

New For 2023 Emmy Competition

SUBSTANTIVE CHANGES

1. The Variety Talk and Variety Sketch series categories have been revised to the following:

- **OUTSTANDING TALK SERIES**
- **OUTSTANDING SCRIPTED VARIETY SERIES**

OUTSTANDING TALK SERIES:

A Talk Series is defined as a program where a significant portion of the running time consists of unscripted interviews or panel discussions between a host/hosts and celebrities or personalities. In general, these celebrities or personalities change for each episode, the interviews or discussions usually take place in a studio (or studio-like) location, and are primarily for entertainment, as opposed to documentary, purposes. A Talk Series can include scripted elements and other aspects of a variety series such as monologues, musical performances, etc., so long as the main intent of the program is interviews/discussions.

OUTSTANDING SCRIPTED VARIETY SERIES:

A Scripted Variety Series is defined as a variety program that is primarily scripted, or loosely-scripted improv, and consisting of discrete scenes, satire, musical numbers, monologues, comedy stand-ups, sketches, etc. Scripted Variety Series may occasionally feature unscripted elements, but the main intent of the series is scripted or performed entertainment.

2. Nominations Round Voting:

The instructions for first round voting have been changed to cap the number of selections to the number of expected nominations per category. Members will no longer be allowed to vote for an unlimited number of selections.

3. Variety Series and Variety Specials: Line Producers have been added as an Emmy-eligible credit in the following variety categories:

Category 84 OUTSTANDING TALK SERIES
Category 85 OUTSTANDING SCRIPTED VARIETY SERIES
Category 86 OUTSTANDING VARIETY SPECIAL (LIVE)
Category 87 OUTSTANDING VARIETY SPECIAL (PRE-RECORDED)

4. Tracked Categories: (For categories that have a tracked nomination process)

- The minimum number of submissions required to include a track for nomination has been changed to 5% of the total number of submissions, provided the 5% is no less than three submissions.
- Single Camera and Multi-Camera Picture Editing for a Comedy Series, as well as Cinematography for a Single Camera Series (half-hour) and Multi-Camera Series have been combined into two tracked categories.
 - Outstanding Picture Editing for a Comedy Series
 - Outstanding Cinematography for a Series (half-hour)
- For all tracked categories, a trigger has been added such that in any year where the number of submissions for each track is 20 or more, the category will automatically be split into separate categories for the current year. In 2023 there will be 16 categories with tracks:

- Animated Program
- Cinematography for a Series (half-hour)
- Contemporary Costumes
- Fantasy/SciFi Costumes
- Period Costumes
- Directing for a Comedy Series
- Directing for a Variety Series
- Period/Character Hairstyling
- Period/Character Makeup
- Picture Editing for a Comedy Series
- Picture Editing for Variety Programming
- Production Design for a Narrative Program (half-hour)
- Sound Mixing for Comedy or Drama Series (half-hour)
- Sound Mixing for Variety Series or Special
- Sound Mixing for Nonfiction/Reality
- Technical Direction and Camerawork for a Series

5. Previously Announced Change -- Game Shows:

The Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences have agreed to migrate **Game Show categories**, previously awarded in the NATAS Emmy competition, to the Emmy competition overseen by the Television Academy beginning in 2023.

The decision is the result of an agreement between the two Academies to award many programming categories by genre instead of daypart.

The new Television Academy Emmy category for **Outstanding Game Show** will be awarded to programs with game elements that primarily take place in-studio and involve mental challenges. They must be self-contained or carry-over (winner continues to next episode) and cannot be arced. Game Shows migrating to the Television Academy Emmys will have an 18-month eligibility window, January 1, 2022 - May 31, 2023.

The new Television Academy Emmy category **Outstanding Host for a Game Show** will be awarded to the "master of ceremony" host(s) for a continuing performance in a Game Show.

To avoid confusion between Outstanding Game Show and Outstanding Competition Program (which awards programs with reality-style, skill-based competitions), the category for the latter will be revised to **Outstanding Reality Competition Program**. Additionally, game shows and reality competition programs with solely children as contestants must enter in the Children's & Family Emmy Awards.

Note: both new categories will be voted on by national active voting members of the Television Academy.

6. Previously Announced Change – Eliminate Hanging Episode Rule for Series and Limited/Anthology Series beginning with 2023 Emmy competition:

Beginning with the 2023 Emmy competition (June 1, 2022-May 31, 2023), the Hanging Episode Rule has been eliminated; only episodes that premiere on a platform available to a national audience by May 31 will be Emmy-eligible. The Academy has made the change to standardize all submissions within the eligibility year.

Series

- The required number of episodes from a series must premiere nationally by May 31 to be eligible in the current Emmy competition. (Six episodes are required for series in animation, comedy, drama, variety, short form and reality categories. Three episodes are required for documentary series and hosted nonfiction series).
- If a series premieres within the current Emmy eligibility year but doesn't have the required number of nationally premiered episodes to qualify for its category, the series, along with the individual achievements, would gain eligibility in the subsequent Emmy competition.

- If a series qualifies in the current eligibility year, but the series has additional episodes from its current season premiering after May 31, those episodes will gain Emmy eligibility with the series' subsequent season.
- If the series doesn't return in the subsequent Emmy competition, those episodes would be eligible as single "orphaned" episodes in certain individual achievement categories. Submission for a body of work (including series and acting categories) would not be eligible under the "orphaned" episodes rule.

Limited/Anthology Series

- All episodes/parts of a limited/anthology series must premiere nationally by May 31 to be eligible in the current Emmy competition.
- If all episodes/parts do not premiere within the current eligibility year, the complete limited series, along with the individual achievements, would gain eligibility in the subsequent Emmy competition.

HOUSEKEEPING CHANGES: Changes are noted in bold type

CHOREOGRAPHY:

All choreographers must have on-screen credit or be contracted as a choreographer directly with the program, **production company, management company, or artist.**

CASTING:

- Scripted programs - **allow petitions to be considered on a case-by-case basis for all scripted programs.**
- Reality Casting – raise the cap from three to **four** entrants from each casting office **and allow petitions to be considered on a case-by-case basis.**

CINEMATOGRAPHY (NONFICTION):

NOTE: It is understood that single-camera style productions will generally not include **multiple DPs**, but if such a case occurs, submissions can be reviewed on a case-by-case basis if they fall outside the defined boundaries.

COMMERCIALS: Time limit for commercials has been changed from 30-120 seconds to **30-180** seconds.

COSTUMES:

- **The position of Costume Consultant is generally not an Emmy-eligible credit but may be reviewed on a case-by-case basis.**
- **"Wardrobe" as a stand-alone credit is not eligible.**

DOCUMENTARY PROGRAMMING:

- Recreations, including the use of performers or animations, if such recreations are fact-based and used for illustration purposes, **are limited to a percentage of not more than 50% of the documentary special or series, with the remaining content being primary source documentary elements.**
- The use of a studio or alternative environment may be used as part of dramatic recreations provided the studio or alternative environment does not account for more than **50%** of the documentary special or series.
- NOTE: Producer and Produced by credited individuals must be listed on the submission prior to credited Executive Producer, Supervising Producer, Co-Executive Producer, Senior Producer or Series Producer, **with producers from the Production Company listed prior to the producers from the Network.**
- Documentary Series - Entries are limited to a maximum of **ten** entrants. **Petitions will not be accepted to exceed the cap.**
- **Juried 94 EXCEPTIONAL MERIT IN DOCUMENTARY FILMMAKING**
 - Emmy(s) to individuals whose specific screen credit is **Director, Directed by, Produced by, Producer, or Executive Producer.**
 - **Any eligible director may elect to opt out from being included on the Exceptional Merit entry and instead may enter the competition in the documentary/nonfiction directing category.**

- **Note: Per the "one-achievement, one entry" rule, a director may not have dual eligibility in both Exceptional Merit and directing categories, i.e., no "double dipping."**

HAIRSTYLING:

- Each submission will consist of no more than **six entrants in the Contemporary category, no more than eight entrants in the Period/Character or Variety, Nonfiction Reality Programming categories** and if credited, all entries must include the Makeup Department Head. **Petitions will not be accepted to exceed the entrant cap outlined in each category.**
- In all cases, entrants will be vetted and verified **in the form of call sheets and on-screen credit to determine eligibility on the submission** by the Television Academy and the Hairstylist Governor.
- **A technical description is no longer needed for the submission.**
- **The department head will no longer need to submit a signed affidavit.**

LIGHTING DESIGN/DIRECTION:

- Limit entries to a maximum of **seven** entrants.
- Eligible entrants are credited as Lighting Designer and/or Lighting Director **and must be listed on a staff list or call sheet which shall be provided at the time of entry.**
- Eligible entrants include one or more of the above credits. Also eligible are entrants credited as Lighting Consultant, Moving Light Programmer, Media Server Programmer, Chief Lighting Technician, **Gaffer, or Video Controller and must be listed on a staff list or call sheet which shall be provided at the time of entry.**
- **In the case where a Video Controller is in a production with a Cinematographer rather than a Lighting Designer, the Video Controller may enter in the Technical Direction and Camera category.**
- VIDEO REQUIREMENTS: All submissions are required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:
 - Programs 30 minutes or less must submit (1) 6-minute continuous clip **as aired**
 - Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes **as aired separated by 2 seconds of black**
 - Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes **as aired separated by 2 seconds of black**

MAKEUP:

- Each submission will consist of no more than **six entrants in the Contemporary category, no more than eight entrants in the Period/Character, Variety, Nonfiction Reality Programming or Prosthetic categories** and if credited, all entries must include the Makeup Department Head. **Petitions will not be accepted to exceed the entrant cap outlined in each category.**
- In all cases, entrants will be vetted and verified **in the form of call sheets and on-screen credit to determine eligibility on the submission** by the Television Academy and the Makeup Governor.
- **Character makeup creates or recreates an image or likeness that alters the talents' features significantly enough to appear in the image of another, and/or portray the vision of the writer/director/producer. Character makeup may include changing the appearance of on-screen talent to reflect lifestyle, futuristic, fantasy, parody, ethnicity, disease, gender, age, trauma, and can be representative of any era.**
- **A technical description is no longer needed for the submission.**
- **The department head will no longer need to submit a signed affidavit.**

MUSIC COMPOSITION:

- An original dramatic score is a substantial body of music written specifically for the program by the submitting composer(s). **Substantial is defined as a minimum of 35% of the total music in the episode.**
- If a score does not meet the **minimum 35%**, the composer may submit a letter to the Peer Group Executive Committee, stating reasons for the score to be accepted for consideration.

PERFORMERS:

- Narrator - For a continuing or single narration in a **documentary/nonfiction series or special**. NOTE: The submission must be performed/read as a traditional narration and may not be audio lifted from an on-camera performance or interview. **If the narration is performed as a character rather than a narrator, even if credited as the narrator, the performer must submit in the character voice-over category.**
- Character Voice-Over – Add that any performance where the voice of the performer has been manipulated with AI requires the submission to be vetted for eligibility: **Note: Any production that has manipulated the voice of the performer with AI must also submit the original recording for the submission to be vetted for eligibility.**
- A performer who plays the same character in more than one **program** may only enter in **one performer category** in the current eligibility year.

PICTURE EDITING:

- **Add:** If a variety series or special submits Clip Packages and/or Segments, then the series or special is not eligible to also submit a full episode of the series or the complete special.

PRODUCTION DESIGN:

- For a series not in its premiere season, **60%** screen time or **60%** set count of the submitted entry must be in new sets or locales for design team to qualify for submission.
- All entries in Production Design for a Variety or Reality Series and Variety Specials must upload a PDF that contains a minimum of five photos (maximum of ten) of the new sets that are being submitting.

REALITY:

- Function: To qualify for Emmy eligibility, the entrant must also have **creative jurisdiction** over the entire program.

Update to job functions, that on their own, ARE NOT deemed eligible:

- Story producers (**non-Supervising Story Producers**); post-production supervisors and post producers
- Producing only a specific part of the program – including but not limited to: following an individual or team in the larger story; coordinating and/or interviewing talent/cast; producing special elements such as challenges or **performances (unless such elements as a whole comprise a majority of each episode's content)**; producing video packages that are rolled into the program; producing segment(s) or piece(s) of the overalls story without having a significant role in shaping the entire program
- Studio, network, and production company executives; talent; talent **representatives**; and other **individuals** given producer credits who are not involved in creatively shaping – and do not have direct influence over – the overall program, including those who are funding the program but who are not creatively involved in making the program.

SOUND EDITING:

- Nominations are determined by 1) Voting by the full Sound Editors Peer Group. The top vote-getters are sent to the Peer Group Screening Panel **2) The Screening Panel will consist of eligible PGEC members and eligible Sound Editing Peer Group members who have volunteered to vote on the panel. The Screening Panel will review and vote on the top vote-getters to determine the nominees.** 3) The nominated programs will be voted on by the full Sound Editing Peer Group to determine the Emmy recipient.
- Entrant eligibility: Sound editing must reflect the entrant's primary function on the episode, movie or special, for the position of which they were hired and/or credited. **The entrant's primary function cannot be changed to make them eligible.** Re-Recording, **ADR, Foley, and/or Scoring** Mixers, Picture Editors and/or Assistant Editors are not eligible no matter their role in developing the submission. The exception would be a **Mixer** who has also been hired as either a Supervising Sound Editor or Sound Editor.
- **Note: Correct entry information is the responsibility of the submitter. An intentionally fraudulent submission will result in consequences, with the possibility of the entire submission being disqualified at any point in the competition.**

SOUND MIXING: Eligible and ineligible credits for variety series and variety specials:

The following credits are eligible: for variety series and specials:

Production

- Production Mixer (Broadcast, Field/Audio)
- Music Mixer (Live Performance)
- FOH Mixer (Production, Music, House PA)
- Monitor Mixer (Foldback Mixer)
- Supplemental Mixer (Audio, Music, Sweetening)
- VO Mixer
- Audio engineer (Theater/Broadway, Live Music)

Post

- Re-Recording Mixer
- Re-Recording Music Mixer
- Post Production Mixer
- Post Performance Mixer
- Post Sound Mixer
- Post Audio Mixer
- Foley Mixer
- ADR Mixer

Music

- Music Mixer
- Broadcast Music Mixer
- Scoring Mixer
- Playback Mixer (ProTools Mixer, ProTools Sub Mixer)

The following job titles are ineligible—no matter their role in developing the submission:

- Sound Recordist
- Live Audio Sweetener
- Package Mixer (Post Package Mixer)
- Production Playback Mixer
- Audio Supervisor
- Audio Producer
- Music Director
- Music Producer

- Sound Mixing for a Nonfiction or Reality Program: **Audio Supervisors and Audio Producers are not eligible—no matter their role in developing the submission.**

SPECIAL VISUAL EFFECTS:

Category 106 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SEASON OR A MOVIE

- This award is to honor the overall achievement of the special visual effects within a **series**, television movie or special. In the instance of **series** entries, **the submission should include** work spanning **multiple** or all episodes within the season submitted.
- A television movie (as defined below) is eligible for this category only, it cannot be submitted in Area 107.
- Submission in this category precludes any submission in Area 107.

Area 107 OUTSTANDING SPECIAL VISUAL EFFECTS IN A SINGLE EPISODE

- This award is for the overall achievement of the special visual effects in a single **standout** episode within a **series** which otherwise does not present such work throughout the season. All work submitted in this category must have appeared in a single episode.
- A television movie or **special** may NOT be entered into this area.
- Entry Requirement: Entry in Area 107 requires a written statement demonstrating that the majority or otherwise exceptionally different special visual effects work in the

season resides in the submitted episode. **After reviewing the video submission and written document, the Peer Group Executive Committee reserves the right to move the entry into Category 106 if the entry does not meet the stated criteria.**

- Submission in this category precludes any submission in category 106.

Video requirements: **The time limit has been changed from 7 minutes to 8 minutes and now allows up to 4 minutes of optional before & after material.** (Detailed video specifications are listed in the rules book)

STUNT PERFORMANCE:

Emmy to credited stunt performer(s) An individual can submit either for their individual stunt performance or with a team, but not as an individual and a team for the same program. **If submitting as an individual, the performer must be actively engaged in the performance of the stunt submitted.**

TECHNICAL DIRECTION: Category title changes and eligibility for Video Controllers

- **OUTSTANDING TECHNICAL DIRECTION AND CAMERAWORK FOR A SERIES**
- **OUTSTANDING TECHNICAL DIRECTION AND CAMERAWORK FOR A SPECIAL**
- **A Video Controller may enter in this category if in a production with a Cinematographer precludes the Video Controller from submitting in the Lighting Direction/Lighting Design category.**
- Entrants must have been "credited" as a Camera Operator (or "**Specialty**" Camera Operator) in the production **and must be listed on a staff list or call sheet which shall be provided at the time of entry.**
- VIDEO REQUIREMENTS: All submissions are required to upload a video file at time of entry. These video clip(s) of a "continuous segment" will be accessible to only the Review Panel:
 - Programs 30 minutes or less must submit (1) 6-minute continuous clip **as aired**
 - Programs 30-60 minutes must submit (1 or 2) continuous clips totaling 12 minutes **as aired separated by 2 seconds of black**
 - Programs 60 minutes or more must submit (1, 2 or 3) continuous clips totaling 20 minutes **as aired separated by 2 seconds of black**

CHANGE IN EMMY COMPETITIONS:

A program that has entered in one category **or Emmy competition** one year must appeal to move it to another category **or Emmy competition (Primetime, Daytime, Children's & Family, International, News & Documentary, and Sports)** in any subsequent year, with the approval of the Academy's Industry Panel.

EXTENDED-LENGTH EPISODES:

The running time for a Comedy and Drama Series no longer determines the category placement for the series. The below rule/procedure has been revised for extended-length episodes.

- Extended length episodes must be originally aired in one continuous time block with a single main title card and a single end credit roll and **be submitted in an appropriate category. If applicable, the episode must be submitted in the category where the length of the extended episode is eligible.**