 51% 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.

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

17. 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 are compiled at the Academy and will be posted on the Academy’s website the week of June 2. Members will receive only their voting sheets by mail. Voters who have not received their voting sheets by June 6 should call the Academy 818/754-2800. The deadline for Ernst & Young to receive your nomination voting sheet(s) is June 20, 5:00 PM. Voting sheets received after this date will not be tabulated.

2. All members are entitled to vote for best program nominations. Voters may cast up to ten votes in each program category/area. This rule does not include animated programs.

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, i.e., a producer member who also has the requisite writing credits may additionally request a writing ballot. Deadline for applying for additional ballots is April 21, 2008. Information will be mailed 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).

5. Only Animation Branch members will receive the nominating ballot for animated programming

NOMINATION PROCEDURES

1. In general, there will be five nominations in each category and area.

2. The number of nominations will not exceed 1/3 the number of the category or area entries, with the understanding that there will always be a minimum of two nominations per category or area.
3. Where there are less than five entries in a category or area, all entries will be screened by the appropriate peer group for nomination. Any entry that gets 2/3 approval receives 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.
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. Tabulations are completed and nominees are announced at 5:35 AM from the Academy's Leonard H. Goldenson Theatre on July 17.
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 17 and July 31. The final date for errors and omissions (including the names of eligible individuals not on the list exchanged for nominated names on the list) will be July 31, 2008.
9. Each nominee agrees that any film, tape recording 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. Clips from any such recording 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 clips or supplemental printed material and/or programs containing such clips, and in connection with promotional announcements or other promotional activities for any of the foregoing; use of such clips or supplemental printed material shall be subject to the clearance of any other parties 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 awards presentation and dinner. Non-member nominees will receive one complimentary nominee ticket to the awards presentation and ball. Non-member nominees may purchase one guest ticket to the presentation and ball for \$250, or they may choose to join the Television Academy (membership fee \$160) and receive their guest ticket at no extra charge.

EMMY JUDGING PANELS

1. The final judging will take place August 4 – August 29. Volunteers from the Academy's peer groups will be asked to serve as judges. A call for judges will be sent to national active Academy members in mid-June.

Please note: In the final, at-home judging panels, members may not participate on a program panel for the same category more than two consecutive years. Voters who have served for two consecutive years judging the same 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 programs).

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 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.

8. 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.

9. Every Emmy Award is conditioned upon the delivery of two correctly prepared DVDs of the entered achievement to the Academy, unless otherwise indicated.

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 receive a nomination or 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 13 and the Primetime Telecast on ABC on September 21. The Emmy will be presented to the individual(s) specifically listed with each category or area. 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 should be used as 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 as a 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 as recognition and appreciation of those individuals - generally assistants - who materially contributed to the Emmy-winning achievement, as indicated with each category or area.

4. Commemorative Emmys

Commemorative Emmys may be purchased by Emmy-winning producers in the program categories: one Emmy each for the network, studio and production company. Commemorative Emmys can not be ordered for individuals.

2007 – 2008 PRIMETIME
EMMY AWARDS



CATEGORIES

AREAS

JURIED AWARDS

AWARDS DEFINITIONS

1. Category

The definition of an awards category 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. Any nomination with at least two-thirds approval of the judges receives an Emmy. If none of the nominations receives two-thirds approval, the nomination with the highest approval (with a minimum majority approval) receives an Emmy. There is the possibility of one, more than one or, if none has a majority approval, no award in each area.

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 the Board's discretion, be separated 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

1. Deadlines: Entry forms are posted on the Academy's website www.emmys.tv the week of March 3, 2008. In order to expedite the entry process, it is done in two stages: **April 7** is the entry deadline for all programs originally presented between June 1, 2007 and April 7, 2008. **April 21** is the second deadline, for all programs originally presented between April 8 and May 31, 2008. Programs and individual achievements in preparation but not completed by the time of the second entry deadline (April 21) 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 April 21. 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.

2. Eligibility: 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.

3. Fill out the entry form: Entries can be made by an eligible individual (or representative) entering himself/herself or his/her team. Please complete all information that applies to your entry. Home addresses, phone numbers and e-mail addresses must be listed on the entry form so the Television Academy will be able to contact the entrants if additional information is needed. It is the responsibility of the entrant to list all eligible entrants on the entry form. Contact information will remain confidential.

4. DVD Requirements: This year, only certain categories and areas require DVD/tape masters of the complete program or episode(s) being entered to be submitted at the time of entry. If the program or episode has not aired, or if the DVDs are not ready at the entry deadline, the final deadline for DVDs to be submitted to the Television Academy will be May 9, 2008. Any entry submitted without DVDs will be disqualified and will not appear on the nomination ballot. **Please see the DVD requirements.**

5. Entry fees: All entries must be submitted with the proper entry fees. Entry fees are listed on the entry form. Any entry received without the required entry fees will be returned to the entrant. Payment can be made by Visa, MasterCard, (no American Express), or check. Checks should be payable to "Academy of Television Arts & Sciences."

6. Incomplete Entry Forms: Entry forms that are submitted with missing information will be returned to the entrant.

7. Mail entry materials to:
Academy of Television Arts & Sciences
AWARDS DEPARTMENT
5220 Lankershim Blvd.
North Hollywood, CA 91601

For deliveries, send to:
Academy of Television Arts & Sciences
AWARDS DEPARTMENT
5200 Lankershim Blvd., Suite 790
North Hollywood, CA 91601

Faxing entries: If paying by member discount or credit card, you can fax both sides of the entry form and a legible copy of your current membership card to (818) 761-3814 or (818) 754-2836.

DVD REQUIREMENTS (NEEDED AT THE TIME OF ENTRY)

This year, only certain categories/areas require DVDs and or tapes to be entered at the time of entry.

Any entry requiring DVDs at the time of entry that is submitted without DVD masters will be disqualified. If the DVD masters are not ready or available at the time of the entry deadline, the final deadline for the receipt of the DVDs will be May 9, 2008.

THE FOLLOWING CATEGORIES REQUIRE TWO DVD_s TO BE ENTERED AT THE TIME OF SUBMISSION:

Program Categories –

Comedy Series (one episode being entered) **additional episodes will be requested at the point of nomination (July 17).**

Drama Series (one episode being entered) **additional episodes will be requested at the point of nomination (July 17).**

Made for Television Movie

Miniseries (all parts must be entered)

Variety, Music or Comedy Series (one episode being entered)

Variety, Music or Comedy Specials

Special Class Programs (of the one episode/program being entered for all sub-categories)

Children's Programming (of the one episode/program being entered)

Nonfiction Specials

Nonfiction Series (of the one episode being entered)

Reality Program (of the one episode/program being entered)

Reality-Competition Programs (of the one episode/program being entered)

Art Direction categories/areas (of the episode(s)/program being submitted)

Costume categories/juried (of the episode/program being submitted)

Performers – Leads in Comedy and Drama Series (of the one episode being entered)

INSTRUCTIONS: Two DVDs **NOT COPY PROTECTED** are required of the complete program/episode **AT THE TIME OF ENTRY**. These masters will be used to dub all nominations for the program, except where a composite DVD is requested. [Note: For miniseries entries, please dub each part on a separate DVD.]

EDITING INSTRUCTIONS: Please do not include bars and tones, 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 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 on the DVDs (except where a composite reel is requested).

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)
- category number(s)
- air dates(s)
- length of submitted DVD
- performer's name (for performer categories)
- picture format

DEADLINE: **The DVD masters are due at the time the entry is made.** If the DVDs are not ready or available at the entry deadline, the final deadline for receipt of the DVDs will be May 9, 2008. Any entry submitted without DVDs will be disqualified.

DVD SPECS FOR ENTRIES WITH SPECIAL REQUIREMENTS:

MUSIC DVD SPECIFICATIONS:

Ten DVDs (not copy protected) of the complete program must be submitted at the time of entry for the following music categories. Please do not include bars and tones, and replace all commercial and other interstitials with 2-3 seconds of black:

Category 44 - Music Composition for a Series (Original Dramatic Score)

Category 45 - Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score)

Category 46 - Music Direction

Category 47 – Original Music and Lyrics

Please submit 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 48 – Original Main Title Theme Music

Please submit 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.

SUPPORTING AND GUEST PERFORMERS IN COMEDY AND DRAMA SERIES

Please submit two edited DVDs (**NOT COPY PROTECTED**) that composites all of the entrant's appearances in the one episode they are submitting.

LABELS: Please label the DVDs with series title and the performer's name for the following categories:

- Category 55 – Supporting Actor in a Comedy Series
- Category 56 – Supporting Actor in a Drama Series
- Category 58 – Supporting Actress in a Comedy Series
- Category 59 – Supporting Actress in a Drama Series
- Category 61 – Guest Actor in a Comedy Series
- Category 62 – Guest Actor in a Drama Series
- Category 63 – Guest Actress in a Comedy Series
- Category 64 – Guest Actress in a Drama Series

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

PLEASE NOTE: DVD/Tape requirements for the following categories can be found under the specific category listing in the rules book:

- Juried 1 – Individual Achievement in Animation
- Juried 2 – Voice-Over Performance
- Area 12 – Choreography
- Category 18 – Commercials
- Category 39 – Main Title Design
- Category 91 – Stunt Coordination
- Animated Programs
- Category 3 – Animated Program (less than one hour)
- Area 4 – Animated Program (more than one hour)
- Special Visual Effects
- Category 89 – Special Visual Effects for a Series
- Category 90 – Special Visual Effects for a Miniseries, Movie or a Special
- Cinematography – for first round judging:
- Category 13 – Cinematography for a Half-Hour Series
- Category 14 – Cinematography for a One Hour Series
- Category 15 – Cinematography for a Miniseries, Movie or Special
- Sound Editing – for first round judging:
- Category 81 – Sound Editing for a Series
- Category 82 – Sound Editing for a Miniseries, Movie or a Special

PLEASE NOTE: The following categories will require a Digital Betacam master be submitted at the point of nomination (July 17):

Cinematography – for final round judging:

Category 13 – Cinematography for a Half-Hour Series

Category 14 – Cinematography for a One Hour Series

Category 15 – Cinematography for a Miniseries, Movie or Special

Category 16 – Cinematography for Nonfiction Programming

Category 17 – Cinematography for Reality Programming

Sound Editing – for final round judging:

Category 81 – Sound Editing for a Series

Category 82 – Sound Editing for a Miniseries, Movie or a Special

Category 83 – Sound Editing for Nonfiction Programming

Sound Mixing – for final round judging:

Category 84 – Sound Mixing for a Comedy or Drama Series (One-hour)

Category 85 – Sound Mixing for a Miniseries or a Movie

Area 86 – Sound Mixing for a Comedy or Drama Series (Half-hour) and Animation

Area 87 – Sound Mixing for a Variety or Music Series or special

Category 88 – Sound Mixing for Nonfiction Programming

ANIMATION AWARDS

Juried 1 OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

For a single episode of a series or a special

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.

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 name, first 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, and 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 and 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 name, first 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 name, first 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

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 name, first 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 name, first 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 **ten** 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 name, first airdate, entrant's name and a description of his/her individual work.

Juried 2 OUTSTANDING VOICE-OVER PERFORMANCE

Emmy(s) to performer(s)

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

Panels of judges from the animation and performer peer groups determine this juried award. In first-round judging, only those entries with majority approval will move on to the second-round judging panel. In second-round judging, one, more than one or no Emmy recipient will be chosen.

Judges from the performers branch must have voice-over credits.

PLEASE NOTE: All entries must be accompanied by an edited DVD of the entrant's voice-over appearances from a single episode of a series or a special. 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.

All entries for animated characters must also be accompanied by a picture of the character(s) being voiced. A picture is not necessary for a voice-over narrator.

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

CATEGORY 3 AND AREA 4 DIGITAL BETACAM REQUIREMENTS: One Digibeta is required of the complete program **AT THE TIME OF ENTRY.**

EDITING INSTRUCTIONS: Please include bars and tones, and replace all commercials and other interstitials with 2-3 seconds of black. ("For Your Consideration" chyrons are okay.) The Digibeta will be dubbed and sent to the judges as-is, so to ensure audio and visual quality, please carefully review the Digibeta before you submit it.

SLATES: No slates.

CREDITS: Include the main title and end credits on the Digibeta

LABELS: Label each Digibeta with:

- program title
- episode title
- category title
- category number
- air date(s)
- length of submitted Digibeta

NEW IN 2008: An animated series comprised of multiple short episodes (e.g., 3 min., 7 min., 11 min.) may be individually entered in Area 73e. Special Class – Short-format animated programs. Please note: if this option is chosen, you are excluded from entering in another program category (e.g., Animated Program, Children’s Program).

Category 3 OUTSTANDING ANIMATED PROGRAM (FOR PROGRAMMING LESS THAN ONE HOUR)

("Less than one hour" refers to the time slotted in the broadcast schedule.)

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;" 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 executive peer group.

Additionally, entrants must include a paper copy of the beginning and end credits that appear on the submitted episode or program.

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 chosen for entry, as follows:

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

The total number of entrants for a series episode 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 executive peer group. And because some producers may contribute to the episode chosen for Emmy judging 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 chosen episode entered among the fourteen slots for the producers.

Area 4 OUTSTANDING ANIMATED PROGRAM (FOR PROGRAMMING ONE HOUR OR MORE)

("One hour or more" refers to the time slotted in the broadcast schedule.)

For a miniseries, a movie, or 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;" 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 executive peer group.

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

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

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

Additionally, entrants must include a paper copy of the beginning and end credits that appear on the submitted episode or program.

PLEASE NOTE: Nominations 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 animation by April 21 (Phone 818/754-2800)

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.

ART DIRECTION AWARDS

Emmy(s) to production designer(s), art director(s) and set decorator(s), if applicable Entries are limited to a maximum of three 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.

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

The Peer Group Executive Committee will review all screen credits for eligibility on submitted programs. All eligibility is subject to final and definitive review by the PGEC to determine principal creative contributions.

PLEASE NOTE: Two DVD masters of the achievement being entered for Emmy consideration must be submitted with the entry form at the time of entry. Any entry submitted without DVD masters, will be disqualified and the entry will not appear on the nomination ballot. If the DVD

masters are not ready or available at the time the entry form needs to be submitted, the final deadline for the receipt of the DVDs will be **May 9, 2008**. **Please see the DVD requirements listed under Entry Instructions.**

Category 5 OUTSTANDING ART DIRECTION FOR A MULTI-CAMERA SERIES

For a regular series

Category 6 OUTSTANDING ART DIRECTION FOR A SINGLE-CAMERA SERIES

For a regular series

Special entry instructions for series entries in categories 5 and 6:

PLEASE NOTE THAT FOR SERIES NOT IN THEIR PREMIERE SEASON 2/3 SCREEN TIME OR 2/3 SET COUNT MUST BE IN NEW SETS OR LOCALES FOR DESIGN TEAMS TO QUALIFY FOR SUBMISSION. The exception being when the pilot is designed by one team and remaining premiere season episodes are designed by another team. In that case the design team of the remaining episodes must follow this 2/3 rule.

To qualify for the 2/3 rule a design team must submit (along with entry form and payment) two DVDs of the episode(s) being entered for consideration, (**please see the DVD requirements listed under Entry Instructions**) and a completed Program Information Form. The Program Information Form can be downloaded at <http://www.emmys.tv/downloads>. Up to three (3) episodes may be submitted by a team to fulfill the 2/3 rule requirement. Extended-length episodes will count as two episodes.

Area 7 OUTSTANDING ART DIRECTION FOR A MINISERIES, OR MOVIE

For an entire miniseries or movie

Area 8 OUTSTANDING ART DIRECTION FOR VARIETY, MUSIC OR NONFICTION PROGRAMMING

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

Special entry instructions for series entries in Area 8:

NOTE: If submitting a variety/music, nonfiction, reality or reality-competition series program (Area 8), please refer to submission guidelines as noted for categories 5 & 6. Please complete a Program Information Form where necessary, which can be downloaded at www.emmys.tv/downloads. **Please see the DVD requirements listed under Entry Instructions.**

CASTING AWARDS

Emmy(s) to a maximum of two casting director(s) ["casting by"]

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

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

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, or not a location casting director was employed.

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

DVD REQUIREMENTS FOR CASTING NOMINEES: If you are announced as a nominee on July 17, 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 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 (entrants 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 single episode of a regular series, miniseries, or for a movie or a special

Nominations and winner(s) are determined by screening panel(s). **There is the possibility of one or no award for series, and one or no award for specials.**

The number of nominations for series and specials (movies, miniseries and specials) will be proportionate according to the entries. For example, if there are 20 entries for series and 30 entries for specials, the five nominees will consist of the top two series vote-getters and the top three specials vote-getters.

DVD REQUIREMENTS: A DVD of only the dance number(s) must accompany all entries.

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

CINEMATOGRAPHY AWARDS

Emmy(s) to cinematographer(s)

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

DV Cam Requirements:

Entrants must submit a DV Cam of a continuous segment from a single episode at the time of entry. 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 DV Cam segment will be **four (4) minutes** for **category 13** and **six (6) minutes** for **categories 14 and 15.**

Please include the following information on the label:

Category number and title

Program title
Title of episode/part (if applicable)
Picture Format (1.33, 1.78)

ADDITIONAL TAPE REQUIREMENTS

A digital Betacam of the complete program will be requested at the point of nomination. The master will be dubbed to DVD and sent to the judges for the final round of voting.

Category 13

OUTSTANDING CINEMATOGRAPHY FOR A HALF-HOUR SERIES

For a single episode of a regular series

Eligibility for category 13 includes: the cinematographer or director of photography of a single episode of a regular series shot in **either single-camera or multi-camera style. If the show is multi-camera it must be shot in situation comedy style (not variety-music-comedy).** The entry can be recorded on film, videotape or digital medium. Entrants must specify whether their entry is single-camera or multi-camera as the number of nominees will be proportional to the number of submissions in these two genres.

Category 14

OUTSTANDING CINEMATOGRAPHY FOR A ONE HOUR 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.

CINEMATOGRAPHY FOR NONFICTION and REALITY PROGRAMS

TAPE REQUIREMENTS: A Digital Betacam of the achievement will be requested at the point of nomination.

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:

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 statute 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 receive a plaque to honor their contribution.

Please note: Multiple episodes per series may be entered, as long as the team for each is different. Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

COMMERCIAL AWARDS

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.

Who may submit entry and DVD requirements: any ad agency or production company may enter one version of its 30 - 120 second commercial. Two DVDs (not copy protected) are required at time of entry. Please do not include more than one commercial on a DVD. Do not slate the DVDs and do not include bars and tones. A market list is also required.

Entry forms can be downloaded at www.emmys.tv/downloads. Deadline for entries is May 16, 2008

COSTUME AWARDS

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.

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 accompany the entry.

"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 FOR COSTUMING CATEGORIES: A DVD of the achievement being entered must accompany all entries. **Please see the DVD requirements listed under Entry Instructions.**

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 episode of a miniseries, a movie, or for a special

Juried 21 OUTSTANDING COSTUMES FOR A VARIETY/MUSIC PROGRAM OR A SPECIAL

For a single episode of a variety/music, nonfiction, reality and reality-competition series or for a special premiering on television with costumes designed originally for television.

DIRECTING AWARDS

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 VARIETY, MUSIC OR COMEDY PROGRAM

For a single episode of a regular series or for a special

Category 25 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; Emmy judging DVD is for complete miniseries.

For one director credited with one miniseries part: eligibility is for the one miniseries part; Emmy judging DVD 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); Emmy judging DVD is for the one miniseries part chosen by the entrant.

For the director of a made for television movie; Emmy judging DVD is for the movie.

For the director of a dramatic special; Emmy judging DVD is for the dramatic special.

Category 26 OUTSTANDING DIRECTING FOR NONFICTION PROGRAMMING

For a single episode of a nonfiction series or special. Emmy to director whose screen credit is director or directed by. (Segment directors are ineligible). 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 75 Outstanding Nonfiction Special

Area 76 Outstanding Nonfiction Series

Category 77 Outstanding Reality Program

Category 78 Outstanding Reality-Competition Program

<p>PICTURE EDITING AWARDS FOR SINGLE-CAMERA AND MULTI-CAMERA PRODUCTIONS</p>

NOTE: 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, stunt or crowd scenes.

<p>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.</p>

<p>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 30 below).</p>

<p>Emmy(s) to off-line credited editor(s)</p>
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<p>Clarification: on-line, segment and assistant editors are generally not eligible.</p>

Category 27 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES

For a single episode of a regular series

Category 28 OUTSTANDING PICTURE EDITING FOR A COMEDY SERIES (SINGLE OR MULTI-CAMERA)

For a single episode of a regular series

Category 29 OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A MINISERIES OR A MOVIE

For a single episode of a miniseries or a movie

Area 30 OUTSTANDING PICTURE EDITING OF A CLIP PACKAGE FOR TALK, PERFORMANCE, AWARD, OR REALITY-COMPETITION PROGRAMS

For a single clip package in a single episode of a regular series or special

Eligibility for Area 30:

- Submission of clip packages where the majority of the show is live switched.
- Submission of individual clip package is capped at two editors.
- Please note: Promos, recaps, and trailers are not eligible to be enter in Area 30.

****DVD REQUIREMENTS:** Entries must be accompanied by two DVD copies (not copy protected) of the clip package being submitted. No more than one clip package per DVD. Please provide slate with the clip title and/or a brief description and label the DVDs with the title of the sequence, episode title (if entering for a series) and the name of the editor (s). Do not include bars and tone.

A Blue Ribbon Panel will view all submissions and select the nominees in this area.

Category 31 OUTSTANDING PICTURE EDITING FOR A SPECIAL (Single or multi-camera)

For a special (with a cap of up to seven editors)

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 PROGRAMMING

Category 32 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 33 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. Submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

HAIRSTYLING AWARDS

Emmy(s) to hairstylist(s)

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

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 two additional hairstylists he/she feels have contributed significantly to the achievement and deserve nomination.

Category 34 OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES For a single episode of a **comedy or drama series**

Category 35 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 36 OUTSTANDING HAIRSTYLING FOR A MINISERIES OR A MOVIE

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

INTERACTIVE TELEVISION PROGRAMMING AWARD

Possibility of one, more than one or no Emmy statuette awarded to the company that is directly involved with and principally responsible for the recognized Interactive Television programming content or service.

The Interactive Television Award is for interactive television programming content or services, which have been commercially deployed, domestically, in the period of (June 1, 2007 - May 31, 2008).

Areas of competition: Information on specific areas of competition will be available in late March in the "Call for Entries" at <http://www.emmys.tv/interactive>. The deadline for entries is May 31, 2008.

Juried 37 OUTSTANDING CREATIVE ACHIEVEMENT IN INTERACTIVE TELEVISION

LIGHTING DIRECTION (ELECTRONIC PRODUCTION) AWARD

Emmy(s) to credited lighting director and/or lighting designer, director of photography. Entries are limited to a maximum of three 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 38 includes the director of photography, lighting director and/or lighting designer (determined on a case-by case basis) of a single episode of a multi-camera variety, music or comedy series or special recorded in any medium. All other series are eligible in Category 13 or Category 14 for series shot either multi-camera or single-camera. Miniseries and movies recorded film style in any medium are eligible only in Category 15.

Category 38 OUTSTANDING LIGHTING DIRECTION (ELECTRONIC, MULTI-CAMERA) FOR VARIETY, MUSIC OR COMEDY PROGRAMMING

For a single episode of a multi-camera variety, music or comedy series or special

MAIN TITLE DESIGN AWARD

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.

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 final project. 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

Main Title Producer

ENTRY AND TAPE/DVD REQUIREMENTS: All entries for the Main Title Design categories must include the following:

An entry form accompanied by one NTSC DigiBeta cassette tape **and** one NTSC DVD of the main title **ONLY** and the written description of creative contribution from each individual listed on the entry form.

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 the 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.

Each DigiBeta cassette and DVD must contain all of the components of each entry. Separate entries must be presented on individual DigiBeta cassettes and DVDs. Please do not combine multiple entries into a single DigiBeta cassette or DVD.

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

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

Category 39 OUTSTANDING MAIN TITLE DESIGN

For a series, movie, special or miniseries

MAKEUP AWARDS

Emmy(s) to makeup artist(s)

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

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. It 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 Department Head, showing just cause, may petition the Peer Group Executive Committee to allow the submission of up to two 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., Dept. Head in every case, Key Makeup for the 2nd, Additional makeup, or Personal star request) next to the entrant's name.

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 43, as verified by the Makeup Department Head.

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.

Entries must be accompanied by 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.

Category 40 OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

For a single episode of a **comedy or drama** series

Category 41 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 for a variety or live special**

Category 42 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 43 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 for a special

Prosthetic Area: Prosthetics in these Emmy rules is defined as three-dimensional pre-made applications of foam, gelatin, silicon, etc. applied to the face and/or body.

An Area Award is non-competitive. Each nomination is considered on its own terms without regard of 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 (with a minimum majority approval) receives an Emmy. There is a possibility of one, more than one or, if none has a majority approval, no award in each area.

MUSIC AWARDS

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

NEW ENTRY PROCEDURE:

THE ENTRY FORM FOR ALL MUSIC SUBMISSIONS CAN BE DOWNLOADED AT:
<http://www.emmys.tv/downloads>

All entries for categories 44 (music composition - series), 45 (music composition – long-form), 47 (music and lyrics) and 48 (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 44 and 45, 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.

Entries submitted by a producer on behalf of an active music peer group member are subject to the above rules. However, all entries submitted by anyone other than the entrant, are subject to that entrant's agreement to the submission, and in the case of an Academy member, to the judging obligation that accompanies the entry. The Awards Department will contact the entrant for confirmation of his/her agreement to the submission, and no submission will be entered into the competition without that entrant's confirmation.

The entries for categories 44 (music composition - series), 45 (music composition – long-form) and 46 (music direction) must be accompanied by 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. **Please see the DVD requirements listed under Entry Instructions.**

Additionally, category 46 entrants must complete and send in the Music Direction questionnaire, **which is part of the music entry form that can be downloaded at www.emmys.tv/downloads.**

All song entries for categories 47 and 48 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 DVDs.

Category 44 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 45 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 46 OUTSTANDING MUSIC DIRECTION

For a single episode of a regular series, movie, miniseries, or for a special, whether it be 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.

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 47 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 or miniseries, movie, or for 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 synopsis of the scene where the song appears. **Please see the DVD requirements listed under Entry Instructions.**

NOTE: Eligibility in category 47 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 48, Main Title Theme Music.

Category 48 OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC

For a main title of a continuing series 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 synopsis 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 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, i.e., 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 submitted to the Emmy Judging Panel were a "dramatic" rather than a "comedic" episode.

PHOTO REQUEST: At the time of entry, all lead, support and guest performers may submit a color jpeg headshot, preferably out of character (300 dpi - high resolution color photos). Please email photo to primetimepics@emmys.org. Please list the following in the body of the email:

- Name of performer
- Program title
- Category number

[Headshots will appear next to the performer's name on the ballot].

DVD REQUIREMENTS FOR LEAD, SUPPORT AND GUEST PERFORMERS IN SERIES: Please see the DVD requirements listed under Entry Instructions.

Previously on synopsis: series performers whose storylines carry over from week to week **may** provide a written statement (250 words or less) explaining what happened "Previously On" the series in order to contextualize the screened episode.

Guest performers must also provide a 50 word synopsis of their storyline and submit a paper copy of the on-air credits listing them as "Guest Starring."

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 PROCEDURE: The top **ten** first-round vote-getters in the drama and comedy lead, supporting and guest actors (male and female), will be screened **solely by a panel of performers** with the top five vote-getters emerging from this second round as the nominees.

VOTING REQUIREMENTS: All National Active members of the Performers peer group are required to serve on the at-home judging panels once every four years.

If a performer/host's name is in the title of a variety-music series or special he/she must enter in the variety-music performance category.

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

Performers in comedic children's series must enter the comedy series performer categories (lead, support and guest); performers in dramatic children's series must enter the drama series performer categories (lead, support and guest).

Clarification: Performers on classical music dance programs (whose names are not in the program title) are not eligible in special class program, and they are not eligible in VMC performance, either.

Puppeteers enter as a team (voice + manipulation) or, in an actor or actress category according to the sex of the character they are puppeting.

Voice-over performers enter in the voice-over juried award.

Category 49 OUTSTANDING LEAD ACTOR IN A COMEDY SERIES

For a continuing performance in a regular series

Category 50 OUTSTANDING LEAD ACTOR IN A DRAMA SERIES

For a continuing performance in a regular series

Category 51 OUTSTANDING LEAD ACTOR IN A MINISERIES OR A MOVIE

For a performance in a miniseries or a movie

Category 52 OUTSTANDING LEAD ACTRESS IN A COMEDY SERIES

For a continuing performance in a regular series

Category 53 OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES

For a continuing performance in a regular series

Category 54 OUTSTANDING LEAD ACTRESS IN A MINISERIES OR A MOVIE

For a performance in a miniseries or a movie

Category 55 OUTSTANDING SUPPORTING ACTOR IN A COMEDY SERIES

For a continuing performance in a regular series

Category 56 OUTSTANDING SUPPORTING ACTOR IN A DRAMA SERIES

For a continuing performance in a regular series

Category 57 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 58 OUTSTANDING SUPPORTING ACTRESS IN A COMEDY SERIES

For a continuing performance in a regular series

Category 59 OUTSTANDING SUPPORTING ACTRESS IN A DRAMA SERIES

For a continuing performance in a regular series

Category 60 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 who have “guest starring” billing 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 listing them as “Guest Starring.”

Category 61 OUTSTANDING GUEST ACTOR IN A COMEDY SERIES

For performers with guest star billing

Category 62 OUTSTANDING GUEST ACTOR IN A DRAMA SERIES

For performers with guest star billing

Category 63 OUTSTANDING GUEST ACTRESS IN A COMEDY SERIES

For performers with guest star billing

Category 64 OUTSTANDING GUEST ACTRESS IN A DRAMA SERIES

For performers with guest star billing

Category 65 OUTSTANDING INDIVIDUAL PERFORMANCE IN A VARIETY OR MUSIC PROGRAM

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

NEW IN 2008: Series regulars on sketch comedy shows must enter in either Supporting Actor in a Comedy Series or Supporting Actress in a Comedy Series. They are no longer eligible in 65 - Individual Performance in a Variety or Music Program unless the performer/host's name is in the title of a variety-music series or special.

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. 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 77 Reality Program

Category 78 Reality-Competition Program

DVD REQUIREMENTS FOR CATEGORIES 65 AND 66: At the point of nomination (July 17), variety-music performers and hosts for reality and reality-competition programs will have to submit two DVDs that are edited down to the performer's appearances only. If the performer or host appears in the majority of the program, the DVDs can be the complete program or episode.

Juried 2 OUTSTANDING VOICE-OVER PERFORMANCE

Emmy(s) to performer(s)

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

Panels of judges from the animation and performer peer groups determine this juried award. In first-round judging, only those entries with majority approval will move on to the second-round judging panel. In second-round judging, one, more than one or no Emmy recipient will be chosen.

Judges from the performers branch must have voice-over credits.

DVD REQUIREMENTS: All entries must be accompanied by an edited DVD of the entrant’s voice-over appearances from a single episode of a series or a special. 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.

A picture of the character(s) being voiced must also accompany all entries for animated characters. A picture is not necessary for a voice-over narrator.

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

PROGRAM AWARDS

Emmy(s) to producer(s) whose 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 by function (as it is attested to in the completed vetting forms).

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, 2007 - May 31, 2008).

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 Theatre" or "Hallmark Hall of Fame") composed of different production units may not be considered a series.

DVDs FOR 2008: All program entries are required to submit two DVD masters of the program being entered for Emmy consideration. If the DVD masters are not ready or available at the time the entry form needs to be submitted, the final deadline for the receipt of the DVDs will be May 9, 2008. **PLEASE SEE THE DVD SPEC REQUIREMENTS UNDER ENTRY INSTRUCTIONS.**

COMEDY AND DRAMA SERIES: Comedy and drama series are defined as multiple episodes (minimum of six, with a majority of the running time of at least six of the total eligible episodes 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 on and have **an eligible** screen credit for at least 50% of the eligible series episodes. A review to determine producer eligibility will be conducted at the point of nomination.

Six episodes must be submitted at the point of nomination (July 17) for the final judging.

VOTING PROCEDURE FOR COMEDY AND DRAMA SERIES AND VARIETY-MUSIC-COMEDY SPECIALS: In comedy and drama series and **Variety-Music-Comedy Specials** the top 10 first-round vote-getters will be screened by a panel, with the top five vote-getters emerging from this second round as the nominees. At the time of entry, producers must indicate the one episode that they would like screened at the second-round voting panel. Comedy and Drama series whose storylines carry over from week to week must provide a written statement (250 words or less) explaining what happened "Previously On" the series in order to contextualize the screened episode.

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 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 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.)

Category 69 OUTSTANDING MINISERIES

Emmy(s) to producer(s) whose 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.)

A limited-run series with a “created by” credit CANNOT enter as a miniseries.

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 episodes 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 150-160 program minutes).

A synopsis of 50 words or less of the miniseries is required on the entry form. Names of principal leads must be listed but are not counted as part of the 50 words. This is meant to be a “log line” only, not a sales pitch that includes the writer, director, prior awards recognition, etc.

Category 70 OUTSTANDING MADE FOR TELEVISION MOVIE

Emmy(s) to producer(s) whose 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.)

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 synopsis of 50 words or less of the movie is required on the entry form. Names of principal leads must be listed but are not counted as part of the 50 words. This is meant to be a “log line” only, not a sales pitch that includes the writer, director, prior awards recognition, etc.

VARIETY, MUSIC OR COMEDY PROGRAMS:

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

ELIGIBILITY RULE: Programs exclusively originated for a medium other than television or broadband (taped concert tour performance, Broadway play, opera, night club act), awards shows and entertainment components of sports programs (halftime show) no longer have eligibility in the VMC specials category. They are eligible in Special Class Programming (Area 73).

Voting in VMC special and series categories has been changed to non-preferential, ratings-score voting in the final, winner-choosing round.

Category 71 OUTSTANDING VARIETY, MUSIC OR COMEDY SERIES

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

(Entries are limited to a maximum of six entrants.)

Category 72 OUTSTANDING VARIETY, MUSIC OR COMEDY SPECIAL

Emmy(s) to producer(s) whose 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 four entrants.)

Area 73 OUTSTANDING SPECIAL CLASS PROGRAM

Special Class is an area award for programming that does not fit into any other program category/area. It does not include any program entry that has multiple eligibility, e.g., a program that has both Variety, Music or Comedy and nonfiction elements may choose one or the other, but not Special Class.

When entering in Special Class please designate on the entry form which sub-category you are submitting for.

There is a possibility of one, more than one or no awards in each sub-category.

Emmy(s) to producer(s) whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer or Produced by, and whose functions support those credits for the following sub-categories: (Entries are limited to a maximum of five entrants.)

73a. Special Class - Awards Programs

73b. Special Class - Not-exclusively-made-for-television VMC Event Programs

73c. Special Class - Classical Music/Dance

73d. Special Class - Short-format Live-Action Entertainment Programs

Here are the eligibility rules for the animated sub-category:

73e. Special Class - Short-format Animated Programs

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;" 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 executive peer group.

Here are the eligibility rules for the nonfiction sub-category:

73f. Special Class - Short-format Nonfiction Programs

Emmy(s) to producer(s) whose screen credit is 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.

Area 74 OUTSTANDING CHILDREN'S PROGRAM

Emmy(s) to producer(s) whose 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.)

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

For a series or a special program designed primarily for children (ages 2-16) in any format (live action, animation, puppetry). The program's target audience is the child but does not preclude family viewing. A minimum of three episodes must air within the current eligibility year in order to qualify as a series.

Synopsis: Please provide a synopsis of 50 words or less. Series producers please provide a synopsis of 50 words or less that describes the series.

NONFICTION PROGRAMS

NEW ELIGIBILITY RULES: 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 titles: 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 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.

DVD REQUIREMENTS: All nonfiction program entries are required to submit two DVD masters of the achievement being entered for Emmy consideration. If the DVD masters are not ready or available at the time the entry form needs to be submitted, the final deadline for the receipt of the DVDs will be May 9, 2008. **Please see the DVD requirements listed under Entry Instructions.**

Area 75 OUTSTANDING NONFICTION SPECIAL

Emmy(s) to producers whose 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 nonfiction peer group executive committee, the host/narrator.

(Entries are limited to a maximum of seven entrants.)

Generally included in the Nonfiction Special area are information programs, investigative programs, biographies and retrospectives.

The Nonfiction Special area excludes all Reality and Reality-Competition programs.

Synopsis: Please provide a synopsis of 50 words or less.

TEAM EMMY option for Nonfiction Series, Reality Programs and Reality Competition Programs:

continued...

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 receive a plaque to honor their contribution.

Area 76 OUTSTANDING NONFICTION SERIES

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and, if approved by the nonfiction peer group executive committee, the host/narrator.

(Entries are limited to a maximum of seven entrants.)

Generally included in the Nonfiction Series area are information programs, investigative programs, biographies and retrospectives. A minimum of three episodes must air within the current eligibility year in order to qualify as a series.

The Nonfiction Series area excludes all Reality and Reality-Competition programs.

Synopsis: Producers must provide a synopsis of 50 words or less that describes the series.

Category 77 OUTSTANDING REALITY PROGRAM

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits. (Entries are limited to a maximum of 10 entrants.)

Please note: The host is no longer eligible in this category. Please see category 66 for host eligibility.

For a series (minimum of three episodes) or a special

Reality Program generally includes programs in which the premise, circumstances or situations are manipulated for the purpose of creating the program, unscripted reality programs, and docu-soaps. The area excludes all game shows or any program that gives a prize or is itself a contest and/or competition.

Synopsis: Producers must provide a synopsis of 50 words or less. For series, please provide a synopsis that describes the complete series.

Category 78 OUTSTANDING REALITY-COMPETITION PROGRAM

Emmy(s) to producers whose screen credit is Executive Producer, Co-Executive Producer, Supervising Producer, Producer, Produced by, Senior Producer, Series Producer, and whose functions support those credits. (Entries are limited to a maximum of 16 entrants.)

Please note: The host is no longer eligible in this category. Please see category 66 for host eligibility.

For a series (minimum of three episodes) or a special

Synopsis: Producers must provide a synopsis of 50 words or less. For series, please provide a synopsis that describes the complete series.

Reality-Competition Program includes all game shows or any program that gives a prize or is itself a contest and/or competition.

Juried 79 EXCEPTIONAL MERIT IN NONFICTION FILMMAKING

This award is not meant to duplicate the recognition given 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 nonfiction 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 Nonfiction Film with Exceptional Merit. The official entry form along with specific entry instructions for this award will be available on the Academy's website www.emmys.tv. The deadline for all entries is April 21.

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 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 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. Programs must have aired during the eligibility year (June 1, 2007 – May 31, 2008).

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.

NONFICTION WRITING AWARD

Category 80 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 with the entry form. Eligibility for this individual achievement category is limited to programming eligible in the following:

Area 75 Outstanding Nonfiction Special
Area 76 Outstanding Nonfiction Series
Category 77 Outstanding Reality Program
Category 78 Outstanding Reality-Competition Program

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 executive peer group (whose votes pare the top ten to the top five vote-getters, e.g., the five nominees).

DVD/TAPE REQUIREMENTS: DVDs are required at the time of entry for the following categories:

Category 81

One DVD of the series episode being submitted.

Category 82

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.

ADDITIONAL TAPE REQUIREMENTS:

A Digital Betacam master of the achievement will be requested at the point of nomination.

The maximum number of sound editors per entry for 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 per series per sound house or studio.

NOTE: Any member of a sound editing staff may submit an entry, but must submit the complete sound team. Entries received with incomplete teams will be returned to the entrant.

Category 81 OUTSTANDING SOUND EDITING FOR A SERIES

For a single episode of a regular series

Category 82 OUTSTANDING SOUND EDITING FOR A MINISERIES, MOVIE OR A SPECIAL

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

Category 83 OUTSTANDING SOUND EDITING FOR NONFICTION PROGRAMMING
(Single or multi-camera)

For a single episode of a regular series or a special

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

SOUND MIXING AWARDS

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.

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 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 does not accompany the entry form.

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

TAPE REQUIREMENTS:

A Digital Betacam master of the achievement will be requested at the point of nomination (July 17).

Category 84 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (ONE HOUR)

For a single episode of a regular series

Category 85 OUTSTANDING SOUND MIXING FOR A MINISERIES OR A MOVIE

For a single episode of a miniseries or for a movie

AREA AWARDS: 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 two-thirds approval of the judges receives an Emmy. If none of the nominations receives two-thirds approval, the nomination with the highest approval (with a minimum majority approval) receives an Emmy. There is the possibility of one, more than one or, if none has a majority approval, no award in each area.

Area 86 OUTSTANDING SOUND MIXING FOR A COMEDY OR DRAMA SERIES (HALF-HOUR) AND ANIMATION

For a single episode of a regular series

Area 87 OUTSTANDING SOUND MIXING FOR A VARIETY OR MUSIC SERIES OR SPECIAL

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

Category 88 OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING (Single or multi-camera)

For a single episode of a regular series or a special

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

SPECIAL VISUAL EFFECTS AWARDS

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.

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

Emmys are **awarded to** the principal designer(s) directly involved with and primarily responsible for the visual effects achievement. Citations may be requested by Emmy winners to be awarded as a recognition and appreciation of those individuals — generally assistants — who materially contributed to the Emmy winning achievement.

Each entrant must submit a concise, written description of their creative contribution (100 words or less), in which they are able to validate a substantial, creative, hands-on contribution to the final project. The following list of Special Visual Effects job titles may serve as a guide for eligible individuals, but only when all of the above criteria have been met:

No more than nine eligible individuals per entry. No individual may be submitted for Emmy consideration more than two times for any given series.

Visual Effects Supervisor
Visual Effects Producer
Special Effects Supervisor
Visual Effects Coordinator
Lead Visual Effects Animator
Lead Visual Effects Composer
Lead Matte Artist
Lead Model Maker (including traditional model and miniature construction)
Visual Effects Cameraman
CGI Supervisor
Lead CGI Artist or Animator

(These categories of eligible titles are not necessarily limited to one entrant each.)

All entries for the Special Visual Effects categories must include the following: one NTSC DigiBeta cassette tape *and* one NTSC DVD edited to showcase the visual effects briefly within their dramatic context for jury consideration. Entries may also be submitted on HDCam tape (Optional) in addition to the required DigiBeta and DVD.

Submissions should not contain bars and tone and must conform to the following format: For a program whose broadcast running time is 30 minutes or less excluding commercials and station breaks, the entry shall be no more than 5 minutes in length. For a program whose broadcast running time is greater than 30 minutes excluding commercials and station breaks, the entry shall be no more

than 7 minutes in length, except that in the case of a miniseries, movie or a special whose broadcast running time is more than 60 minutes excluding commercials and station breaks, the entry shall be no more than 10 minutes in length. You may include a title card at the head of each entry, but there should be no reference to the individuals, facilities or production companies associated with the work. Do not superimpose logos on the work to be judged.

2-hour drama series pilots are to be submitted as a single episode. A 2-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. Miniseries submissions are for a single night.

Each entry must be as aired in the original broadcast with sync audio and surrounding shots for dramatic context (no clip reels with individual effects shots out of editorial context or soundtrack embellishments allowed), except that the submission may include up to two minutes of “before & after” material, demonstrating visually how the work was achieved. This “before & after” section must appear at the very end of the submission separated by 2 seconds of black, and must be included within the total submission lengths outlined earlier (5, 7, or 10 minutes depending on program length). It may not include on-camera interviews or “talking heads”, but may be accompanied by music or voice-over narration. The “before & after” section may only demonstrate shots which were shown in context previously in the submission.

No slates, title cards, or superimposed text shall be included within the body of the submission that weren’t as originally aired, but may be included in the “before & after” section to better illustrate the creative process. Submissions incorporating effects from more than one episode are not allowed.

Do not combine multiple entries into a single Digibeta cassette or DVD **or HDCam**. Each entry must be presented on a separate Digibeta cassette and DVD, **or HDCam (optional)**.

Title sequences are ineligible for consideration for Outstanding Special Visual Effects, but may be submitted for consideration in Category 39 (Outstanding Main Title Design).

Entries not meeting the above criteria will be disqualified.

Each entry should include a brief written description of the program’s visual effects that corresponds to the Digibeta cassette and DVD, **or HDCam**. 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 are encouraged to be selective in the shots that they choose to submit. Judges will be influenced by visual effects that demonstrate a very high degree of originality and expertise in concept, design and execution, not by the number of times the same type of effect is repeated throughout a show.

Category 89 OUTSTANDING SPECIAL VISUAL EFFECTS FOR A SERIES

For a single episode of a series

Nominations and winner(s) are determined by screening panel(s).

Category 90 OUTSTANDING SPECIAL VISUAL EFFECTS FOR A MINISERIES, MOVIE OR A SPECIAL

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

Nominations and winner(s) are determined by screening panel(s).

STUNT COORDINATION

Category 91 OUTSTANDING STUNT COORDINATION

Emmy(s) to stunt coordinator(s)

For overall stunt coordination in a single episode of a comedy or drama series, miniseries, movie or a dramatic special. (Excludes nonfiction programming.)

PLEASE NOTE: Entrants are limited to one entry. **Submissions must be under 10 minutes. If longer than 10 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. All submissions must be edited from original broadcast material. Please no excess or unrelated non-stunt material.**

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

DVD REQUIREMENTS: Entries must be accompanied by 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. Please label the DVDs with the title of the program, episode title (if entering for a series) and the name of the stunt coordinator.

TECHNICAL DIRECTION, CAMERAWORK, VIDEO AWARDS
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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 FOR A SERIES

For a single episode of a regular series
(Entries are limited to a maximum of 11 entrants.)

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

For a single episode of a miniseries, a movie (shot non-film style), or for a special
(Entries are limited to a maximum of 20 entrants.)

WRITING AWARDS

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 category.

SCRIPTS REQUIRED AT THE POINT OF NOMINATION (JULY 17): For writing categories 94 (comedy series), 95 (drama series) and 97 (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 July 24, if the achievement is announced as a nominee on July 17. The CD will be dubbed and sent to the judges with the nominated DVD(s) of the program

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 VARIETY, MUSIC OR COMEDY PROGRAM

For a single episode of a regular VMC series, or for a special

NOTE: Entry is limited to a single entry per VMC 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 97 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; Emmy judging DVD is for complete miniseries.

For one writer (or team) credited with one miniseries part: eligibility is for the one miniseries part; Emmy judging DVD 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); Emmy judging DVD is for the one miniseries part chosen by the entrant(s).

For the writer (or team) of a made for television movie; Emmy judging DVD is for the movie.

For the writer (or team) of a dramatic special; Emmy judging DVD is for the dramatic special.

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. Entries must be received by May 9.

Given for contributions to the television industry, the award includes individuals in eligibility, but especially emphasizes the achievement(s) of a company or organization whose work stands out with the immediacy of current achievement (rather than a lifetime of achievement). The Board of Governors makes final determination. The Governors Award will be generally scheduled for presentation at the Creative Arts Awards Presentation.

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 April 21, 2008, and entry forms are available at <http://www.emmys.tv/downloads>

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

APPENDIX I

PROGRAM AWARD PRODUCER ELIGIBILITY GUIDELINES

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, for several years the Academy has been the process by which eligibility is established and to determine and verify the factors of credit, team size and function. The verification process for this evaluation is a detailed and comprehensive review of production information, detailed statement of participation and multiple, objective, third party verifications.

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, function and show producing team size caps. To be eligible for nomination, a completed application must be submitted for each producer. A comprehensive eligibility vetting process verifies that all nominees meet the three 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, on a full time basis, have substantial or final creative and financial authority and responsibility over a majority of the aspects of production including: creating, selling, casting, staffing, pre-production, production and post production in the eligible year. On a series, the individual must perform these producing functions on at least 50% of the episodes aired in the current eligibility year.

In the event that a producer does not clearly meet the above criteria of function, the following factors shall be considered:

- a. **Create the Identity** – Was this producer uniquely responsible for the creation of the identity and development of the show?
- b. **Key Involvement**– Is this producer uniquely responsible, with final authority, over multiple or central aspects of the production? On a series, did the producer perform these services for a substantial number of episodes?
- c. **Unique Value and Authority**– Did the unique value and power of this producer enable the sale and production of the program? Has the producer remained involved at that level? Does this producer have ultimate authority over the production?

d. Executives and Representatives – Applicants such as corporate executives and professional representatives are not eligible. Any appeal of this guideline must demonstrate that the individual performed the highest level of hands on producing functions, on the particular production, significantly in excess of those functions performed as part of their day to day responsibilities for their other shows/clients.

e. Grandfather Clause – If a series has been previously nominated and a producer has been previously nominated for that show, then their eligibility is “grandfathered.” **PLEASE NOTE: In 2009, the producers peer group will no longer grandfather into eligibility individuals who, although they have eligible producer titles, do not function as eligible producers.**

f. Fairness – 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.

APPENDIX II

A summary of which branches and peer groups receive which ballot(s)

Note: All national active peer groups receive the PROGRAM BALLOT, which will include the nonfiction program categories

BRANCH	BALLOT(S) RECEIVED
Animation	Animation
<i>Please Note: Only Animation Branch members will receive the first-round Animation Ballot</i>	
Art Directors/Set Decorators	Art Direction
Casting Directors	Casting Host of Reality, Reality-Competition
Children's Programming	Program only

Choreographers	Directing Variety, Music, Comedy Performance <i>(No ballots for choreography entries. Choreography nominations are determined by screening panels.)</i>
Cinematographers	Cinematography
Commercials	Commercials
Costume Design and Supervision	Costume
Daytime Programming	Program only Host of Reality, Reality-Competition
<u>Directors</u>	Directing Nonfiction Directing Variety, Music, Comedy Performance
- Associate Directors	Program only
- First Assistant Directors	Program only
- Script Supervisors	Program only
- Stage Managers	Program only
- Unit Production Managers	Program only
<u>Electronic Production</u>	
- Electronic Camera	TD/Cam/Video Lighting
- Videotape Editors	Picture Editing Nonfiction Picture Editing
- Lighting Directors	TD/Cam/Video Lighting
- Engineering	Program only
- Technical Directors	TD/Cam/Video Lighting
- Video Control	TD/Cam/Video Lighting
- Technical Operators	Program only
Interactive Media	Program only <i>(No ballots for interactive entries. Interactive awards are determined by screening panels.)</i>
Nonfiction Programming	Nonfiction Individual achievement ballots Host of Reality, Reality-Competition
Makeup Artists/Hairstylists	Makeup/Hairstyling
Music	Program only

Variety, Music, Comedy Performance

(No ballots for music entries. Music nominations are determined by screening panels made up of members of the music branch.)

Performers

Performers

Producers

Program
Variety, Music, Comedy Performance
Host of Reality, Reality-Competition

Production Executives

Program only
Host of Reality, Reality-Competition

Professional Representatives

Program only
Host of Reality, Reality-Competition

Public Relations

Program only

Sound

Sound Mixing
Nonfiction Sound Mixing

Sound Editors

Sound Editing
Nonfiction Sound Editing

Stunts

Stunt Coordination

Television Executives

Program only
Host of Reality, Reality-Competition

TV Motion Picture Editors

Picture Editing
Nonfiction Picture Editing

Title Design & Special Visual Effects

- Title Design

Main Title Design

- Special Visual Effects

Program only

(No ballots for SVE entries. SVE nominations are determined by screening panels.)

Writers

Writing
Variety, Music, Comedy Performance