

New For 2024 Emmy Competition

SUBSTANTIVE CHANGES:

Short Form Animated Program and Short Form Actor and Actress categories - With a decline in submissions over the past five years, these categories have been combined as follows:

- Short Form Animated Program – This category has combined with Animated Program and two tracks have been created, one for short form programs (between 2 - 20 minutes) and one for all other programming (over 20 minutes).
- Short Form Performer categories – Actor in a Short Form Comedy or Drama Series and Actress in a Short Form Comedy Drama Series have been combined into one category – Outstanding Performer in a Short Form Comedy or Drama Series.

PERFORMERS – To ensure that a guest performer’s role is significant to the episode being submitted, the following rule has been added for Guest Performer categories: “The minimum stand-alone and contiguous-screen time (performer has an ongoing engagement in the scene, on or off camera) for eligibility is 5% of the total running time of the submitted episode.”

DOCUMENTARY – The Documentary Programming peer group, in collaboration with the Producers peer group, have amended the current Emmy-eligible credit list to include Line Producers on Documentary/Nonfiction Specials, Documentary/Nonfiction Series, and Hosted Nonfiction Programs.

COSTUME SUPERVISORS/COSTUME DESIGNERS - Head of Workroom (AKA Cutter/Fitter) has been added as an Emmy-eligible title. Their eligibility will be determined by the designer. Contribution to the project will be weighed on a percentage basis as is done for all other positions. Verification will be made by call sheet, deal memo and designer input. The HOW must be an individual, rather than a costume house or facility. However, the head of a facility workroom may be considered.

HAIRSTYLING AND MAKEUP – Outstanding Hairstyling for a Variety, Nonfiction, or Reality Program and Outstanding Makeup for a Variety, Nonfiction, or Reality Program awards now only have panels to prescreen the submissions for nominations. The full peer group votes in the final round to determine who receives an Emmy Award. Previously, these were juried awards.

PICTURE EDITING – To be eligible to vote in **Outstanding Picture Editing for A Structured Reality or Competition Program** and **Outstanding Picture Editing for An Unstructured Reality Program**, Reality Peer Groups members must be a hyphenate member of the Picture Editors Peer Group.

SOUND EDITING – To be eligible to vote in **Outstanding Sound Editing for A Nonfiction or Reality Program**, Documentary and Reality Peer Group members must be a hyphenate member of the Sound Editors Peer Group.

SOUND MIXING – To be eligible to vote in **Outstanding Sound Mixing for A Nonfiction or Reality Program**, Documentary and Reality Peer Group members must be a hyphenate member of the Sound Peer Group.

TRACKS – With the differences in production methods, voting tracks have been created in the following categories. Tracks are created when there are distinct types of programs (“Tracks”) vying for the requisite nomination slots in a system where the number of nominations is meted out proportionately to the number of entries:

- **SOUND EDITING** – Two tracks have been created for Outstanding Sound Editing For Comedy or Drama Series (Half-hour) And Animation. One track for Half-Hour Comedy and Drama Series and one track for Animation.

- **LIGHTING, CAMERA AND TECHNICAL ARTS** – Two tracks have been created for Outstanding Technical Direction and Camerawork for a Special, one track for Live Programs and one track for Pre-Recorded Programs.

HOUSEKEEPING ITEMS – Housekeeping items are basically tweaks on existing rules, generally emanating from the PGECs. Unless a board member asks that they be discussed, they are listed herein for the committee's information only and may be approved without discussion. Changes are noted in bold type.

CHOREOGRAPHY – clarify rules regarding original content created for the television program and video requirements:

- Entries must be original and created specifically for the television program that is being submitted.

The original airing of a routine is eligible. Encores, derivations, adaptations and/or recreations of prior created choreography are NOT eligible. **This includes any prior existing choreography in television, concerts and tours, music videos, movies, stage productions, concept videos, convention class work/other class work existing on YouTube, Instagram, tik tok or any social media platform. As stated above the work must be original to the television program being submitted for Emmy consideration.**

- Video Requirements:
Entrants may choose to submit up to 3 pieces of choreography in variety or reality category or 10 minutes of choreographed scene(s)/number(s) for scripted category from a single series, limited or anthology series, movie or special. The entries may be culled from the same episode or different episodes if it is the original broadcast of the piece and falls within the eligibility period. Entrants have the option to submit only one scene/number, or they may choose to submit up to 3 numbers for variety or reality category or multiple scenes/numbers up to 10 minutes maximum for scripted category. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.

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

COMMERCIALS – Clarification of eligibility rules:

- A commercial is eligible provided it is between 30 seconds and no longer than 3 minutes in length (180 seconds) and originally aired to a national audience during the eligibility year **by broadcast mediums defined as, broadcast networks, cable, online and streamers. Paid commercials, PSAs and promos are eligible.**
- There will be up to two Emmy statuettes awarded, one to the production company and one to the advertising agency as the entities responsible for creative and production of the work. **If only one company handles both the production and agency responsibilities, only one award will be given.**
- **Work that is not eligible to enter includes spec work and entries not intended for the US market.**
- **Where there is eligibility of the production company and/or the advertising agency, one individual may make the entry on the teams' behalf. Regardless of who makes the entry, they are responsible for submitting the ad agency and/or production company and not just themselves or a partial list.**

DIRECTORS – Reinstate the cap of one director per submission for Variety Programming categories, but still allowing for an additional director to petition for inclusion on the submission.

PICTURE EDITING – Change in eligibility for Game Show Editors and Entrant Caps for Nonfiction Picture Editors:

- ❑ **Based on the nature and techniques for Game Shows, editors of game shows are now eligible to submit in Outstanding Picture Editing for Variety Programming category. They are no longer eligible to submit in the reality editing categories.**
- ❑ Change the entrant cap from three editors to a limit of **five** editors for Picture Editing for a Nonfiction Program.

HAIRSTYLING – Clarifications in submission rules:

- ❑ Eligibility Clarification: Eligible hairstylist(s), **including barbers**, must have been the hairstylist/**barber** most responsible for the overall look of the achievement being recognized and involved with hands on styling, on the performer's/on-screen talent's, on the days of production.
- ❑ **Eligible titles:** Department Head Hairstylist in every case, Co-Department Head Hairstylist, Assistant Department Head Hairstylist, **Hair Designer***, **Hair Supervisor***, Key Hairstylist, Additional Hairstylist, Hairstylist or Personal Hairstylist (star request) next to the entrant's name, Barber (hairstyling license).
- ❑ *Eligibility for Hair Designers, **Hair Supervisors and Hair Assistants who work on international productions** will be determined on a case-by-case basis.
- ❑ **Nomination requirement for Contemporary and Period or Fantasy/Sci-Fi categories:** A digital upload of **the nominated episode or program** will be required at the point of nomination (July 17).

Category 39 OUTSTANDING CONTEMPORARY HAIRSTYLING

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

- ❑ **An entry must be 100% contemporary hairstyles to be eligible.**
- ❑ Each submission will consist of no more than **five** entrants, including the Hairstyling Department Head. No petitions will be accepted to exceed the cap.

Area 40 OUTSTANDING PERIOD OR FANTASY/SCI-FI HAIRSTYLING (category name change)

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

- ❑ Period Hair is based on a period of time 25 years prior to January 1 of the current eligibility year.
- ❑ **Fantasy/Sci-Fi is based on imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities. Any entry containing even one Fantasy/Sci-Fi hairstyle for imagined characters in these defined parameters, shall be considered a Fantasy/Sci-Fi entry.**
- ❑ Each submission will consist of no more than **six** entrants, including the Hairstyling Department Head. No petitions will be accepted to exceed the cap.

MAKEUP – Clarifications in submission rules:

Nomination requirement for Contemporary and Period or Fantasy/Sci-Fi categories: A digital upload of **the nominated episode or program** will be required at the point of nomination (July 17).

Category 46 OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

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

- ❑ **An entry must be 100% contemporary makeup to be eligible.**

- ❑ In the case of Contemporary Makeup, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist, **1st, 2nd or 3rd Makeup** or Personal Makeup Artist (star request) next to the entrant's name.
- ❑ **Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions** will be determined on a case-by-case basis.

Area 47 OUTSTANDING PERIOD OR FANTASY/SCI-FI MAKEUP (NON-PROSTHETIC) (Category name change)

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

- ❑ **Fantasy/Sci-Fi is based on imagined characters existing in unknown, or non-existent environments, mythical and/or invented times and alternate realities. Any entry containing even one Fantasy/Sci-Fi makeup look for imagined characters in these defined parameters, shall be considered a Fantasy/Sci-Fi entry.**

In the case of Period or Fantasy/Sci-Fi Makeup, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist, **1st, 2nd or 3rd Makeup, Background Supervisor***, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head or Personal Makeup Artist (star request) next to the entrant's name.

- ❑ **Eligibility for Background Supervisor will be determined on a case-by-case basis.**
- ❑ **Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions** will be determined on a case-by-case basis.

Juried 48 OUTSTANDING MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM

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

- ❑ In the case of makeup for Variety, Nonfiction or Reality Programming, the following titles are eligible: Department Head Makeup Artist, Co-Department Head Makeup Artist, Assistant Department Head Makeup Artist, Key Makeup Artist, Additional Makeup Artist, Makeup Artist, **1st, 2nd or 3rd Makeup**, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head or Personal Makeup Artist (star request) next to the entrant's name.
- ❑ **Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions** will be determined on a case-by-case basis.

Area 49 OUTSTANDING PROSTHETIC MAKEUP

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

- ❑ In the case of Prosthetic Makeup, the following titles are eligible: Makeup Department Head, Key Makeup, Makeup, **Key Prosthetic Makeup Artist, Prosthetic Makeup Artist**, Prosthetic Designer, Special Makeup Effects Artist, Additional Makeup Effects Artist, Makeup Effects **Prosthetic** Artist, Special Makeup Effects Department Head and Special Makeup Effects Assistant Department Head.
- ❑ **NOTE: Eligibility for Makeup Designer, Makeup Supervisor and Makeup Assistants who work on international productions** will be determined on a case-by-case basis.

MUSIC – changes and clarification in eligibility:

- ❑ **The composer will no longer be required to sign the notice verifying that they approve (or do not approve) the submission.**
- ❑ **A Main Title Theme is defined as a stand-alone piece of music during a sequence displaying at least one of the following: the name of the show, the logo of the show, key production members and/or cast members. Main on ends, end titles, and score bookending the title sequence are not eligible.**

- A digital upload of the main title theme will be requested at the point of **entry**. The submitted video should include the full main title at the top of the show **and enough additional footage before and after the theme to give the judges a sense of its context**.

PRODUCTION DESIGN – All submissions will be required to include a Program Information Form (PIF) at the point of submission. The PIF details the new and existing set counts and is used to verify the submission meets the 60% new sets rule.

REALITY – Clarifications to entrant eligibility for reality and game shows and game show eligibility for series with multiple versions:

- **FINAL ELIGIBILITY VETTING:** All Emmy-eligible producers submitted, ***including entries that exceed the maximum number of allowed entrants, must submit an eligibility statement for all entrants listed, at the point of submission**, to be vetted at the point of nomination to determine final eligibility based on **credit**, job function, and significant contribution to the program. There is no guarantee that all entrants listed will be approved by the Peer Group Executive Committee, regardless of past rulings.
- **Note: A Game Show that produces multiple versions of the series (e.g., celebrity, all-stars, etc.), may submit only one submission that represents all versions of the series.**

SOUND MIXING –

- **Remove Team Emmy entrant option and add the following options for programs submitting in Nonfiction and Reality Sound Mixing category:**
 - **Multiple episodes per series may be entered if the list of entrants for each episode is different.**
 - **Petition for a cap waiver for the episode being submitted.**
 - **Submit for a body of work, which is limited to a single entry per series, with the episode chosen by the Lead Sound Mixers in consultation with the eligible entrants (those who were credited on 40% or more of the eligible episodes, and/or those who were credited on the episode chosen are eligible).**
- **Allow Audio Supervisors to petition for eligibility in Sound Mixing for a Variety Series or Special and Sound Mixing for a Nonfiction or Reality Program categories.**

SPECIAL VISUAL EFFECTS – Changes in the category description to further clarify that a submission in the Single Episode category should be for a "Standout" episode compared to the other episodes in the season. Additionally, a written statement is being requested for this category:

- **OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE**

This award is for the overall achievement of the Special Visual Effects in a standout single episode, within a series that is not typically reliant on Special Visual Effects. The submitted episode should primarily consist of featured or "invisible" Special Visual Effects that are unique to that single episode, and which are distinguished from Special Visual Effects in other episodes from that season. Distinguishing factors of the Special Visual Effects in the submitted episode include uniquely higher complexity, and often higher shot counts, than all other episodes in the season.

- **Written Statement for standout Single Episodes:**

In addition to the "As-Aired" and "Before-and-After" submission material, a written statement of no more than 1,000 words that includes the shot counts and justifies why the submitted episode qualifies for the standout single episode category is required. At minimum, the standout Single Episode statement must include specific comparisons between the complexity and volume of work in the submitted single episode and the remaining episodes in the season. If the written and visual submission material do not clearly demonstrate eligibility in the Single

Episode category, the submission is subject to relocation to the full season category. A submission that contains a "standout" single episode, in a series that can also be considered "Special-Visual-Effects-heavy", is also subject to relocation to the Full Season category.

STUNT COORDINATION AND STUNT PERFORMANCE

- Voting in both **the nomination-round and final-round for Stunt Coordination** and Stunt Performance shall be determined by the **Stunt Peer Group** via online viewing and voting.
- **Stunt Coordinators** are required to submit a reel, not to exceed 3 minutes in length, which may combine the coordinator's stunt **sequence or** sequences from the entire current eligibility year (June 1, 2023 – May 31, 2024) for the series. Stunt Coordinators must only pull clips from the **aired** series episodes that they solely coordinated and received Stunt Coordinator credit verifiable by the Producer and contracted as such. **You may NOT submit any non-aired material.**
- **Stunt Performer/team are required to submit a video, not to exceed 3 minutes in length, of a single stunt or a single completed stunt sequence from one episode for the program being submitted.** Only the stunt/sequence that they solely or with a team performed and received credit verifiable by the Producer and contracted as such can be submitted. The content of the video **MUST NOT** include the prelude to the program/episode (teaser). **You may NOT submit any non-aired material.**
- **It is understood that productions will generally not include dual stunt coordinators, but if such a case occurs, a petition can be submitted.**
- **Stunt Coordinators** may omit non-essential material or stunt(s) and/or sequences(s)
- Revise category titles for Stunt Coordination:
 - Current title: Stunt Coordination for a Comedy or Variety Program
Revised title: Outstanding Stunt Coordination For Comedy Programming – for a body of work during the current eligibility year where the program content is primarily comedic. (Excludes reality programming).
 - Current title: Stunt Coordination for a Drama Series, Limited or Anthology Series or Movie
Revised title: Outstanding Stunt Coordination For Drama Programming - for a body of work during the current eligibility year where the program content is primarily dramatic. (Excludes reality programming).

CREDITS - Add the below language to rule 10a to include the option for peer groups to determine eligibility for entrants on programs that do not have onscreen credits:

- 10a. Eligibility is based on screen credit. Producers may not alter an individual's screen credit to qualify the individual for Emmy eligibility. Entries not supported by final and definitive credits (as determined by the Awards Committee in conjunction with the relevant peer group executive committee) are ineligible. **Note: peer group executive committees may recommend additional documentation to verify an individual's credit when onscreen credits are not available.**