



# 2007

## MOTION PICTURE SOUND EDITORS GOLDEN REEL AWARDS RULES

### AWARD CATEGORIES

#### FILM

1. Best Sound Editing - Dialogue and ADR, Domestic Feature Film
2. Best Sound Editing - Effects and Foley, Domestic Feature Film
3. Best Sound Editing - Foreign
4. Best Sound Editing - Music, Domestic or Foreign Feature Film
5. Best Sound Editing - Music, Musical Feature Film
6. Best Sound Editing - Animation Feature Film, Domestic and Foreign
7. Best Sound Editing - Special Venue Film, Domestic and Foreign

#### TELEVISION

8. Best Sound Editing in Television - Dialogue and ADR, Short Form
9. Best Sound Editing in Television - Dialogue and ADR, Long Form
10. Best Sound Editing in Television - Effects and Foley, Short Form
11. Best Sound Editing in Television - Effects and Foley, Long Form
12. Best Sound Editing in Television - Music, Short Form
13. Best Sound Editing in Television - Music, Long Form
14. Best Sound Editing in Television - Animation

#### OTHER AWARDS

15. Best Sound Editing in Television - Direct to Video
16. Best Sound Editing - Made for Computer Entertainment
17. Verna Fields Award for Student Film Makers
18. Motion Picture Sound Editors Career Achievement Award
19. Motion Picture Sound Editors Filmmaker's Award

**The 55<sup>th</sup> Annual  
Motion Picture Sound Editors  
Golden Reel Awards**

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930 Wilshire Blvd  
Los Angeles, CA 90017**

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## **I. GENERAL RULES**

### **The following rules shall apply to all categories except for the Verna Fields Student Award:**

1. All entries shall be eligible only in the form in which they are initially released in the United States.
2. If there are less than three eligible films (features) or entries (all other categories) the films or entries shall be carried over to the following year. Three will always be the minimum number of nominees in any category.
3. If there are from three (3) to five (5) eligible films or entries there shall be three (3) nominations.
4. If there are from six (6) to twelve (12) eligible films or entries there shall be five (5) nominations.
5. If there are from thirteen (13) to sixteen (16) eligible films or entries there shall be six (6) nominations.
6. If there are from seventeen (17) to twenty (20) eligible films or entries there shall be seven (7) nominations.
7. If there are twenty-one (21) or more eligible films or entries there shall be eight (8) nominations.
8. These limitations do not effect how tie and board discretion rules are applied.
9. The maximum number of nominees in any category will always be eight (8). In the event that a tie would push the number of nominees past eight, the tied films or entries will not be nominated, unless excluding them would bring the number of nominees below three.
10. Feature films must have been released commercially during the calendar year of consideration, and must have run for at least one week in a public theater, in the United States. Festivals and private screenings do not qualify nor prevent qualification. For Foreign Features, the year of consideration is the year of U.S. release.
11. Television programs and submissions in other non-feature categories will be judged in the year of their initial airing or release in the United States.
12. Commercials and trailers are never eligible in any category.
13. Ballots shall always be counted by an independent arbitrator.
14. The sound supervisor(s) shall be notified of their nomination by the chairpersons. The Supervisor shall submit an entry form listing the qualifying crew with the correct spelling of each name.
15. Board discretion. The Board of Directors may only add feature films to the final list, not delete.
16. The MPSE reserves the right to disqualify any nomination or award determined to be ineligible within one year of the Golden Reel Awards presentation. In the event that an award is revoked, the remaining eligible nominee with the highest number of votes will receive the award.

## **MPSE GOLDEN REEL STATUE TROPHIES:**

**MPSE Golden Reel Statue Trophies shall be presented as follows:**

**Dialogue/ADR Awards:** Supervising Sound Editors, Supervising Dialogue Editors, Supervising ADR Editors, Dialogue, and ADR Editors.

**Sound Effects/Foley Awards:** Supervising Sound Editors, Sound Designers, Sound Effects Editors, Foley Editors, Foley Artists and Sound Editors.

**Music Awards:** Supervising Music Editors, Music Editors, Scoring Editors, and Vocal Editors.

**Foreign Feature Awards:** Supervising Sound Editors, Sound Designers, Supervising Dialogue Editors, Supervising ADR Editors, Dialogue Editors, ADR Editors, Sound Effects Editors, Foley Editors, Foley Artists, and Sound Editors.

**Animated Awards:** Supervising Sound Editors, Sound Designers, Supervising Dialogue Editors, Supervising ADR Editors, Dialogue Editors, ADR Editors, Sound Effects Editors, Foley Editors, Foley Artists, and Sound Editors, Supervising Music Editors, Music Editors, Scoring Editors, and Vocal Editors.

**Special Venue Awards:** Supervising Sound Editors, Sound Designers, Supervising Dialogue Editors, Supervising ADR Editors, Supervising Music Editors, Sound Effects Editors, Foley Editors, Foley Artists, Sound Editors, Music Editors, Scoring Editors, and Vocal Editors.

**Direct to Video:** Supervising Sound Editors, Sound Designers, Supervising Dialogue Editors, Supervising ADR Editors, Supervising Music Editors, Sound Effects Editors, Foley Editors, Foley Artists, Artists Sound Editors, Music Editors, Scoring Editors, and Vocal Editors.

**Made for Computer Entertainment:** Supervising Sound Editors, Sound Designers, Supervising Dialogue Editors, Supervising ADR Editors, Supervising Music Editors, Sound Effects Editors, Foley Editors, Foley Artists, Sound Editors, Dialogue Editors, ADR Editors, Music Editors, Scoring Editors, and Vocal Editors.

**Verna Fields Student Award:** Sound Editors, Sound Designers, Sound Effects Editors, Foley Editors, Foley Artists, Sound Editors, Dialogue Editors, ADR Editors, Music Editors, Scoring Editors, and Vocal Editors.

## **II. FEATURES**

### **DOMESTIC FEATURES**

#### **Best Sound Editing in a Domestic Feature, Dialogue and A.D.R. Best Sound Editing in a Domestic Feature, Effects and Foley.**

1. If an editor worked in both categories, Dialogue/A.D.R., as well as Sound Effects/Foley, the Supervising Sound Editor can place that editor(s) into both award categories.
2. Crew size for Effects/Foley category will be limited to one (1) editor per A/B reel plus two (2). For example, a five-reel feature would be limited to 7 awards. The nominated editors must be part of the primary sound editing crew, not just the temp mix or mix changes.
3. Crew size for Dialogue/ADR category will be limited to the number of A/B reels plus two (2). For example, a five-reel feature would be limited to seven (7) awards. The nominated editors must be part of the primary sound editing crew, not just the temp mix or mix changes.
4. If the Supervising Sound Editor feels that more editors should qualify, the supervisor must specifically appeal to the Board at the time of nomination. The board will then make a determination on the crew size.

### **THE NOMINATING PROCESS FOR BEST SOUND EDITING IN A FEATURE FILM, EFFECTS/FOLEY**

1. The nominating ballot for Best Sound Editing In a Feature Film, Sound Effects and Foley will be sent to the Active MPSE Members along with the list of qualifying films for the year.
2. Feature films that receive the top seven (7) votes will automatically be placed in the final list.
3. Board discretion. The Board has the ability to add zero (0) to one (1) film to the final list based on the Board's evaluation..
4. In the event there are unique circumstances, the Board of Directors is given the power to add more than one feature. A special board meeting shall convene specifically for this purpose.

### **THE NOMINATING PROCESS FOR BEST SOUND EDITING IN A FEATURE FILM, DIALOGUE AND A.D.R.**

1. The nominating ballot for Best Sound Editing In a Feature Film, Dialogue and ADR will be sent to the Active MPSE Members along with the list of all of the qualifying films for the year.
2. Feature films that receive the top five (5) votes will be automatically be placed in the final list.
3. Board discretion. The Board has the ability to add zero (0) to three (3) to the final list based on the Board's evaluation of films entered for consideration.
4. Supervisors and their crews will not be eliminated due to more than one feature nomination.
5. Any film that does not submit a complete application for submission, including an explanation of the dialogue and ADR editors' work, will not be considered for board discretionary adds.

## **THE NOMINATING PROCESS FOR BEST SOUND EDITING IN A FEATURE FILM, MUSIC**

### **Best Sound Editing - Music, Domestic or Foreign Feature Film, Live-action Best Sound Editing - Music, Musical Feature Film**

1. The Active MPSE Members will determine, by ballot, three (3) nominations.
2. Music entry forms will be sent to music editors. The completed forms will be returned to the Music Selection Committee. The Committee will analyze the forms and view the films to make from zero (0) to five (5) additional nominations in each category.
3. In the category of Musicals there must be at least three (3) musicals to form a separate category, otherwise they will be included in the live action music category.
4. A musical feature is a feature film that contains a substantial amount of
  - a. On-camera music, which may include songs, song and dances, or
  - b. Music performed instrumentally or songs and singing which tell the story, i.e. traditional musical.
5. Any film that does not submit a complete application for submission, including an explanation of the music editors' work, will not be considered for board discretionary adds.

## **SOUND EDITING - FOREIGN**

1. The M.P.S.E. will confer a Golden Reel Award to foreign films in one category, designated as Best Sound Editing, Foreign Films.
2. For foreign films, sound editing is defined as the editing of sound effects, Foley, dialogue and A.D.R., and judging for the award shall consider the quality of all of these disciplines for each eligible film.
3. For a film to be classified as a foreign feature film, it must be a live action or documentary motion picture for which the major portion, at least sixty percent (60%) of the sound editing has been performed in countries or territories outside the United States.
4. For those films for which the sound editing has been performed both within and outside of the United States, the Foreign Film Committee and the Board of Directors shall make determinations on a case by case basis of the location of the major portion to the sound editing and thereby the classification of the film as "foreign" or "domestic", taking into account but not limited to such factors as supervision, creative input, amount of editing hours, etc.
5. The final foreign film nominees are to be chosen in the following manner: Annually each member of the MPSE is sent a ballot, asking for nominations of foreign films. The films receiving the five (5) highest vote totals will be finalists.
6. The MPSE Foreign Film Committee will have screening panels, the function of which will be to view foreign film and to make recommendations to the Board of Directors of sound editing worthy of consideration for nominations. The Board, evaluating these recommendations and at its discretion, can nominate, in addition to those films nominated by the membership balloting, zero (0) to three (3) films as finalists.

**THE NOMINATING PROCESS FOR BEST SOUND EDITING**  
**IN AN ANIMATED FEATURE FILM**  
**(FOREIGN AND DOMESTIC)**

1. Definition of Animation: The Board will decide which films qualify as animated on a case-by-case basis. Among the factors that may be considered are the following:
  - a. Whether the film is traditional animation
  - b. Whether the sound editing follows the process of sound editing in traditional animation, including the pre-recording and editing of dialogue before picture is shot
  - c. In the cases of mixed media (live-action and animation), whether more than 50% of the frames in the film have animation
  - d. Whether the animation is intended to be perceived by the audience as 'realistic' or not
2. The nominating ballot for Best Sound Editing In an Animated Feature Film will be sent to the Active MPSE Members along with the list of all of the qualifying films for the year.
3. For animated films, sound editing is defined as the editing of Sound Effects, Foley, Dialogue/A.D.R., and Music. Judging for the award shall consider the quality of all of these disciplines for each eligible film.
4. Feature films that receive the top five (5) votes will automatically be placed in the final list.
5. Board discretion. The Board has the ability to add zero (0) to three (3) films to the final list based on qualifications deemed appropriate by the Board.
6. Supervisors and their crews will not be eliminated due to more than one feature nomination.

**SPECIAL VENUE FILMS**

1. The M.P.S.E. will confer a Golden Reel Award to special venue films in a single category, designated as Best Sound Editing, Special Venue Film.
2. For special venue films sound editing is defined as the editing of sound effects, Foley, music, dialogue and A.D.R. The judging for the award shall consider the quality of all of these disciplines for each eligible film.
3. For a film to be classified as a special venue film, its initial distribution must have been in a non-conventional theater. This category includes diverse formats, but is not limited to, the following examples: Imax, Omni-Max, Showscan, and projected theme park rides.
4. The Supervising Sound Editor must arrange for all screenings related to this category.
5. The Blue Ribbon Panel procedures shall follow those in the television categories.

## **BLUE RIBBON PANEL VOTING METHOD** **FOR FEATURE FILMS**

1. There shall be at least two chairpersons for each panel.
2. All panel chairpersons shall be members of the board of the M.P.S.E.
3. The chairpersons are responsible for all of the balloting, and contacting of the supervisors of their nominations.
4. There will be a minimum of fifteen panelists in these four categories: Sound Effects and Foley Editing in a Feature Film, Dialogue/ADR Editing in a Feature Film, Sound Editing in an Animated Film, and Sound Editing in a Foreign Feature Film. All other categories shall have a minimum of ten panelists. ,
5. Conflict of Interest. If a panel member has worked on a nominated film he/she will be disqualified.
6. Qualifying judges for the blue ribbon panel. Chairpersons shall first try to fill the Blue Ribbon Panel with M.P.S.E. members and retirees. Upon having any vacancies on their panel, and at the discretion of the chairpersons, the balance of the panel shall be filled with qualified sound experts which can include sound editors, picture editors, sound mixers, sound designers, Foley artists, field recordists, librarians, etc.
7. All panel members must see at least 80 percent of the nominated pictures. If a panelist misses any screening, the panel member cannot vote on the features missed, and his or her vote is at the discretion of the chairpersons.
8. All panelists shall attend screenings supplied by the M.P.S.E., or attend Academy screening to make sure all nominated features are viewed in the same arena.
9. It is strongly suggested screenings should be fresh, not months prior to voting.
10. All paperwork submitted will be considered by the panel.
11. Ballots shall be based on a scale of four to ten, ten being best. Every project viewed will get a score, four being lowest.
12. All the scores for each project will be averaged to determine the winners.
13. All ballots shall have the voter's name signed and printed on the back of the returning envelope or the vote will not be counted.
14. Conflict of interest in Board Discretionary Adds: If a board member or officer has worked on a submitted film, he or she must identify that fact, and board adds in that category must be done by secret ballot.

### **III. TELEVISION** **AWARD QUALIFICATION**

1. For television Sound Effects and Foley editing, the number of awards to be given will be one editor per act (or A/B reel) plus two, i.e.: for a seven act show there will be nine awards.
2. For television Dialogue and A.D.R. editing, the number of awards to be given will be one editor per act (or A/B reel) plus two, i.e.: for a seven act show there will be nine awards.
3. All programs running 60 minutes or less shall be considered in the "Short Form" categories, including Episodic and Specials.
4. All programs running longer than 60 minutes shall be considered in the "Long Form" categories, including Made-for-Television Movies, Mini-Series, Episodic and Specials.
5. Only one episode per series per category may be submitted per Supervising Sound Editor.
6. Only one night of a Mini-Series may be submitted.
7. Any entry in the Dialogue/ADR categories that does not submit a complete application for submission, including an explanation of the dialogue and ADR editors' work, will not be considered for nomination.
8. Any entry in the Music categories that does not submit a complete application for submission, including an explanation of the music editors' work, will not be considered for nomination.

### **SCREENING TIME FOR EACH TELEVISION CATEGORY**

1. The submitting editor and shall include screening times for each television program entered. These times (in minutes and seconds) shall be included on the entry form and will be used by the blue ribbon panels. All non-feature categories are subject to the following limitations:
  - a. Half hour programs – one section of 15 minutes, for a total of 15 minutes.
  - b. One hour programs – two sections of 10 minutes each, for a total of 20 minutes.
  - c. One hour and longer – two sections of 15 minutes each, for a total of 30 minutes.

### **BALLOTING METHOD**

1. The Board of Directors shall set deadlines for receipt of entries. These deadlines shall be printed on all entry forms and shall be absolute.
2. The Supervising Sound Editor of each show must supply TWO (2) separate broadcast version copies for each category entered by the submission deadline or the submission will not be considered for nomination. These copies must be either on NTSC DVDs or VHS HI-FI tapes. The Supervising Sound Editor will provide the time or times to be viewed along with a description of each section to be viewed.

### **BLUE RIBBON PANEL VOTING PROCEDURES**

1. There will be no less than two chairpersons per category.
2. For nomination balloting there will be a minimum of five (5) panel members per category.
3. For final balloting there will be a minimum of ten (10) panel members per category.
4. Television entries that receive the top eight (8) votes of the Blue Ribbon Panel will automatically be placed in the final list.
5. The same structure will apply to the television Blue Ribbon panels as in the feature film category.

## **OTHER AWARDS**

### **MADE FOR COMPUTER ENTERTAINMENT**

1. The M.P.S.E. will confer a Golden Reel Award to made for computer entertainment in a single category, designated as Best Sound Editing, Made for Computer Entertainment. Made for computer entertainment sound editing is defined as the editing of A.D.R., dialogue, Foley, sound effects, and music. Judging for the award shall consider the quality of all of these disciplines for each eligible entry.
2. For a film to be classified as a Made for Computer Entertainment an entry's initial distribution must have been by computer delivery. This category includes diverse formats, but is not limited to video game cinematics and Internet entertainment. Commercials are not included. The Board of Directors shall make determinations on a case-by-case basis of an entry's qualification for consideration in this category.
3. In all other respects the MPSE Golden Reel Television rules apply to this category.

### **VERNA FIELDS STUDENT AWARD**

1. Open to all original student projects, domestic and international.
2. Must be completed during the eligible calendar year.
3. On submission application, student must have a faculty member certify that all sound editorial work was done by students. No professional sound editing is permitted
4. There shall be no less than three, nor more then five nominees in this category. In the event there are unique circumstances the Board of Directors is given the power to add more nominees.
5. The winning student sound editors of the Verna Fields Student Award shall share the Ethel Crutcher Scholarship. The MPSE Board of Directors shall determine the amount of the scholarship. In the event of a tie multiple scholarships shall be awarded.

### **MPSE CAREER ACHIEVEMENT AWARD**

The Board of Directors may, but shall not be required to, award the MPSE Career Achievement Award to qualified members of the sound community.

### **MPSE FILMMAKER AWARD**

The Board of Directors may, but shall not be required to, award the MPSE Filmmaker Award to qualified members of the filmmaking community.