



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

## CALL FOR ENTRIES

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51<sup>ST</sup> ANNUAL DAYTIME EMMYS®  
2023-2024

# IMPORTANT DATES AND DEADLINES

JANUARY 30, 2024 - Pre-Launch Webinar

FEBRUARY 1, 2024 - Open for Submissions

FEBRUARY 1, 2024 - Open for Judging Sign Ups

FEBRUARY 22, 2024 - Entry Deadline

MARCH 7, 2024 - Late Entry Deadline

MARCH 7, 2024 - 50th Daytime Merchandise Order Deadline



MARCH 15, 2024 - Payment Deadline



MARCH 21, 2024 - APRIL 11 - Judging

WEEK OF APRIL 15, 2024 - Nominations Announcement

5 BUSINESS DAYS AFTER NOMINATIONS ANNOUNCEMENT - Gratis Credit Changes Deadline  
AND Print Program Deadline

# IMPORTANCE OF THE CALENDAR AND SCHEDULE

In anticipation of the Daytime Emmys being in early June, the administration team anticipates a more condensed timeline than usual. To account for this reduction, we are instituting the following parameters:

- The entry window will again only be five weeks instead of the usual six weeks, but with NO EXTENSIONS. The administration team sent out the What's New and Category Index prior to launch. Entrants are strongly encouraged to prepare their materials and start their submissions as soon as possible.
- Administration is once again offering weekly webinars every Tuesday at 3pm Eastern/noon Pacific during the entry process. This is the best way to ask questions and get a full tour of the Orthicon entry system. Even if you are a returning submitter, make it a priority to come to a webinar to get updated on any changes. Webinars are open to the public and the Zoom link is contained in this Call for Entries. They can be passed along to other team members. RSVPs are not required. Administration stays every week until EVERY QUESTION IS ANSWERED.
- Additionally, for the first time ever, the administration team is offering a free pre-launch webinar on Tuesday, January 30th at 3pm Eastern/noon Pacific. Entrants will not be able to get a virtual tour of Orthicon at this time but they will be able to ask questions about eligibility, category placement, video requirements, etc.
- In keeping with the process last year, Daytime will be judged completely in a single three week round of judging inclusive of two weekends.
- NO LATE ENTRIES.
- Submitters should make sure their Profile information, including current cell phone number, is up to date for email and text reminders.
- Traditionally, the administration team has offered a window of opportunity to fix mistakes that are identified during the vetting process. This is an accommodation that is not required by the rules of the contest but has been part of the process for many years in the spirit of kindness. The administration team cannot guarantee that all submissions will have this window of opportunity available. READ THE RULES OF YOUR SPECIFIC CATEGORY OR CATEGORIES BEFORE ENTERING. CHECK YOUR WORK. COME TO A WEBINAR. CONTACT THE ADMINISTRATION TEAM. Entries containing errors that are considered judging-blockers are at risk for disqualification. These errors include, but are not limited to: double-dipping in other Emmys contests, wrong video format or length (full episode versus reel), video/audio not playing, entrant names on slates (except in Performer categories), wrong category placement, third-party submitters listing themselves or another consultant as the secondary contact, and unauthorized signatories on submission license agreements.

## LATE CREDIT ADDITIONS

NATAS is moving away from a policy of allowing late credit additions after the ceremony date because it is viewed as statuette-chasing. Please be aware that this is the final year in which Daytime will allow for fee-based changes after the ceremony date. Entrants should be preparing for a streamlined process including reviewing credits, name spellings, titles, etc. at time of submission via the Producer's Proof in Orthicon.

To help acclimate to the community to our future process, this year we are introducing a staggered late credit fee structure:

- Changes from entry window to five business days after the nominations announcement - gratis
- Changes from six business days after the nominations announcement through the ceremony - \$250 per change
- Changes from ceremony date through 30 days after the ceremony date - \$500 per change \*\*LAST YEAR OF POST-CEREMONY CHANGES\*\*
- Changes 31+ days after the ceremony - not allowed under any circumstances

## DAYTIME PROGRAM HOST ELIGIBILITY

Hosts, Co-Hosts, Anchors and Correspondents from **Entertainment News** and **Legal/Courtroom Program** (e.g. the judges and bailiffs) are now eligible within the new Daytime Personality - Daily or Daytime Personality - Non-Daily category depending on airing/streaming schedule. They also remain eligible in their respective Program categories BUT THEY CANNOT WIN TWO EMMY STATUETTES FOR THE SAME FUNCTION - e.g. if a Program wins Outstanding Program and the Hosts win Outstanding Daytime Personality, the statuette defaults to the Host entry.

Hosts from the same Program will be included in a single entry with all Hosts, Co-Hosts, Anchors and Correspondents on the same submission and the reel must contain footage that highlights all entrants. Please remember when entering that the eligibility window is calendar year 2023 so ALL talent who functioned in that capacity for at least 19% of shows - even if they left prior to the end of 2023 - are eligible within the same submission. Correspondents who reach the 19% level for eligibility MUST have at least one clip featured on the reel to be eligible. The length of reels in these categories has been extended to 30 minutes maximum runtime to accommodate potentially additional individuals.

## DAYTIME HOSTING CATEGORIES

For Daytime Hosts, the Talk Series Host and Culinary Host categories remain unchanged. The former Daytime Program Host category has been split into the following two categories:

### DAYTIME PERSONALITY - DAILY

Honoring Hosts, Co-Hosts, Anchors, and Correspondents on Daytime eligible content that airs or streams daily AND/OR has more than 52 episodes per calendar year. Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, and Short Form. Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

### DAYTIME PERSONALITY - NON-DAILY

Honoring Hosts, Co-Hosts, Anchors, Correspondents, and Narrators on Daytime eligible content that airs or streams weekly or all at once AND/OR has fewer than 52 episodes per calendar year (regardless of how many were filmed or produced). Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, Daytime Special, and Short Form. Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

## ELIMINATED CATEGORIES

Due to two consecutive years of unviable entry count, the following two categories have been eliminated:

- **Outstanding Younger Performer in a Daytime Drama Series** - performers remain eligible to enter Lead, Supporting, or Guest categories.
- **Outstanding Promotional Announcement**

## MERGED CATEGORIES

Outstanding Writing for a Daytime Non-Fiction Series and Outstanding Writing for Daytime Non-Fiction Special have been merged into an all-encompassing Outstanding Writing for a Daytime Non-Fiction Program.

## PETITIONING OFF-LIST CREDITS

Late Credit Additions are still being allowed, as per the parameters above, but ONLY for on-list credits. Off-list credits must be submitted at time of entry to allow for administration to ask for and review a full petition if warranted. Off-list credits cannot be submitted late.

## MUSIC LICENSING

For categories identified as Music Categories, which for the Daytime Emmys are Music Direction and Composition and Original Song, nominees will be REQUIRED to provide complete publishing information and sign an additional NATAS-issued licensing agreement allowing NATAS to use the music featured in the Ceremony Clip(s). The information will be distributed to nominees only. Failure to provide adequate information AND proper contact information for a legally authorized signer will result in a different clip being selected or replacement of the music with rights-cleared music at NATAS's discretion.



### ELIGIBILITY OF "PROSHOT" CONCERTS

All concerts are subject to the content eligibility for the Daytime Emmys, e.g. nothing rated TV-MA (or that would be if on a traditional linear network), no extensive profanity, etc. Straight "proshot" concerts are eligible within the Daytime Special Event category only if they contain other hallmarks of being traditional Daytime programming (e.g. performed during the daytime, featuring performers associated with Daytime genres, etc.). In order for a "proshot" to be eligible within the Arts and Popular Culture category, it must have behind-the-scenes and/or making of elements.



### 50TH ANNUAL DAYTIME EMMYS MERCHANDISE

For the first time ever, merchandise was available for the Daytime Emmys and Children's & Family Emmys. The final date to purchase merchandise for the 50th Annual Daytime Emmys and 2nd Annual Children's & Family Emmy Awards is March 7, 2024. To get your merchandise, please go to [shop.theemmys.tv](https://shop.theemmys.tv) prior to the deadline.

## DAYTIME DRAMA DEFINITION CLARIFICATION

Daytime Drama (Category 1) and the corresponding acting, writing, and directing categories are available by-review only. You are automatically eligible if you've entered these categories before and have not had a substantial format change. If you are planning on entering these categories and you have never entered before, you **MUST** undergo a mandatory administrative review to assess eligibility. Eligibility is based on:

This category recognizes daily serialized drama, or reboots or spin-offs thereof. All Daytime Emmys categories are open to all platforms.

Eligible shows in this category must substantially meet the following criteria:

**Serial:** All episodes shall form a contiguous story arc, with principal plot lines continuing from one episode to the next.

**Daily:** New program episodes must be released on an average schedule of at least four (4) consecutive calendar days per week.

**Program Length:** Minimum average program content run time of 18 minutes per episode, with no single episode of fewer than 15 minutes.

**Production:** Studios, soundstages or set and background environments designed or purposed specifically to facilitate the use of multiple camera style production, either switched "live-to-tape" or later edited. Shows may also employ a combination of multiple and single camera production styles on set or on location.



A reboot features a AT LEAST TWO (2) of these characteristics:

- A remake of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- A prequel, sequel, or continuation of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- Features the same and/or different characters but has a connection to the source material via concept or setting

A spinoff features AT LEAST TWO (2) of these characteristics:

- Takes place in the same universe as an original Daytime serial property or franchise (original property can currently be on the air or currently off the air)
- Features characters with a connection or relationship to characters from the original property
- Derived from already existing Daytime works with a focus on different details

## GUEST PERFORMANCE CLARIFICATION

It is NOT a requirement that entrants in the Guest Performance in a Daytime Drama Series be new to the Program in this current role OR that they have not been nominated in Guest before for the same role.

## SHOW LOGO CLARIFICATION

For returning Programs, the Program should already have the required logo affiliated with it in Orthicon. If there is a new logo this year, please email the administration team to change it. Only NEW PROGRAMS should be submitting a logo for their Program and the same logo should appear for every entry associated with that Program.

## REEL LENGTH CLARIFICATION

All reel categories have a maximum runtime of 15 minutes (not including slates/blacks) EXCEPT FOR the following which have a maximum runtime of 30 minutes (not including slates/blacks):

Daytime Personality - Daily  
Daytime Personality - Non-Daily  
Directing for a Multiple Camera Daytime Program  
Directing for a Single Camera Daytime Program  
Casting

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

[By-Category Index](#)

[Daytime Rules Index](#)

[How To Pay](#)



## SPECIAL LENGTH/RUNTIME CLARIFICATION

If submitting a Special that runs longer than an hour, you may upload a singular file containing UP TO 3 segments from the Program with the total submission runtime not exceeding one hour. While submitting an entire Special longer than an hour is not forbidden by the rules, be mindful of the process that requires judges to watch the material prior to scoring it.

The following genres are considered strictly the purview of the Daytime Emmys. **Other than as otherwise outlined by our rules, the Daytime Emmys does not accept ANY fictional programming:**

## DAYTIME EMMYS GENRES

Daytime Drama\*\*, Culinary, Daytime Talk Series, Lifestyle, Arts and Popular Culture, Travel/Adventure/Nature, Legal/Courtroom, Entertainment News, Educational/Informational, Daytime Non-Fiction Special, Daytime Non-Fiction Short Form, Instructional/How-To, Animal Shows, Parades

Ratings restriction - the Daytime Emmys does not accept any content rated TV-MA, or content that would be rated TV-MA if on a traditional linear network.

The following genres are considered strictly the purview of the Primetime Emmys:

## PRIMETIME EMMYS GENRES

“All Other” Drama, Comedy, Dramedy, TV Movie, Miniseries, Anthology, Competition Reality (except with children contestants), Variety, Primetime Talk Show, Horror, Science Fiction, Fantasy, Musical, Adult Animation, Game Shows, Awards Shows

The following genres are considered strictly the purview of the Children’s & Family Emmys:

## CHILDREN’S & FAMILY EMMYS (CAFE) GENRES

Children’s, Family Viewing, Preschool, Preschool Animation, Children’s Animation, Young Teen, Children’s Non-Fiction, Reality Competition with Children Contestants, Educational/Informational for a Young Audience

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## FORMAT OF THIS CALL FOR ENTRIES

This Call for Entries contains all relevant information about the Daytime Emmy Awards. The National Emmys General Rules & Procedures that appear after this CFE outlines all procedures applying uniformly to all national NATAS Emmys contests (Children's & Family, Daytime, News & Documentary, and Sports). In combination, they make up the rulebook for the Daytime Emmys.

## WHAT ARE THE DAYTIME EMMY AWARDS?

The Daytime Emmys recognize the best of entertainment in the following genres regardless of daypart: Daytime Drama, Daytime Talk Series, Culinary, TravelAdventure/Nature, Legal/Courtroom, Lifestyle, Instructional/How-To, Arts and Popular Culture, Entertainment News, Daytime Special, Daytime Short Form Non-Fiction, Animal Shows, and Parades.

All categories at the Daytime Emmys are open to all broadcast networks and all streaming platforms, including self-published. The presentation of these awards is intended to be an incentive for the continued pursuit of excellence.

## HOW ARE THE DAYTIME EMMYS DIFFERENT FROM THE PRIMETIME EMMYS?

The Primetime Emmys, honoring the best in Primetime entertainment viewing, are administered by our sister academy, the Television Academy. The Daytime Emmys are administered by the National Academy of Television Arts & Sciences. The Daytime Emmys have been awarded since 1974. As of the 2021 Daytime contest launch, the Daytime and Primetime contests are delineated by genre and NOT by daypart.

The Primetime and Daytime statues are IDENTICAL. They are produced at the same manufacturer to the same specifications.

In keeping with the NATAS tradition also employed by the Children's & Family Emmys, Sports Emmys, News & Documentary Emmys, and Regional Emmys, the Daytime Emmys use a peer judging process (see Judging section). At the outset of the contest, all submissions are accompanied by viewing/evaluation materials such as video, scripts and accompanying essays. Judges evaluate entries in their field of expertise and grade all entries in a given category.

## WHO DO I CONTACT IF I HAVE A QUESTION?

For questions regarding the administration of the contest - eligibility, entering, categories, judging, etc. - please contact the Daytime administration team at [daytime@theemmys.tv](mailto:daytime@theemmys.tv) or 212-586-8424 (Eastern time zone).

For technical support questions - video upload difficulties, technical specs, etc. - please contact tech support at [orthicon-support@theemmys.tv](mailto:orthicon-support@theemmys.tv).

For Eligibility Panel review involving Primetime ONLY - please contact [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv).

## ENTRY SYSTEM

Upon the publication of the Call for Entries and opening of the official entry system “Orthicon” at [enter.theemmys.tv](https://enter.theemmys.tv), the Daytime Emmys contest is officially considered to be in progress. During the entry window, entrants can login and log out as many times as needed to complete their entries. All materials must be completed and the submission paid for in order for it to be vetted for judging.

Registration information will carry over from year to year, and a single profile enables individuals to enter, judge, and access multiple contests. Submitters should update their information when logging in for the first time each contest cycle.

## SUBMISSION REQUIREMENTS

All entrants must submit content for each category they enter for evaluation by qualified peer judges. This evaluation determines both the nominees and recipients in a single viewing round. Due to the variation of submission requirements in each category, please refer to the By-Category Submissions Guide section of this document which provides complete detail and deadline information for each category.

## ELIGIBILITY WINDOW

Series and Specials (depending on the category), and their related craft achievements, must have originally aired or been made generally available for viewing, by at least 50% of the US households between the dates of **January 1, 2023 to December 31, 2023**.

## SPECIAL VERSUS SERIES

A Special is defined as a single original program, which is not part of a Series, and is broadcast in one or two parts. A Series is defined as a program comprising three or more parts or episodes. Some categories accept a Series only. Refer to the By-Category Submission section of this document to determine which categories allow Series and/or Specials. A “special” episode of a Daytime series may be entered separately as a stand-alone special, but only if it was not part of the regular series, or it involved significant and substantive format changes such as a different program running time or different producers, writers and cast, or the content was designed with a beginning, middle and end rather than open-ended serial-style.

Category titles with “Series” only accept Series, category titles with “Special” only accept Specials, category titles with “Show” or “Program” accept both Series and Specials.

NOTE: If a Special runs longer than an hour, please contact Daytime administration for advice on how to submit the content.

Additionally, Program Length: Minimum average program content run time of 18 minutes per episode, with no single episode of fewer than 15 minutes.

Reboots and Spin-Offs:

A reboot features AT LEAST TWO (2) of these characteristics:

- A remake of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- A prequel, sequel or continuation of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- Features the same and/or different characters but has a connection to the source material via concept or setting

A spin-off features AT LEAST TWO (2) of these characteristics:

- Takes place in the same universe as an original Daytime serial property or franchise (original property can currently be on the air or currently off the air)
- Features characters with a connection or relationship to characters from the original property
- Derived from already existing Daytime works with a focus on different details

If a program wishes to enter as a Daytime Drama reboot or spin-off based on an original program that participated in the Primetime Emmy Awards due to its timeslot, it MUST petition the Eligibility Panel via [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv).

## SUBCATEGORIES

This category is divided into two (2) subcategories, judged together but with potential awards presented in each subcategory:

**SUBCATEGORY 1A: OUTSTANDING DAYTIME DRAMA SERIES** – Recognizes Category 1-eligible programs that produced and distributed fifty-two (52) or more episodes during the eligibility period.

**SUBCATEGORY 1B: OUTSTANDING LIMITED DAYTIME DRAMA SERIES** – Recognizes Category 1-eligible programs that produced and distributed fewer than fifty-two (52) episodes during the eligibility period.

Any program that meets the Minimum Viability for Nomination threshold in its respective subcategory may be nominated in Category 1, with a maximum of five (5) nominees from each subcategory increased only in the case of ties.



Any competitive subcategory – that is, one with at least four (4) submissions and at least one (1) viable nominee – shall result in an award presented to the highest-scoring submission (or submissions, in the case of an unbreakable tie).

An award may be presented to the highest-scoring submission (or tied submissions) in an insufficiently-competitive subcategory – that is, one with fewer than four (4) submissions but nonetheless at least one (1) viable nominee – if the high-scoring submission meets the Minimum Viability for Award threshold.

## DAYTIME TALK SERIES DEFINITION

A Daytime 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 of a Daytime nature, are exhibited by:

- Primarily driven by interviews/discussions
- Formulation and/or promotion as a Daytime program
- TV-G or TV-PG rating
- Audience interaction and/or panel discussion by multiple hosts
- Segments featuring cooking, crafting, and/or other Daytime genres
- Reference to “daytime,” “morning,” “today,” etc in the title

## INSTRUCTIONAL/HOW TO DEFINITION

A Daytime-eligible Instructional/How To program features ALL of these characteristics:

- A focus on the how-to - techniques, materials, getting to know the craftspeople, “DIY,” etc.
- Not a competition or prize-driven, including cash
- Not rated TV-MA or on linear at 10pm

## ELIGIBILITY PANEL

If:

- You are a new entrant and you are unclear which contest you belong in
- Your program was previously in the Primetime Emmys but may fall into the Daytime Instructional/How-To category with the re-alignment
- You are a Talk Series that has never entered an Emmys contest before
- Your program may qualify as Young Teen
- You are a spin-off or reboot of an existing property
- You are petitioning to change contests from Daytime to Primetime or vice versa
- You are appealing an administrative decision made regarding contest placement

We recommend a petition to the Eligibility Panel to get an official ruling on which contest your material is eligible in. To petition, email [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv) with a link of up to 6 episodes and state the reason for your petition. Please do NOT include a cover letter beyond the basics as material designed to sway the panel will not be distributed or taken into consideration.

To keep in mind when you are petitioning – programs are designated to specific contests and can only switch due to either a substantial change in the nature of the contest or a substantial change to the nature of the material. If a contest has automatically switched your eligibility (e.g. you used to enter Children's in Primetime), you do not need to petition.

Staff of either Academy can unilaterally refer material to the Eligibility Panel without a petition.

## GENDERED ACTING CATEGORIES

Performers eligible in gendered acting categories are encouraged to enter the one that best fits their gender identity. The Daytime Emmys will honor the category all eligible performers select to best represent themselves. Winners and nominees in gendered acting categories can request “Actor” or “Actress” be removed from their band engraving or nomination certificate. The Daytime Emmys is committed to a diverse and equitable competition for all and is working towards elimination of gendered acting categories.

## ACTING CATEGORIES

**One Entry Per Performer / Per Character.** Performers are only eligible to enter for a single character once. If the character appears on multiple shows, they are eligible for multiple shows and their reel may contain clips from the multiple shows but the performer may not enter multiple categories for that same role.

As an example, Deidre Hall as Dr. Marlena Evans on “Days of Our Lives” and “Beyond Salem” may submit once for her performance as Marlena but her reel may contain clips from both programs and any resulting nomination or win would credit both programs. Alternatively, she may choose to submit instead for just “Days of our Lives” or just “Beyond Salem.”

**One Entry Per Performer / Per Show.** Performers playing multiple roles on the SAME PROGRAM are only eligible to enter once for that program.

Actors are eligible to submit more than once if they appear as different characters on different programs.

Multiple actors may submit for the same character separately if a re-cast has happened during the eligibility window.

## HOSTING CATEGORIES

For Daytime Hosts, there are four available categories. Entrants are only eligible in one category for each Program, and each Host/Co-Host/Anchor/Correspondent from the Program **MUST** be entered within the same entry (e.g. all the hosts from The View on the same entry).

## DAYTIME TALK SERIES HOST

Honoring the work of the Host[s] for programs eligible for the Daytime Talk Series category.

## CULINARY HOST

Honoring the work of the **Host[s] of programs with a focus of 50% or more on the culinary arts.** Daytime does not allow cooking competition programs.

## DAYTIME PERSONALITY - DAILY

Honoring Hosts, Co-Hosts, Anchors and Correspondents on Daytime eligible content that airs or streams daily AND/OR has more than 52 episodes per calendar year. Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, Daytime Special, and Short Form. Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

## DAYTIME PERSONALITY - NON-DAILY

Honoring Hosts, Co-Hosts, Anchors, Correspondents, and Narrators on Daytime eligible content that airs or streams weekly or all at once AND/OR has fewer than 52 episodes per calendar year (regardless of how many were filmed or produced). Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, Daytime Special, and Short Form. Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

## CONTENT EXCEPTIONS

If your content would be programmed to air at 10pm or later if on traditional television, it must be entered into the Primetime Emmys and is not eligible for the Daytime Emmys. This includes content that contains graphic violence, nudity, sex, excessive coarse language, or rated TV-MA.

## CRAFT CATEGORIES

Craft categories that do not specify a specific genre in their category title are therefore open to all genres. Some categories may be subject to representational nominations based on style or genre of programming. Specifics are listed in the By-Category rules.

## SPANISH LANGUAGE ENTRIES

The Daytime Emmys no longer have any exclusively Spanish language categories. Spanish language content is permitted to enter any generic category with subtitles. Administration will do its best to assign Spanish fluent judges to any categories containing Spanish language content.

## MISCELLANY

Any individual Program may be submitted in one Program category only. The submitted video is considered to be representative of the full season. However, that Program may be entered in as many related Performer and Craft categories as are appropriate.

In most Program and Craft categories, only one entry per Program is allowed, with the following exceptions:

- Performers - Programs may enter as many different Performers as desired
- Songs - Programs may enter as many different Songs as desired

Host, Performer and Craft categories can be submitted independently, whether the associated Program has been submitted or not, but follows the eligibility of the Program.

Multiple Performers from a particular Program should enter individually. However, multiple Hosts or Co-Hosts must be entered collectively as a single entry.

Individuals who work in different Craft disciplines on a program may enter in each of the appropriate categories associated with those disciplines.

Individuals who work on different programs may enter their work for each program as separate entries in the same category.

When a Program has the choice of category placement, the producer has the discretion to enter it and its individual achievements in the most appropriate category within the rules. Placement in that particular category locks in the subsequent years' placements and cannot change from year to year without review and approval of the National Awards Committee. The placement of a Program automatically directs the placement of all related categories.

Individuals may self-submit even if a producer has submitted the Program itself or in other associated categories.

## CEREMONY TICKETING

Upon nominations announcement, NATAS will also announce details regarding tickets for both the Daytime Emmys telecast and the Creative Arts livestream. As per the policy rolled out in 2023, all NATAS Emmys events have NO complimentary tickets, even for nominees. Individuals planning to attend the event should plan to purchase tickets. Additionally, neither event is open to the general public. All ticket buyers must be associated with a nomination.

## ESSENTIAL ENTRY INFORMATION

The following information is considered Essential Entry Information. It is REQUIRED for EACH ENTRY unless otherwise noted. Use the checklist below to ensure each entry has the following information completed according to our rules.

- Entrant Contact - more detailed information below
- Eligibility Checkboxes
- Category
- Track - only where noted
- Program Name
- Program Logo - more detailed information below
- Network Name
- Total Number of Episodes for a Series (For a Special enter "1")
- Submission Video - more detailed information below
- Supplemental Materials - only where noted
- Ceremony Clip - GUIDE below
- Episode References - GUIDE below
- Eligible Credits - GUIDE below
- Licensing Agreement - GUIDE below
- Payment - GUIDE below

## ENTRANT CONTACT

The name, email address and phone number for the Entrant Contact is required for each submission. This Entrant becomes the Entrant of Record and is the administration's de facto point of contact for any follow up information, including (but not limited to) production needs and eligibility questions.

**IMPORTANT:** For Third-Party Submitters, this MUST include a Secondary Contact that is a direct line of communication with the Program. Failure to provide this is grounds for disqualification as Third-Party Submitters do not legally have the authority to give the Daytime Emmys the rights to utilize video footage from each specific entry.

## LOGO

Each Program has an official logo associated with it. This logo will appear in the Nomination Gallery in the event of a nomination. Once the very first submitter uploads the logo for the Program, that same logo is automatically associated with every subsequent entry created for that Program in perpetuity. These logos stay static year to year. If your Program has a new logo, email the administration team to update it. If you are entering for a Program that has never entered a NATAS Emmys contest before, you will have to upload a logo.

For self-submitters, if the Program already has a logo attached, you do not need to upload a new one. If the Program does not, this is an asset you will be required to upload in order to submit your entry.

## SUBMISSION VIDEO

Every single submission requires a video upload. Refer to the By-Category listing for specific requirements, such as full episode, clip reel or multiple videos.

Some categories require composite/reel videos and some categories require full episodes. DO NOT include bars and tones, DELETE commercials and other interstitials and pull blacks down to 2-3 seconds. For composite reels, we allow for clips from any episodes within the calendar year. You will be asked to list the airdates of ALL episodes using in your reel. Composite reels must NOT be sizzle reels.

Videos may NOT include any added onscreen credits that identify eligible individuals, except in on screen talent categories or in a credits roll that exists within a full episode/Special video. Slates listing entrant names are grounds for disqualification.

The same video file can be uploaded across categories provided they have the same video requirements. Where the same video file is used for multiple categories, the file is uploaded once and assigned to the appropriate categories. Entrants can accomplish this by adding the video to your account's media library and then applying that video to the entry as necessary.

It is the responsibility of the entrant to ensure that all videos uploaded are correctly formatted.



## SUBMISSION VIDEO - SLATES

Slates are only required where listed in the By-Category descriptions. If you choose to slate anyway, please pay attention to the following requirements:

- Slates may not list the names of individual entrants except in the acting categories, where that is a requirement. For example, if you are entering Costume Design, the slate **MUST NOT** list the name of the individual costume designers. Although sometimes unavoidable, the judging process is designed to be as anonymous as possible and evaluate the work submitted.
- If you slate what episode airdate material is from, you **MUST** still fill this information in via the Episode References field. Slating does not replace the Episode References requirement.
- Slates do not count towards Total Run Time.
- If you are using the same episode in multiple categories, please redo the slate as it is very confusing for the judges to see an episode with the wrong category title slated and they often challenge the submission.

## SUBMISSION VIDEO - SOUND CATEGORIES

If you are entering audio categories on behalf of a program, a supervising mixer and/or editor from your team should review and approve the audio of your submission file **BEFORE** uploading and **AFTER** the video has been encoded, to ensure that it presents the best quality for the judges.

The licensing agreement (see more information below) required upon entry gives NATAS the rights to use your submission video for two express purposes:

1. The video in its entirety on the password-protected judging platform, for the limited timeframe outlined by the judging calendar
2. A Ceremony Clip to be used in perpetuity for livestreamed and/or telecast awards ceremonies

The Ceremony Clip is thirty seconds (0:30) drawn FROM YOUR SUBMISSION VIDEO that will be used by production in the event of a nomination. According to the rules of NATAS Emmy contests the Ceremony Clip MUST be a segment of the work that has been judged by the judging panel and not from an external episode. Entrants are providing Time Into Video and Time Out of Video, (not uploading a separate clip) whereby you are listing the point in your submission video where you'd like your Ceremony Clip to begin and the time where you'd like your clip to end and the time should be no longer than thirty seconds (0:30) total. Entrants are also listing Audio In Cue and Audio Out Cue whereby you are listing the corresponding onscreen dialogue or action taking place during the selected timecodes. This acts as a confirmation that production is using the correct clip. BOTH formats of logging this information (timecode and audio cue) are requirements for entry.

The identified clip must be free and clear of any and all encumbrances which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation digital program archives, in perpetuity.

**NOTE:** If you are entering a category that has the option to upload a second episode, your Ceremony Clip will come from the FIRST video (default video).

Entrants are required to choose Ceremony Clips for ALL entries during the entry window itself. Entrants may ONLY change their Ceremony Clip selection after point of submission if so permitted by a Master License Agreement with NATAS.

## DOS:

- DO use the first frame of video in your submission as your “zero” point - even if it’s a slate - to identify the point in terms of minutes and seconds from that “zero” point where the 30 second section begins
- DO identify timecode in the format of H:MM:SS
- DO guarantee the clip is licensed and cleared by appropriate parties for usage in the program, distribution, publicity, promotion and archives in perpetuity
- DO use the “Audio In and Out” textbox to indicate audio cues that exist within the 30 seconds you’ve chosen (e.g. “Door slams” or a specific line of dialogue)
- DO think about which clip shows off the work being awarded in that particular category (e.g. if entry is for Editing, choosing a clip that shows off the work of the editing team as opposed to one sweeping shot)

## DON'TS:

- DON'T identify a portion of the clip that contains otherwise copyrighted material, e.g. songs, logos, clips from other media (e.g. “Girl on Fire” playing in the background - this clip will not be approved for production as NATAS does not have the in perpetuity rights to Alicia Keys’s “Girl on Fire”)
- DON'T use a Time Into Video to list the total run time of the entry
- DON'T use a Time Into Video that lists 00:00 as the starting point unless you want the first 30 seconds of your submission used
- DON'T upload another video file for the Ceremony Clip. You are indicating the timecode points of your existing video submission where the Ceremony Clip should begin and end and our production team is pulling the content.
- DON'T select a clip that has a black hole for a clip reel entry or segments where there is not approximately 30 continuous seconds of material
- DON'T select the same Ceremony Clip for multiple categories. If you have (according to the rules) submitted the same program or video submission in more than one category, consider a 30 second clip that highlights costumes in an Costume Design/ Styling category, for example. If you earn more than one nomination it is best to see various parts of the submission video at the ceremony to best represent your work.

Each entry requires a listing of ALL air dates and episode numbers included in your submission video. This is for administration to properly vet the eligibility of your submission.

**NEW/IMPORTANT:** If a program has episodes that aired/streamed outside of the calendar year and administration cannot verify which episodes(s) have been submitted or are featured on a reel, the entry may be disqualified.

## DOS:

- DO list all episodes contained within the submission - this may be one episode if it's a single episode category, or it may be multiple episodes if it's a clip reel category
- DO list the ORIGINAL airdate/stream date for each episode used within the submission
- DO use the Episode References field in the entry form to list this information even if you include it slated within a reel. It is a required field in the entry form.
- DO use the "+" field in the form to add additional references if you have more than one episode contained within your submission video

## DON'TS:

- DON'T list the full season of episodes - this is strictly to identify episodes used within your submission
- DON'T list episodes more than once - if the same episode is used multiple times, it only needs to be listed once
- DON'T list timecodes - the Daytime Emmys no longer require reels to be identified by timecode
- DON'T write "TBD" or a single airdate for all if the episodes were aired or streamed on separate dates.

Each category description includes the rules for eligibility within that category. ALL individuals who qualify based on titles and percentage of episodes worked on must be included. The Daytime Emmys are team awards.

Inclusion of individuals with not-on-list titles is available via petition only. To petition for an individual with a not-on-list title to be included, within Orthicon, select Not on List, and submit their name, title and percentage of episodes. If the entry is nominated and the administration team has questions about their eligibility, they will reach out to the entrant directly for an official petition including a summary of the individual's responsibilities. ALL not-on-list titles are subject to review by administration and the National Awards Committee and are not guaranteed.

**NEW/IMPORTANT:** Not-on-list individuals **MUST** be submitted at time of entries. Petitions will not be allowed after the nominations. Late Credit Additions will be allowed, following the parameters below, but only for individuals with on-list credits.

It is of paramount importance that the credits be correct within each entry, including (but not limited to):

- Spelling
- Title
- Making sure every eligible individual is included

The credits list feeds directly into the print program, the press release(s), and our statue archiving system. Credited individuals are officially recognized as nominees in the event of a nomination, and as winners in the event of a win.

On official press releases, print materials and onscreen graphics, credits are automatically organized by hierarchy of title and then alphabetical by last name within. The Daytime Emmys does not accept changes to the order in which credits are displayed on print materials or onscreen.

1. Changes from entry window to five business days after the nominations announcement - gratis
2. Changes from six business days after the nominations announcement through the ceremony - \$250 per change
3. Changes from ceremony date through 30 days after the ceremony date - \$500 per change **\*\*LAST YEAR OF POST-CEREMONY CHANGES\*\***
4. Changes 31+ days after the ceremony - not allowed under any circumstances

**THIS IS THE FINAL YEAR THAT NATAS COMPETITIONS ARE ALLOWING POST-CEREMONY CREDIT CHANGES EVEN FOR A FEE. Entrants should be advised that it is their responsibility to double-check credits at submission time.**

Each entrant must unqualifiedly affirm via the Entrant Clip License that all rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, and that the entrant is in fact authorized to convey such rights. Organizations frequently submitting competition content may alternatively request to enter into a “master agreement” with NATAS that, when executed, may obviate the need for administering certain further individual entry licenses. Interested organizations should contact NATAS contest administration for referral to the NATAS General Counsel for this purpose.

Third-Party Submitters are required to list a Secondary Contact (their name, email address, and phone number) who is legally authorized to license the rights to NATAS for the express purposes of:

1. The video in its entirety on the password-protected judging platform, for the limited timeframe outlined by the judging calendar
2. A Ceremony Clip to be used in perpetuity for livestreamed and/or telecast awards ceremonies

For categories identified as Music Categories, which for the Daytime Emmys are Music Direction and Composition and Original Song, nominees will be REQUIRED to provide complete publishing information and sign an additional NATAS-issued licensing agreement allowing NATAS to use the music featured in the Ceremony Clip(s). The information will be distributed to nominees only. Failure to provide adequate information AND proper contact information for a legally authorized signer will result in a different clip being selected or replacement of the music with rights-cleared music at NATAS's discretion. NATAS does not accept third-party license agreements or negotiate clearances for materials submitted for awards consideration.



**DEADLINE: FEBRUARY 22, 2024**

**LATE DEADLINE: MARCH 7, 2024**

## ENTRY FEES

Each entry has a fee based on the type of category and date. The Daytime Emmys have a Deadline, and then a Late Deadline (occurring an additional fee). NATAS competitions do not offer discounts based on membership status or bulk submissions.

### **PROGRAM AND PROMO (CATEGORIES 1-12):**

**DEADLINE: \$425**

**LATE DEADLINE: \$500**

### **PERFORMER, HOST AND CRAFT (CATEGORIES 13-42):**

**DEADLINE: \$350**

**LATE DEADLINE: \$400**

## PAYMENT

To ensure your entries are submitted for judging, they must be paid. Electronic payment (credit card, ACH or wire) is the quickest way to ensure your entries appear on the ballot and is therefore preferred. Credit card payments can be done directly through Orthicon. To inquire about making arrangements for ACH, wire or paper check payments please reach out to [finance-team@theemmys.tv](mailto:finance-team@theemmys.tv).

All payments must include an invoice number.

We do not accept multiple payments for the same invoice. All invoices must be paid in full, and payments for entries must be separate from payments from awards products and/or tickets.

**ALL PAYMENTS ARE DUE BY MARCH 15, 2024 IN ORDER TO GUARANTEE THEY ARE ON THE JUDGING BALLOT!**

## REFUNDS

As entry fees cover administrative costs, there will be no refunds except in cases of the elimination of a category.

The Essay (formerly known as the “Contextual Brief”) is NOT required, but it is a recommended part of the entry process. The Essay gives the judges the opportunity to learn more about the entry and what they should be looking for when evaluating the material.

Surveys with judges regularly show that judges do read and engage with the Contextual Briefs. This is the best way to put some finesse on your entry!

## DOS:

- DO write about your entertainment, motivational, instructional, informational, and/or educational goals and research
- DO write about production and creative techniques used
- DO write about challenges that were met
- DO write about any impact the content had after airing
- DO use timecode to point out specific portions of the video you would like to draw the judges’ attention to (e.g. “At 2:10, you will see this specific technique used”)
- DO remember that your content is being judged by a jury of peers - any insight and context that cannot be readily seen can help
- For any Non-Fiction Writing entries: DO highlight what aspects were pre-written/pre-scripted versus improvised
- For Performers: DO include a short contextual plot and performance summary as a guide for performer judges
- DO proofread and spell check

## DON'TS:

- DON'T go over the 200 word limit
- DON'T have typos and grammatical errors
- DON'T submit promotional materials (e.g. winner or nominated for other awards, critical quotes)
- DON'T mention or list individual entrants’ names (e.g. listing the individual writers on a writing entry) - these will be removed by administration if they are included

**Audio accepted formats: mp3**

**Video accepted formats: mp4 (PREFERRED), mov, wmv, avi**

**Images accepted formats: jpg, jpeg, png**

**Documents accepted formats: pdf**

**Video max size: 10GB**

## SUBMISSION VIDEO

Please note that the file upload is the same file that will stream to judges and be used by our production team in the case of a nomination. In this manner, you can be certain that the file you provide will be the same quality as seen by the judges. Files to the specification below can be output from most non-linear editing systems. Another option is to utilize special transcoding software. We recommend Handbrake, Media Encoder, Compressor, etc.

**Audio Codec: AAC-LC or AAC**

**Channels: Stereo or Dual Channel Mono (Please mixdown 5.1 to 2 channel stereo)**

**Sample Rate: 48 Hz**

**Video Codec: H264 Baseline Profile**

**Color Space: 4.2.0 Frame rates should match the source material**

**Resolutions: The Player displays all content in a 16:9 area**

**1080p or 1080i content: 1080x1920**

**Overall Bit Rates: HD Video - 8,000 kbps / Audio - 128 kbps (min)**

## PHOTO

300 dpi .jpg or .png files

16:9

The Daytime Emmys offers FREE webinars dedicated to the submission process **every Tuesday at 3pm ET/noon PT during the submission window**. These webinars do not require RSVP and are open to anybody - please pass along the link to all interested parties. The webinars are the BEST WAY to get a tour of the submission site and receive immediate responses to questions. The administration team remains on the meeting until all questions have been addressed.

Tuesday, January 30, 2024 - special Pre-Launch webinar for FAQs

Tuesday, February 6, 2024

Tuesday, February 13, 2024

Tuesday, February 20, 2024

Tuesday, February 27, 2024

Tuesday, March 5, 2024

After the submission window is completed, the administration team will send out further information regarding Zooms dedicated entirely to judging.

<https://theemmys.zoom.us/j/88452075600?pwd=qQbED1W1kFXnplbygOIIM5TynXN0Na.1>

Meeting ID: 884 5207 5600

Passcode: 168546

## SIGNING UP

Opening on **FEBRUARY 1, 2024**: Individuals can register to participate as a judge at enter.theemmys.tv.

A single profile allows an individual to submit, to judge, and access to all the Daytime Emmys year after year. If you have already signed up either as a judge and/or submitter in the past, you can re-confirm your interest in judging for this year's contest by toggling "YES" on Judging Profile.

## FOUR PART REGISTRATION PROCESS

To sign up to judge the first time, it is a four part process and all parts are required:

1. Create an account in Orthicon including verification of your email address
2. Toggle "YES" on your profile for Do You Want to Judge
3. Fill out your Judging Qualifications including conflicts, membership and expertise
4. Fill out the Demographics Survey or toggle indicating you do not wish to participate in the Demographics Survey

To return as a judge, it is a three part process involving steps 2 through 4 above. The profile information should be reviewed and re-verified for every contest.

## CONFLICTS OF INTEREST

Judges are required to disclose ALL programming they are currently working on or have worked on within the past two (2) years. Judges are not permitted to judge categories featuring their own work.

**IMPORTANT:** If a judge is placed on a panel in which they have a conflict of interest, there is a mechanism by which to self-report the conflict and have that entry removed from the ballot. The judge may still participate in that category, but all efforts are made by administration to try to prevent placing judges on panels in which they have a conflict.

Judges must be a member of the National Academy of Television Arts & Sciences, the Television Academy, other qualified organizations, be a previous Primetime or Daytime Emmy nominee, and/or have at least two years of experience within the respective field within the past five years. Judges are individually vetted for qualifications, areas of expertise, and conflicts of interest.

Eligibility is determined on a case-by-case basis. Approval and panel assignment are based upon information provided on the Judge's Application or from past participation. In applicable categories, qualified peer judges from other genres will be permitted to judge, if necessary, to satisfy minimum panel requirements. If judging cannot be fulfilled by qualified member judges, the NATAS reserves the right to enlist qualified non-members but only when and where necessary to facilitate the fulfillment of panels.

## MEMBERSHIP

All categories prioritize members-only judges but certain categories for the Daytime Emmy Awards are solely members-only judges. To check the status of your membership, become a member, or renew your membership:

Television Academy – <https://www.emmys.com/members>

NATAS – <https://theemmys.tv/membership/>

## SELF CONFLICT

In the crafts categories in which Daytime Dramas are permitted to enter, craftspeople associated with the Daytime Dramas may participate but must declare a conflict for entries they worked on. Declaring a conflict will remove that entry from their ballot. No judges are ever permitted to score their own work.

## JUDGING DEMOGRAPHICS

In order to enhance the Daytime Emmys' commitment to diversity in all parts of our contest, judges are required to fill out a demographics survey at sign up. They will be requested to answer questions regarding their gender, race, and location. Response is voluntary. Declining to participate in no way affects your participation as a judge or panel placement in future competitions. Your responses will only be used for the Daytime Emmys to continue developing equitable and diverse judging pools.



**STOP AND READ THIS PAGE BEFORE CONTINUING TO THE BY-CATEGORY INDEX!**

**All submitters, whether returning, first-time, or self-submitters, are strongly encouraged to attend a webinar to ensure that entries are as mistake-free as possible. (internal link to webinars schedule section) Use this checklist to ensure that you, the entrant, understand that you are responsible for ALL of the following:**

- Material has NOT been submitted to another Emmys, including Primetime, Children's, Sports, News & Doc, Regional, or International
- If you have not previously entered in Daytime Drama/Category 1 (colloquially "soaps"), you must contact administration at [daytime@theemmys.tv](mailto:daytime@theemmys.tv)
- Other than pre-approved Daytime Dramas, your content is Non-Fiction
- For Third-Party Submitters - providing a Secondary Contact who is directly at the network, platform, program, or production company - you are not permitted to list yourself or another person from an awards consultancy as the Secondary Contact
- Ensuring correct video type and length (full episode versus reel)
- Ensuring correct category
- Checking quality (audio, video, etc.) of all assets uploaded to the submission site
- Any slates do not contain entrant names except in the acting categories, where they are required
- Supplemental materials such as scripts are uploaded and are NOT placeholder files - placeholder files are immediate grounds for disqualification
- Exclusion of any externally copyrighted material in Ceremony Clips
- Choosing Ceremony Clips at entry time
- Listing each episode and air date that material is used from
- Each eligible entrant is included with their correctly spelled name and title - there are no eligible entrants missing!
- Listing all off-list credits at entry time
- Reviewing and approving the Producer Proof to catch mistakes prior to submission
- If you are not legally authorized to give NATAS the rights to the material, you have received permission from someone who is to sign the licensing agreement allowing us to use the material in its entirety on the judging website AND the 30 second Ceremony Clip on any telecast or livestream ceremony
- Payment prior to beginning of judging
- In the event of a nomination and/or win, you function as our de facto contact for required follow-up information such as ticket purchases and product ordering

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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# PROGRAM CATEGORIES

## CATEGORY 1- OUTSTANDING DAYTIME DRAMA SERIES

(For a Series)

This category recognizes daily serialized drama, or reboots or spin-offs thereof. All Daytime Emmys categories are open to all platforms.

Eligible shows in this category must substantially meet the following criteria:

**Serial:** All episodes shall form a contiguous story arc, with principal plotlines continuing from one episode to the next.

**Daily:** New program episodes must be released on an average schedule of at least four (4) consecutive calendar days per week.

**Program Length:** Minimum average program content run time of 18 minutes per episode, with no single episode of fewer than 15 minutes.

**Production:** Studios, soundstages or set and background environments designed or purposed specifically to facilitate the use of multiple camera style production, either switched “live-to-tape” or later edited. Shows may also employ a combination of multiple and single camera production styles on set or on location.

A reboot features a AT LEAST TWO (2) of these characteristics:

- A remake of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- A prequel, sequel, or continuation of a previously existing Daytime serial property or franchise, with the same title or the same title with a subtitle added
- Features the same and/or different characters but has a connection to the source material via concept or setting

A spinoff features AT LEAST TWO (2) of these characteristics:

- Takes place in the same universe as an original Daytime serial property or franchise (original property can currently be on the air or currently off the air)
- Features characters with a connection or relationship to characters from the original property
- Derived from already existing Daytime works with a focus on different details

If a program wishes to enter as a Daytime Drama reboot or spin-off based on an original program that participated in the Primetime Emmy Awards due to its timeslot, it **MUST** petition the Eligibility Panel via [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv).

## CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** UP TO TWO full episodes
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Consulting Producer[s], Supervising Producer[s], Senior Producer[s], Coordinating Producer[s], Producer[s], Line Producer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## VIDEO SUBMISSION:

- Upload **UP TO TWO EPISODES** that originally aired within the 2023 calendar year.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 2 - DAYTIME TALK SERIES

(For a Series)

This category honors **Series focused on - but not exclusively - unscripted interviews or panel discussions between a host/hosts and guest celebrities or personalities.** All Talk Shows formerly entered in and/or nominated in the Daytime Emmys are still eligible for Daytime. All Daytime Emmys categories are open to all categories.

A Daytime 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 of a Daytime nature, are exhibited by:

- Primarily driven by interviews/discussions
- Formulation and/or promotion as a Daytime program
- TV-G or TV-PG rating
- Audience interaction and/or panel discussion by multiple hosts
- Segments featuring cooking, crafting, and or Daytime genres
- Reference to "daytime," "morning," "today," etc in the title

A Primetime Talk Series exhibits the majority of the following characteristics:

- Formulation and/or promotion as a late night, comedic or satirical program
- TV-14 or TV-MA rating
- Singular host
- Regular monologue
- Reference to "late," "night," etc. in the title
- Programs that rely primarily on monologues, musical performances, or other scripted variety elements should consider Eligibility Panel review at [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv) to determine whether placement in the Talk Series or Variety Series categories of the Primetime competition are more appropriate.

## CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** UP TO TWO full episodes
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## ELIGIBLE TITLES:

Senior Executive Producer[s], Executive Producer[s], Co-Executive Producer[s], Senior Supervising Producer[s], Senior Coordinating Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Talent Producer[s], Senior Field Producer[s], Segment Producer[s], Line Producer[s], Executive In Charge of Production and Consulting Producer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## ELIGIBLE TITLES:

- Programs that entered either Entertainment Talk Show or Informative Talk Show in a previous year are automatically eligible here.
- Host(s) for programs entering in this category should be entered into **Daytime Talk Series Host (Category 20)**.

## VIDEO SUBMISSION:

- Upload **UP TO TWO EPISODES** that originally aired within the 2023 calendar year.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 3 - OUTSTANDING ENTERTAINMENT NEW SERIES

(For a Series)

This category recognizes excellence in **news programming covering the entertainment industry**. Entries may include content such as human interest, popular culture, celebrity gossip and interviews. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single episode. If the show runs longer than an hour, you may submit UP TO THREE SEGMENTS from the same day separated by three seconds of black.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Producer titles (subject to review), Segment Producer[s], Field Producer[s], Host[s], Anchor[s], Co-Host[s] and Correspondent[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.



## NOTES:

**NEW/IMPORTANT:** Onscreen talents remain eligible in their respective Program categories BUT THEY CANNOT WIN TWO EMMY STATUETTES FOR THE SAME FUNCTION - e.g. if a Program wins Outstanding Program and the Hosts win Outstanding Daytime Personality, the statuette defaults to the Host entry.

**NEW/IMPORTANT:** Onscreen talent can also enter the Daytime Talent - Daily or Daytime Talent - Non-Daily category depending on Program format.

## VIDEO SUBMISSION:

- Upload a single episode. If the show runs longer than one hour, you may submit up to **THREE SEGMENTS** from a single day show, each separated by three seconds of black. No internal editing or enhancements permitted. Each segment must be a straight lift.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds. If the program includes live action segments relating to the presentation, they may remain in the submission.

## CATEGORY 4 - OUTSTANDING CULINARY SERIES

(For a Series)

This category recognizes a **Series** containing a minimum of at least a **50% emphasis on food preparation and/or the culture of food**. Episodes may include content such as recipes, culinary arts information and techniques, science and health, kitchen equipment and food testing, and/or presentation of worldwide culinary and cultural influences by chefs, presenters and other personalities. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single episode
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Executive Producer[s], Executive Producer/Host, Co-Executive Producer[s], Senior Supervising Producer[s], Supervising Producer[s], Senior Producer[s], Coordinating Producer[s], Producer[s], Producer/Host[s], Culinary Producer[s], Co-Producer[s], Segment Producer[s], Field Producer[s], Line Producer[s], Coordinating Producer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- **Competition-style** culinary programs featuring **children as contestants** should enter the separate Children's & Family Emmys. **Competition style** culinary programs featuring **adults as contestants** should enter the Primetime competition.
- Informational or instructional programming with culinary segments (those which don't contain at least a 50% culinary emphasis) should enter into **Instructional or How-To Program (Category 7)**.
- Programs with a blend of **Lifestyle** or **Travel** that include culinary segments can choose to enter either **Lifestyle Program (Category 8)** or **Travel, Adventure and Nature Program (Category 6)**, depending on the predominance of content, but NOT both.
- **Short Format** culinary focused **Specials or Series (approximately 15 minutes or less)** may submit to the **Short Form Daytime Program (Category 12)** instead.
- Depending on the production style, Directors may enter either Directing for a Single Camera Daytime Non-Fiction Program (Category 27) OR **Directing for a Multiple Camera Daytime Non-Fiction Program (Category 28)**. If the program is shot both single camera and multiple camera style, entrants should select ONE Directing category only, based on the dominant production style.

## VIDEO SUBMISSION:

- Upload a **SINGLE EPISODE** of the Series that originally aired within the 2023 calendar year and include the main title and end credits.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 5 - OUTSTANDING LEGAL/COURTROOM PROGRAM

(For a Series or Special)

This category recognizes **judge shows, courtroom shows, and programming with a focus on legal cases and issues**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Executive Producer[s], Executive Producer/Host[s], Co-Executive Producer[s], Supervising Producer[s], Co-Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Story Producer[s], Segment Producer[s], Line Producer[s], Host[s] and Co-Host[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

### NOTES:

**NEW/IMPORTANT:** Onscreen talent remain eligible in their respective Program categories BUT THEY CANNOT WIN TWO EMMY STATUETTES FOR THE SAME FUNCTION - e.g. if a Program wins Outstanding Program and the Hosts win Outstanding Daytime Personality, the statuette defaults to the Host entry.

**NEW/IMPORTANT:** Onscreen talent can also enter the **Daytime Personality - Daily (Category 20)** or **Daytime Talent - Non-Daily (Category 21)** category depending on Program format.

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series that originally aired within the 2023 calendar year and include the main title and end credits. If the Special runs longer than an hour, you must upload a singular file with **UP TO THREE SEGMENTS** from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, DELETE commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 6 - OUTSTANDING TRAVEL, ADVENTURE AND NATURE PROGRAM

(For a Series or Special)

This category recognizes **Series or Specials with a focus on travel, tourism, adventure, nature, animals, and cultural exploration.** All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

Content, whether online or distributed via telecast or cablecast, that is produced and intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the regional Emmy® competitions.

In determining whether content distributed online, without geographic restriction, is more appropriate for submission to a regional competition or a national one, entrants should consider the following characteristics of nationally-relevant content as guidelines:

- Is the content produced and intended for a national or global audience?
- Has the material been entered in other national award competitions?
- Has the program been promoted to/ marketed to a national audience or produced in association with a national media brand, or was the content produced and intended for a regional or local audience?

For more information on whether your program qualifies for a national competition, please see the National Relevance section of the NATAS Emmy Rules.

## ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Senior Field Producer[s], Series Producer[s], Producer[s], Field Producer[s], Segment Producer[s], Story Producer[s], and Line Producer[s] on the Special, or those credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- Programs that may include travel but have at least a 50% focus on the culinary arts should enter into **Culinary Series (Category 4)**.
- **NEW/IMPORTANT:** Hosts can enter **Daytime Personality - Non-Daily (Category 21)**.
- Writers should be entered in either **Writing Team for a Non-Fiction Daytime Program (Category 23)**.
- Depending on the production style, **Directors** may enter either **Directing for a Single Camera Daytime Non-Fiction Program (Category 26)** OR **Directing for a Multiple Camera Daytime Non-Fiction Program (Category 27)**. If the program is shot both single camera and multiple camera style, entrants can select ONE Directing category based on the dominant production style.

## VIDEO SUBMISSION:

- A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds. If the program includes live action segments relating to the presentation, they may remain in the submission.

## CATEGORY 7 - OUTSTANDING INSTRUCTIONAL/HOW-TO PROGRAM

(For a Series or Special)

This category recognizes **Series or Specials with a primary focus on hands-on guidance**, such as technique, getting to know the craftspeople, choosing materials, “DIY,” home improvement, crafting, repair, technology refurbishment and other specialized tutorials. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

This category is **NO LONGER DAYPART-MANDATED**. Programming that meets the below criteria is eligible for Daytime regardless of timeslot:

- Primary focus is on craft rather than the personalities and dramatic narrative
- Learning techniques, choosing materials, “DIY,” etc.
- NO competition or prize component (including cash)
- Not rated TV-MA

If you are unsure whether your programming belongs in the Daytime or the Primetime Emmys, please contact the Eligibility Panel at [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv) for a review.



## ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Senior Supervising Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Segment Producer[s], Field Producer[s], Line Producer[s], and Consulting Producer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- Programming with a focus on how-to for children should enter at the Children's & Family Emmys.
- Programming with a competition focus and/or a prize (including cash) is ineligible for Daytime and must go to the Primetime Emmys.
- Host(s) for programs entering in this category should be entered into **Daytime Program Host (Category 21)**.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series that originally aired within the 2023 calendar year and include the main title and end credits. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 8 - OUTSTANDING LIFESTYLE PROGRAM

(For a Series or Special)

The Lifestyle Program category recognizes a Series or Special that **motivates and provides lifestyle recommendations**. It can include such fields as faith, health, fitness, aging, self-help, makeovers, philosophy, life transformation, etc. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

Content, whether online or distributed via telecast or cablecast, that is produced and intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the regional Emmy® competitions.

In determining whether content distributed online, without geographic restriction, is more appropriate for submission to a regional competition or a national one, entrants should consider the following characteristics of nationally-relevant content as guidelines:

- Is the content produced and intended for a national or global audience?
- Has the material been entered in other national award competitions?
- Has the program been promoted to/ marketed to a national audience or produced in association with a national media brand, or was the content produced and intended for a regional or local audience?

For more information on whether your program qualifies for a national competition, please see the National Relevance section of the NATAS Emmy Rules.

## ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Senior Supervising Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Co-Producer[s], Segment Producer[s], Line Producer[s], and Consulting Producer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- Programs with at least a 50% focus on culinary arts should enter in **Culinary Series (Category 4)**.
- Programs that predominantly feature animals, wilderness and travel should enter in **Travel, Adventure and Nature Program (Category 6)**.
- Programs with a focus on how-to/DIY should enter in **Instructional and How-To Program (Category 7)**.
- **NEW/IMPORTANT:** Onscreen talent can enter the **Daytime Personality - Daily (Category 20)** or **Daytime Personality - Non-Daily (Category 21)** category depending on Program format.
- Depending on the production style, **Directors** may enter either **Directing for a Single Camera Daytime Non-Fiction Program (Category 27)** OR **Directing for a Multiple Camera Daytime Non-Fiction Program (Category 28)**. If the program is shot both single camera and multiple camera style, entrants can select ONE Directing category only.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series that originally aired within the 2023 calendar year and include the main title and end credits. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 9 - OUTSTANDING ARTS AND POPULAR CULTURE PROGRAM

(For a Series or Special)

This category recognizes **Series or Specials with a primary focus on arts, culture, and entertainment**. Examples include theatre, dance, music, opera, classical and fine arts, roundtables, making-of, and celebrity homes. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

Content, whether online or distributed via telecast or cablecast, that is produced and intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the regional Emmy® competitions.

In determining whether content distributed online, without geographic restriction, is more appropriate for submission to a regional competition or a national one, entrants should consider the following characteristics of nationally-relevant content as guidelines:

- Is the content produced and intended for a national or global audience?
- Has the material been entered in other national award competitions?
- Has the program been promoted to/ marketed to a national audience or produced in association with a national media brand, or was the content produced and intended for a regional or local audience?

For more information on whether your program qualifies for a national competition, please see the National Relevance section of the NATAS Emmy Rules.

## ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Senior Supervising Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Co-Producer[s], Segment Producer[s], Line Producer[s], and Consulting Producer[s] credited on 19% of the total episodes airing the 2023 calendar year, or the entire Special.

## NOTES:

- News-style programs should enter **Entertainment News Series (Category 3)**.
- **NEW/IMPORTANT:** Onscreen talent can enter the **Daytime Personality - Daily (Category 20)** or **Daytime Personality - Non-Daily (Category 21)** category depending on Program format.

## VIDEO SUBMISSION:

- A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 10 - OUTSTANDING EDUCATIONAL AND INFORMATIONAL PROGRAM

(For a Series or Special)

This category recognizes **Series and Specials** with a focus on **educating and informing the audience**. Educational programming specifically aimed for a demographic of infancy through age 15 must instead enter the Children's & Family Emmys. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Senior Supervising Producer[s], Supervising Producer[s], Coordinating Producer[s], Senior Producer[s], Producer[s], Co-Producer[s], Segment Producer[s], Field Producer[s], Line Producer[s], and Consulting Producer[s] credited on 19% of the total episodes airing the 2023 calendar year, or the entire Special.

## NOTES:

- **NEW/IMPORTANT:** Onscreen talent can enter the **Daytime Personality - Daily (Category 20)** or **Daytime Personality - Non-Daily (Category 21)** category depending on Program format.

## VIDEO SUBMISSION:

- A single Series episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 11 - OUTSTANDING DAYTIME SPECIAL

(For a Special)

The category recognizes **singular special events, special one-off episodes, or non-fiction specials** for a Daytime audience. Examples include parades, dog shows, holiday-themed specials, etc. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** The entire special. If the special runs longer than an hour, you may enter a singular file of UP TO THREE SEGMENTS from the program with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Executive Producer[s], Co-Executive Producer[s], Supervising Producer[s], Senior Producer[s], Coordinating Producer[s], Producer[s], Producer/Host[s], Talent Producer[s], Segment Producer[s], Line Producer[s], Executive In Charge of Production and Consulting Producer[s].



## NOTES:

- Awards shows (including ancillary Specials such as Creative Arts or red carpet) are no longer eligible in the Daytime Emmys.
- Countdown/retrospectives/"top 10"s are not eligible.
- **NEW/IMPORTANT:** Onscreen talent can enter **Daytime Personality - Non-Daily (Category 21)**.

## VIDEO SUBMISSION:

- Upload **THE ENTIRE SPECIAL** and include the main title and end credits. If the special runs longer than one hour, the total submission running time should not exceed one hour. You may submit up to **THREE SEGMENTS** from the program each separated by three seconds of black. No internal editing or enhancements permitted. Each segment must be a straight lift.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 12 - OUTSTANDING SHORT FORM PROGRAM

(For a Series or Special)

This category recognizes original Short Format Daytime programming of any associated non-fiction genre including **Specials and Series**, with a **running time of approximately 15 minutes or less**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A single episode or full Special - or up to 3 episodes on a single video file if a series' combined running time is less than 15 minutes
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Executive Producer[s], Supervising Producer[s], Senior Producer[s], Coordinating Producer[s], Line Producer[s], Producer[s], Segment Producer[s] and Director[s].

## NOTES:

- Comedy and Reality Competition shows are not eligible in this contest, but may be eligible to enter the Primetime Emmys.
- Short Format Children’s Live-Action and Animated content should enter the Children’s & Family Emmys.
- Short Form Fiction Programming should enter the Primetime Emmys.
- Short Form Programming averaging 15 minutes or less (when taking the average of multiple episodes if content is a Series) is not required to enter the Short Form category. Short Form Programming is eligible in main-stem genre Program categories, but can only enter one or the other.
- Directors and Writers may separately enter a related Directing or Writing category but they cannot “double dip” and be included in this Program category. If a Writer or Director is also a Producer, they can be entered here as a Producer only.
- **NEW/IMPORTANT:** Hosts can enter **Daytime Personality - Non-Daily (Category 21)**.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series that originally aired within the 2021 calendar year and include the main title and end credits.
- Up to 3 episodes of a **SERIES** may be submitted, but the aggregate running time must not exceed 15 minutes. Multiple episodes, unedited and in their entirety must be combined to a single file for upload. Episodes do not need to be in the order they were first presented.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

# PERFORMER CATEGORIES

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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## CATEGORY 13 - OUTSTANDING LEAD PERFORMANCE IN A DAYTIME DRAMA SERIES: ACTRESS

(For a Series)

The category recognizes the work of leading performers in a Daytime Drama Series. Performers eligible for gendered acting categories are encouraged to enter the category that best fits their gender identity. A performer is only able to be submitted in one performance category - the Performer, the Series, and Administration should all be in agreement on placement. All eligible lead actresses can enter either via their show shepherd or via self-submission. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Performer headshot
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and essay/plot summary/synopsis to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- All Drama Performers entered in here must have been on a series eligible in **Daytime Drama Series (Category 1)**.
- **IMPORTANT:** Performers are only eligible for a single character once. If you currently play the same character on multiple shows, you may submit clips from multiple shows in the same reel and list all titles/networks in your submission form by checking "Not on List" and manually entering. Example: Select "Not on List" for Program and manually type in Days of Our Lives | Beyond Salem and select "Not on List" for Network and manually type in NBC | Peacock.

## VIDEO SUBMISSION:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **any clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2023 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2023 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer.
- Provide 2-3 seconds of black between scenes.
- Slate "End Of Reel" at the end of the submission.

## CATEGORY 14 - OUTSTANDING LEAD PERFORMANCE IN A DAYTIME DRAMA SERIES: ACTOR

(For a Series or Special)

The category recognizes the work of **leading performers in a Daytime Drama Series**. Performers eligible for gendered acting categories are encouraged to enter the category that best fits their gender identity. A performer is only able to be submitted in one performance category - the Performer, the Series, and Administration should all be in agreement on placement. All eligible lead actors can enter either via their show shepherd or via self-submission. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Performer headshot
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and essay/plot summary/synopsis to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- All Drama Performers entered in here must have been on a series eligible in Daytime Drama Series (Category 1).
- **IMPORTANT:** Performers are only eligible for a single character once. If you currently play the same character on multiple shows, you may submit clips from multiple shows in the same reel and list all titles/networks in your submission form by checking "Not on List" and manually entering. Example: Select "Not on List" for Program and manually type in The Bold and the Beautiful | The Young and the Restless.

## VIDEO SUBMISSION:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **any clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2023 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2023 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer.
- Provide 2-3 seconds of black between scenes.
- Slate "End Of Reel" at the end of the submission.



## CATEGORY 15 - OUTSTANDING SUPPORTING PERFORMANCE IN A DAYTIME DRAMA SERIES: ACTRESS

(For a Series)

The category recognizes the work of **supporting performers in a Daytime Drama Series**. Performers eligible for gendered acting categories are encouraged to enter the category that best fits their gender identity. A performer is only able to be submitted in one performance category - the Performer, the Series, and Administration should all be in agreement on placement. All eligible supporting actresses can enter either via their show shepherd or via self-submission. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Performer headshot
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and essay/plot summary/synopsis to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## NOTES:

- All Drama Performers entered in here must have been on a series eligible in **Daytime Drama Series (Category 1)**.
- **NEW/IMPORTANT:** For this year - the two Outstanding Supporting categories will be merged into a single panel for purposes of judging. There will still be five nominees and one winner in each discipline, but judging will serve to advise the administration team on distribution of nominees in prospective non-gendered categories in the future.
- **IMPORTANT:** Performers are only eligible for a single character once. If you currently play the same character on multiple shows, you may submit clips from multiple shows in the same reel and list all titles/networks in your submission form by checking “Not on List” and manually entering. Example: Select “Not on List” for Program and manually type in The Bold and the Beautiful | The Young and the Restless.

## VIDEO SUBMISSION:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **any clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2023 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2023 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer.
- Provide 2-3 seconds of black between scenes.
- Slate “End Of Reel” at the end of the submission.

## CATEGORY 16 - OUTSTANDING SUPPORTING PERFORMANCE IN A DAYTIME DRAMA SERIES: ACTOR

(For a Series)

The category recognizes the work of **supporting performers in a Daytime Drama Series**. Performers eligible for gendered acting categories are encouraged to enter the category that best fits their gender identity. A performer is only able to be submitted in one performance category - the Performer, the Series, and Administration should all be in agreement on placement. All eligible supporting actors can enter either via their show shepherd or via self-submission. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Performer headshot
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and essay/plot summary/synopsis to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- All Drama Performers entered in here must have been on a series eligible in **Daytime Drama Series (Category 1)**.
- **IMPORTANT:** Performers are only eligible for a single character once. If you currently play the same character on multiple shows, you may submit clips from multiple shows in the same reel and list all titles/networks in your submission form by checking "Not on List" and manually entering. Example: Select "Not on List" for Program and manually type in The Bold and the Beautiful | The Young and the Restless.

## VIDEO SUBMISSION:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **any clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2023 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2023 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer.
- Provide 2-3 seconds of black between scenes.
- Slate "End Of Reel" at the end of the submission.

## CATEGORY 17 - OUTSTANDING GUEST PERFORMANCE IN A DAYTIME DRAMA SERIES

(For a Series)

The category recognizes the work of a Guest Performer (defined as **a performance in a limited role with a definitive beginning and end to the story arc**) in a **Daytime Drama Series**. A performer is only able to be submitted in one performance category - the Performer, the Series, and Administration should all be in agreement on placement. All eligible guest performers can enter either via their show shepherd or via self-submission. All Daytime Emmys categories are open to all platforms.

It is NOT a requirement that the entrant be a first-time Guest on the Program or that they have not been nominated in Guest before for this same role.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Performer headshot
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay/plot summary/synopsis to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- All Drama Performers entered in here must have been on a series eligible in **Daytime Drama Series (Category 1)**.
- **IMPORTANT:** There is no more Pre-Nomination Round in any acting category.
- Guest Performers who are playing characters they either played before, or are newly cast as, ARE eligible.

## VIDEO SUBMISSION:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **any clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2023 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2023 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer.
- Provide 2-3 seconds of black between scenes.
- Slate "End Of Reel" at the end of the submission.

## CATEGORY 18 - OUTSTANDING DAYTIME TALK SERIES HOST

(For a Series)

This category recognizes the work of the **Host[s] for programs eligible for the Daytime Talk Series category (Category 2)**. Host(s) must have appeared in at least 19% of total episodes first made available in the 2023 calendar year. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Host headshot - if more than one Host, photo should contain everyone
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- Please note parameters for eligibility for Daytime Talk Shows.
- Shows with multiple hosts must include them on a single entry.

## VIDEO SUBMISSION:

- Submit a reel of up to 15 minutes running time.
- Your reel may consist of ANY clips from any episodes from the 2023 calendar year.
- You must add a 3-5 second identifying headshot or still of the Host(s).
- Provide 2-3 seconds of black between highlights. (These do not count in the 15 minute max run time).
- No sizzle reel with internal editing or enhancement of the original content is permitted.
- Content must be as aired.
- Slate "End Of Reel" at the end of the submission.



## CATEGORY 19 - OUTSTANDING CULINARY HOST

(For a Series)

This category recognizes the work of the **Host[s] of programs with a focus of 50% or more on the culinary arts** who have appeared on at least 19% of episodes first available in the calendar year 2023. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Host headshot - if more than one Host, photo should contain everyone
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### NOTES:

- Hosts of cooking competition shows featuring adult contestants are not eligible for Daytime and are encouraged to enter the Primetime Emmys.
- Hosts of programs with a blend of Lifestyle, Travel and Culinary content which contain less than a 50% focus on Culinary should enter in **Daytime Program Host (Category 22)**.
- Shows with multiple hosts must include them on a single entry.
- Hosts of children's cooking programs are encouraged to enter the Children's & Family Emmys.

## VIDEO SUBMISSION:

- Submit a reel up to 15 minutes in total running time.
- If entering for a Series it may consist of ANY clips from any episodes from the 2023 calendar year.
- If entering a Special, it can include highlights from the Special.
- You must add a 3-5 second identifying head-shot or still of the Host(s).
- Provide 2-3 seconds of black between highlights. (These do not count in the 15 minute max run time).
- No sizzle reel with internal editing or enhancement of the original content is permitted.
- Content must be as aired.
- Slate "End Of Reel" at the end of the submission.

## CATEGORY 20 - OUTSTANDING DAYTIME PERSONALITY - DAILY

(For a Series)

This category recognizes **Hosts, Co-Hosts, Anchors, and Correspondents on Daytime eligible content that airs or streams daily AND/OR has more than 52 episodes per calendar year. Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, and Short Form.** Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

Hosts, Co-Hosts, Anchors, Correspondents, and Narrators from a Series must have appeared in at least 19% of total episodes first airing in the 2023 calendar year. All individuals reaching this threshold must be entered on the same entry AND at least one clip of their appearance(s) must be featured within the reel. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 30 minutes containing scenes from any episodes originally aired in the calendar year.
- **PHOTO REQUIREMENT:** Talent headshot - if the program contains multiple talent, the photo should contain everyone.
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## VIDEO SUBMISSION:

- Submit a **reel up to 30 minutes** in total running time.
- It may consist of **ANY clips from any episodes** from the 2023 calendar year.
- **All individuals reaching this threshold must be entered on the same entry AND at least one clip of them must be featured within the reel.**
- You must add a 3-5 second identifying head-shot or still of the Host(s).
- Provide 2-3 seconds of black between highlights. (These do not count in the 30 minute max run time).
- No sizzle reel with internal editing or enhancement of the original content is permitted. Content must be as aired.
- Slate "End Of Reel" at the end of the submission.

## CATEGORY 21 - OUTSTANDING DAYTIME PERSONALITY - NON-DAILY

(For a Series or Special)

This category recognizes Hosts, Co-Hosts, Anchors, Correspondents, and Narrators on Daytime eligible content that airs or streams weekly or all at once AND/OR has fewer than 52 episodes per calendar year. Eligible genres are: Entertainment News, Legal/Courtroom, Travel/Adventure/Nature, Instructional/How-To, Lifestyle, Arts and Popular Culture, Educational and Informational, and Short Form. Talk Series Hosts and Culinary Hosts remain eligible only in their respective categories.

Hosts, Co-Hosts, Anchors, Correspondents, and Narrators from a Series must have appeared in at least 19% of total episodes first airing in the 2023 calendar year. All individuals reaching this threshold must be entered on the same entry AND at least one clip of their appearance(s) must be featured within the reel. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 30 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Talent headshot - if the program contains multiple talent, the photo should contain everyone
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## VIDEO SUBMISSION:

- Submit a **reel up to 30 minutes** in total running time.
- It may consist of **ANY clips from any episodes** from the 2023 calendar year.
- **All individuals reaching this threshold must be entered on the same entry AND at least one clip of them must be featured within the reel.**
- You must add a 3-5 second identifying head-shot or still of the Host(s).
- Provide 2-3 seconds of black between highlights. (These do not count in the 30 minute max run time).
- No sizzle reel with internal editing or enhancement of the original content is permitted. Content must be as aired.
- Slate "End Of Reel" at the end of the submission.

# WRITING CATEGORIES

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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## CATEGORY 22 - OUTSTANDING WRITING TEAM FOR A DAYTIME DRAMA SERIES

(For a Series)

This category recognizes the work done by the **writing team on a Daytime Drama Series**. All Daytime Emmys categories are open to all platforms.

Only Drama programs associated with Cat. 1A or 1B are eligible to submit to this writing category which is divided into two (2) subcategories, judged together but with potential awards presented in each subcategory:

**SUBCATEGORY 1A: OUTSTANDING DAYTIME DRAMA SERIES** – Recognizes Category 1-eligible programs that produced and distributed fifty-two (52) or more episodes during the eligibility period.

**SUBCATEGORY 1B: OUTSTANDING LIMITED DAYTIME DRAMA SERIES** – Recognizes Category 1-eligible programs that produced and distributed fewer than fifty-two (52) episodes during the eligibility period.

Any program that meets the Minimum Viability for Nomination threshold in its respective subcategory may be nominated in Category 1, with a maximum of five (5) nominees from each subcategory increased only in the case of ties.

Any competitive subcategory – that is, one with at least four (4) submissions and at least one (1) viable nominee – shall result in an award presented to the highest-scoring submission (or submissions, in the case of an unbreakable tie).

An award may be presented to the highest-scoring submission (or tied submissions) in an insufficiently subcategory – that is, one with fewer than four (4) submissions but nonetheless at least one (1) viable nominee – if the high-scoring submission meets the Minimum Viability for Award threshold.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** UP TO two episodes
- **PHOTO REQUIREMENT:** Show logo
- **REQUIRED ADDITIONAL MEDIA:** Script(s) corresponding to each submitted episode uploaded
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.



## CATEGORY CHECKLIST:

- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and any essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## ELIGIBLE TITLES:

Head Writer[s], Co- Head Writer[s], Associate Head Writer[s], Writer[s], and Associate Writer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- All entries here must be eligible in **Daytime Drama Series** (Category 1).
- You must enter the name of every writer who qualifies according to the above parameters, even if their work is not reflected in the episode submitted.

## VIDEO SUBMISSION:

- Upload **UP TO TWO EPISODES** that originally aired within the 2023 calendar year.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## DOCUMENT UPLOAD:

- Script Attachment(s)

## CATEGORY 23 - OUTSTANDING WRITING TEAM FOR A DAYTIME NON-FICTION PROGRAM

(For a Series or Special)

The category recognizes **writing teams for Series in the Daytime Non-Fiction genre**: Talk, Culinary, Legal/Courtroom, Lifestyle, Travel, Instructional and How-To, Arts and Popular Culture, Educational and Informational and Short Form Non-Fiction. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A single episode or full Special
- **PHOTO REQUIREMENT:** Show logo
- **ADDITIONAL OPTIONAL MEDIA:** Script(s) corresponding to each submitted episode uploaded
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and any essay to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Head Writer[s], Co- Head Writer[s], Associate Head Writer[s], Writer[s], and Associate Writer[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- If you have entered a Series category, you may submit the same episode OR choose a different one if you determine it best represents the writing.
- You must enter the name of every writer who qualifies according to the above parameters, even if their work is not reflected in the episode submitted.

## VIDEO SUBMISSION:

- Upload a **SINGLE EPISODE** that originally aired within the 2023 calendar year.
- For a Special, upload **the ENTIRE Special**. If the Special runs longer than an hour, you may upload UP TO THREE SEGMENTS in a singular file.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## ADDITIONAL REQUIREMENT:

- In the Emmy Essay, you **MUST** summarize what portions of your submission are scripted.

## OPTIONAL UPLOAD:

- Script Attachment

# DIRECTING CATEGORIES

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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## CATEGORY 24 - OUTSTANDING DIRECTING TEAM FOR A DAYTIME DRAMA SERIES

(For a Series)

This category recognizes the **directing team on a Daytime Drama Series**. All Daytime Emmys categories are open to all platforms.

This category is divided into two (2) subcategories, judged together but with potential awards presented in each subcategory:

SUBCATEGORY 1A: OUTSTANDING DAYTIME DRAMA SERIES — Recognizes Category 1-eligible programs that produced and distributed fifty-two (52) or more episodes during the eligibility period.

SUBCATEGORY 1B: OUTSTANDING LIMITED DAYTIME DRAMA SERIES — Recognizes Category 1-eligible programs that produced and distributed fewer than fifty-two (52) episodes during the eligibility period.

Any program that meets the Minimum Viability for Nomination threshold in its respective subcategory may be nominated in Category 1, with a maximum of five (5) nominees from each subcategory increased only in the case of ties.

Any competitive subcategory — that is, one with at least four (4) submissions and at least one (1) viable nominee — shall result in an award presented to the highest-scoring submission (or submissions, in the case of an unbreakable tie).

An award may be presented to the highest-scoring submission (or tied submissions) in an insufficiently subcategory — that is, one with fewer than four (4) submissions but nonetheless at least one (1) viable nominee — if the high-scoring submission meets the Minimum Viability for Award threshold.

An award may be presented to the highest-scoring submission (or tied submissions) in an insufficiently subcategory — that is, one with fewer than four (4) submissions but nonetheless at least one (1) viable nominee — if the high-scoring submission meets the Minimum Viability for Award threshold.

## CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** UP TO two episodes
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## ELIGIBLE TITLES:

Director[s], Associate Director[s], Production Associate[s] and Stage Manager[s] on a Daytime Drama Series credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract. In addition, in this category only, Associate Directors, Stage Managers and Production Associates credited on a minimum of 40% of total episodes first airing in the 2023 calendar year are also statue-eligible.

## NOTES:

- All entries here must be eligible in Daytime Drama Series (Category 1).

## CATEGORY CHECKLIST:

- Submit **UP TO TWO episodes** first made available in the 2023 calendar year.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 25 - OUTSTANDING DIRECTING TEAM FOR A SINGLE CAMERA DAYTIME NON-FICTION PROGRAM

(For a Series or Special)

This category recognizes the **directing team on a single camera Daytime Non-Fiction program**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 30 minutes containing scenes from any Series episodes or the Special originally aired in the calendar year
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Director[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract.

## NOTES:

- In Daytime, a **single camera program** can be defined as a production involving a predominance of single camera style, in a dynamic, on location shooting environment, usually with a single camera and additional camera coverage.
- Series and Specials are both eligible here.
- If you have entered into a program category, you may submit the same episode for this directing category, OR choose a different one if you determine it best represents the work of the Director(s).
- You must enter the name of every director who qualifies according to the above parameters, even if their work is not reflected in the episode submitted.

## VIDEO SUBMISSION:

- A **reel of up to 30 minutes** containing scenes from any Series episodes or the Special originally aired in the calendar year
- Do not include slate names of individual entrants



## CATEGORY 26 - OUTSTANDING DIRECTING TEAM FOR A MULTIPLE CAMERA DAYTIME NON-FICTION PROGRAM

(For a Series or Special)

This category recognizes the **directing team on a multiple camera Daytime Non-Fiction program**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 30 minutes containing scenes from any Series episodes or the Special originally aired in the calendar year
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Director[s] credited on at least 19% of episodes first available in the 2023 calendar year, or a minimum of 26 episodes, or under contract. Associate Directors and Stage Managers for Talk Shows and Entertainment News Shows only are eligible in this category.

## NOTES:

- In Daytime, a **multiple camera** program is defined as a production centered largely around a studio, set or remote location, shot in a controlled setting, often with pre-set cameras.
- Series and Specials are both eligible here.
- If you have entered into a program category, you may submit the same episode for this directing category, OR choose a different one if you determine it best represents the work of the Director(s).
- You must enter the name of every director who qualifies according to the above parameters, even if their work is not reflected in the episode submitted.

## VIDEO SUBMISSION:

- A reel of **up to 30 minutes** containing scenes from any Series episodes or the Special originally aired in the calendar year
- Do not include slate names of individual entrants

# CRAFT CATEGORIES

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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**CATEGORY 27 - OUTSTANDING MUSIC DIRECTION AND COMPOSITION\*\***

(For a Series or Special)

This category recognizes original **musical direction, composition and supervision for any Daytime Drama and Non-Fiction eligible content**. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A single episode or full Special mixed to broadcast quality -20db.
- **PHOTO REQUIREMENT:** Show logo
- **ADDITIONAL REQUIRED MEDIA:** Cue sheet containing music scored for this episode/Special and music scored from the show's music library
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Supervising Music Director[s], Music Director[s], Music Supervisor[s], Composer[s] and Principal Arranger[s] credited on a minimum of 40% of total episodes first airing in the 2023 calendar year or under contract for the entire year, or Music Director[s], Music Supervisor[s], and Score Composer[s] who have contributed 20% or more on a Special.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.
- All music cues used on the program within the eligibility year, no matter when they were composed or recorded, should be included in the 40% minimum count.
- The episode or special submitted must contain at least 90% original music written exclusively for the program and presented as aired. The work included in the submission should be substantially original to the program. Reimagined, re-arranged or re-orchestrated content is not eligible. Recurring themes or cues from a series may be included.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series.
- If the Special runs longer than an hour, you may upload a singular file of UP TO THREE SEGMENTS from the program with the submission not exceeding one hour.
- Please be sure to provide a mix at broadcast -20db.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## ADDITIONAL REQUIRED MEDIA:

You must upload a “Cue Sheet” Word Document attachment on the online entry form that includes the following:

- Originally scored music for that episode.
- Originally scored music from the show’s music library. Music licensed from an outside music company is not eligible. Any unoriginal music that cannot be attributed to the entrant or team of entrants during the eligibility year must be acknowledged in this document as well. A maximum of 10% of out-of-house music in the submitted episode is permitted. These cues will not be considered in judging.

**CATEGORY 28 - OUTSTANDING ORIGINAL SONG\*\***

(For a Series or Special)

This category recognizes **title songs, theme songs or songs placed within a Daytime Special or featured in an episode from a Daytime Series or Special**. You may enter this category more than once per Program for separate Songs. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** Clip containing the Song being entered - do not upload the full episode/Special!
- **PHOTO REQUIREMENT:** Show logo
- **ADDITIONAL OPTIONAL MEDIA:** PDF of a lead sheet, vocal lead line lyrics (if applicable)
- **ADDITIONAL OPTIONAL MEDIA:** mp3 of the Song
- **ADDITIONAL OPTIONAL MEDIA:** Song lyrics can be included in the Emmy Essay field
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Composer[s] and Lyricist[s].

## NOTES:

- Multiple songs from a Special or Series may be individually submitted as separate entries in this category.
- Original songs entered in the Daytime competition must have been written for and first used in the program indicated on the entry during 2023. Songs that were originally written for other purposes are not eligible, even if it was their first use on television.
- The major judging criteria is based on how well the melody, rhythm, harmony and lyrics (if lyrics are featured) introduce or enhance the program, scene or event. The music and lyrics should be clearly audible and intelligible. If necessary, include the lyrics in the Emmy Essay section of the entry form where they will be visible to judges. Optionally, a full lead sheet can be uploaded and if the song is obscured in any way, an audio file may also be uploaded as a further reference.
- Songs are occasionally released commercially at the same time as they premier on a program or episode. If they are written expressly for first use on the episode, they may be eligible if the release and air dates coincide. If necessary, please supply details to the Daytime Administration when entering to avoid unnecessary challenge and investigation.
- Performers and artists are not eligible unless they are credited as a Composer or Lyricist.

## VIDEO SUBMISSION:

- Upload a video clip from the episode with the song in context, e.g. with enough lead-in for judges to understand song placement.
- Do NOT upload the full episode or Special.

## ADDITIONAL OPTIONAL MEDIA:

- Upload a PDF of the lead sheet and vocal lead line lyrics (if applicable).
- Upload an audio file of the song.
- If your song contains lyrics, it's recommended to include them in the Emmy Essay section in the Entry Form.

**CATEGORY 29 - OUTSTANDING LIGHTING DIRECTION\*\***

(For a Series or Special)

This category recognizes the work of the **lighting team on a Daytime Special or Series**. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Lighting Designer[s] and Lighting Director[s] on a Special or those credited on a minimum of 40% of total episodes of a Series first airing in the 2023 calendar year, or under contract for the entire year.

**NOTES:**

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.



## VIDEO SUBMISSION:

- Please submit a clip reel of no more than 15 minutes running time that includes highlights from the Special or any episodes from the 2023 calendar year.
- Each segment must be presented as aired. No internal editing or enhancements permitted.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- 2-3 seconds of black between each segment – no internal editing.
- Slate “End of Reel” at the end of the submission.

## CATEGORY 30 - OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO\*\*

(For a Series or Special)

This category recognizes the **technical team for multi-camera Daytime Series or Specials**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A single episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Senior Technical Director[s], Technical Director[s], Senior Video Control, Electronic Camera, Camera Operator[s] and Video Control credited on a special, or a minimum of 40% of total episodes first airing in the 2023 calendar year or under contract for the entire year.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.
- Shows are only eligible to enter EITHER **Technical Direction (Category 30)** OR **Cinematography (Category 31)** but not both.
- If you are submitting for a series and have also entered into a Program category, you may submit the same episode in this category OR choose a different episode if you determine it best represents the work of the Technical Team.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

**CATEGORY 31 - OUTSTANDING CINEMATOGRAPHY**

(For a Series or Special)

This category recognizes the work of the cinematography team on a Daytime Series or Special shot in the field single camera or multiple camera style. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A single episode or full Special
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Cinematographer[s], Director[s] of Photography and Camera Operator[s] on a Special or those credited on a minimum of 40% of total episodes of a Series first airing in the 2022 calendar year, or under contract for the entire year.

**NOTES:**

- Multiple camera shows are now eligible here.
- Shows are only eligible to enter EITHER **Technical Direction (Category 32)** OR **Cinematography (Category 33)** but not both.
- If you are submitting for a Series and have also entered into a Program category you may submit the same episode in this category OR choose a different episode if you determine it best represents the camerawork.

Deadlines: Entry - February 22 | Late Entry - March 7 | Payment Deadline - March 15

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VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

**CATEGORY 32 - OUTSTANDING SINGLE CAMERA EDITING**

(For a Series or Special)

This category recognizes the work of the **live action single camera editing team on a Daytime program**. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A single episode or full Special
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Senior Editor[s], Editor[s], Supervising Editor[s], and Editor[s] on a Special, or those credited on a minimum of 40% of total episodes of a Series first available in the 2023 calendar year, or under contract for the entire year.

**NOTES:**

- A program can be entered into either this category OR **Outstanding Multiple Camera Editing (Category 33)** but not both.
- If you are submitting for a Series and have also entered into a Program category you may submit the same episode in this category OR choose a different episode if you determine it best represents the Editing.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 33 - OUTSTANDING MULTIPLE CAMERA EDITING\*\*

(For a Series or Special)

This category recognizes the work of the live action **multiple camera editing team on a Daytime program**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A single episode or full Special. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Senior Editor[s], Supervising Editor[s], Lead Editor[s] and Editor[s] on a Special, or those credited on a minimum of 40% of total episodes of a Series first available in the 2023 calendar year, or under contract for the entire year.



## NOTES:

- A program can be entered into either this category OR **Outstanding Single Camera Editing (Category 32) but not both.**
- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.
- If you are submitting for a Series and have also entered into a Program category you may submit the same episode in this category OR choose a different episode if you determine it best represents the Editing.

## VIDEO SUBMISSION:

- Upload the **SPECIAL** or a **SINGLE EPISODE** of the Series.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

**CATEGORY 34 - OUTSTANDING LIVE SOUND MIXING AND SOUND EDITING\*\***

(For a Series)

This category honors **live sound recording and sound mixing and editing for a Daytime Series**. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A single episode or full Special mixed to broadcast quality -20 db
- **PHOTO REQUIREMENT:** Show logo
- **ADDITIONAL REQUIREMENT:** A submission video must be internally signed off on by an audio engineer on the production
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Production Mixer[s], Audio Supervisor[s], Pre-Production Mixer[s], Post-Production Mixer[s], Music Mixer[s], Front of House Mixer[s], PA Mixer[s], Sound Effects Mixer[s], Supervising Sound Editor[s], Sound Editor[s], Boom Operator[s] credited on a Special, or a minimum of 40% of total episodes of a Series first available in the 2022 calendar year, or those under contract for the entire year.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.
- Specials may enter **Sound Mixing and Sound Editing (Category 35)**.
- If you are submitting for a Series and have also entered into a Program category you may submit the same episode in this category OR choose a different episode if you determine it best represents the Sound Mixing.

## VIDEO SUBMISSION:

- Please upload a **SINGLE EPISODE** of the Series.
- Please be sure to provide a mix at broadcast -20db.
- You **MUST** have an audio engineer from the production sign off on the specs and audio quality of the source file.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 35 - OUTSTANDING SOUND MIXING AND EDITING

(For a Series or Special)

This category honors **sound mixing and sound editing for a pre-recorded Daytime Series or a Special**. All Daytime Emmys categories are open to all platforms.

## CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A single episode or full Special mixed to broadcast quality -20 db. If the Special runs longer than an hour, you must upload a singular file with UP TO THREE SEGMENTS from the program, with the submission not exceeding one hour.
- **PHOTO REQUIREMENT:** Show logo
- **ADDITIONAL REQUIREMENT:** Submission video must be internally signed off on by an audio engineer on the production
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

## ELIGIBLE TITLES:

Production Mixer[s], Re-Recording Mixer[s], Sound Supervisor[s], Audio Supervisor[s], SFX Mixer[s], Supervising Sound Editor[s], Supervising Music Editor[s], Music Editor[s], Sound Editor[s], ADR Editor[s], Supervising Dialogue Editor[s], Dialogue Editor[s], Sound Effects Editor[s], Foley Editor[s] and Foley Artist[s] on a Special, or those credited on a minimum of 40% of total episodes of a Series first available in the 2022 calendar year, or under contract for the entire year.

## NOTES:

- If you are submitting for a series and have also entered into a Program category you may submit the same episode in this category OR choose a different episode if you determine it best represents the Sound Mixing.

## VIDEO SUBMISSION:

- Upload the entire **SPECIAL** or a **SINGLE EPISODE** of the Series.
- Please be sure to provide a mix at broadcast- 20db.
- You **MUST** have an audio engineer from the production sign off on the specs and audio quality of the source file.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

**CATEGORY 36 - OUTSTANDING MAIN TITLE AND GRAPHIC DESIGN**

(For a Series or Special)

This category recognizes the work of **artists and designers who create electronic graphics for a title sequence or for the title and graphics** employed throughout a Daytime Series or Special first available in 2023. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A composite reel of up to 5 minutes from a Special or any episodes from the Series first available in 2023 OR just the main title sequence. Reel MUST contain at least one 15 second uninterrupted cut which is identified for the Ceremony Clip. Blacks must be at least 3 seconds in between sequences if submitting more than one sequence.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Designer[s], Director[s], Creative Director[s], Art Director[s], Illustrator[s], Animator[s], Graphic Artist[s], Graphics Producer[s]. Other titles may be considered if they had a principal or significant creative contribution to the main title sequence or to the overall graphic “look” employed throughout a Series or Special.

## VIDEO SUBMISSION:

- Submit a composite reel of up to 5 minutes from a Special or any episodes from the Series first available in 2023 OR just the main title sequence for evaluation.
- Reel MUST contain at least one 15 second uninterrupted cut which is identified for the Ceremony Clip. Blacks must be at least 3 seconds in between sequences if submitting more than one sequence
- The submission must contain graphics from the show package itself, and must not include promo graphics for the show.
- All materials included must have been originally created for a 2023 series, season or special and first presented in the 2023 calendar year.
- Do NOT include entrant team names on a slate. You will be asked to resubmit material if a slate with those names is included.

## CATEGORY 37 - OUTSTANDING CASTING\*\*

(For a Series or Special)

This category recognizes the work of the **casting team on a Daytime Drama or Daytime Non-Fiction program**. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST

- **VIDEO REQUIREMENT:** A composite reel of up to 30 minutes featuring selected scenes (as aired) which prominently feature contract players, principal talent, series regulars, and day players that were first cast and first appeared in the 2023 season only. You **MUST** slate the episode number, airdate and name of the performer before each segment and provide an onscreen ID underneath the performer as they appear. This is necessary for peer judges in their review and evaluation process. Failure to provide this information will result in disqualification.
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

A reboot features a MAJORITY of these characteristics:

- A continuation of a previously existing Daytime property or franchise
- Features the same and/or different characters but has a connection to the source material via concept or setting
- A sequel or remake of a Daytime property or franchise
- If the original programming was in Primetime due to timeslot but wants to switch to Daytime due to genre, you **MUST** petition the Eligibility Panel via [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv).

A spin-off features the MAJORITY of these characteristics:

- Takes place in the same universe as an original Daytime property or franchise
- Original property can currently be on the air or currently off the air
- Features characters with a connection or relationship to characters from the original property
- Derived from already existing Daytime works with a focus on different details
- If the original programming was in Primetime due to timeslot but wants to switch to Daytime due to genre, you **MUST** petition the Eligibility Panel via [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv).



## ELIGIBLE TITLES:

Casting Supervisor[s], Casting Director[s], Casting Associate[s], and Associate Casting Director[s] who cast principal talent, contract, recurring, and day player roles on a Daytime Program first available in the 2023 calendar year. (No under-fives or extras.) If a reboot or spin-off - the casting team of the original (if different) is not eligible.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.

## VIDEO SUBMISSION:

- Please submit a composite reel of selected scenes (as aired) which prominently feature contract players, principal talent, series regulars, and day players that were first cast and first appeared in the 2023 season only. Please include all of the contract performers cast in 2023.
- Total running time can be up to 30 minutes.
- The reel must include ONE SCENE only of each new performer cast.
- **IMPORTANT: You MUST slate the episode number, airdate and name of the performer before each segment and provide an onscreen ID underneath the performer as they appear. This is necessary for peer judges in their review and evaluation process. Failure to provide this information will result in disqualification.**
- If a reboot or spin-off - performers originally cast in these roles for a different program are not eligible to be included in the reel, and the casting team responsible for the original property is not eligible unless it's the same team for this version.
- Include 2-3 seconds of black between each segment.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Slate "End of Reel" at the end of the submission.

**CATEGORY 38 - OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN\*\***

(For a Series or Special)

This category recognizes the work of the **art direction/set decoration/scenic design team on a Daytime program**. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing scenes from any episodes originally aired in the calendar year
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Production Designer[s], Art Director[s] and/or Scenic Designer[s] and Set Decorator[s] on a Special or those credited on a minimum of 40% of total episodes of a Series first available in the 2023 calendar year, or under contract for the entire year.

**NOTES:**

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.

## VIDEO SUBMISSION:

- Please submit a clip reel of no more than 15 minutes running time that includes highlights from the Special or any episodes first available in the 2023 calendar year.
- Each segment must be presented as aired. No internal editing or enhancements permitted.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- 2-3 seconds of black between each segment- no internal editing.
- Slate "End of Reel" at the end of the submission.

**CATEGORY 39 - OUTSTANDING COSTUME DESIGN/STYLING\*\***

(For a Series or Special)

This category recognizes the looks created by costume and styling teams for a Daytime Program. Only 50% of the reel may include “special effects” looks - prosthetics, injuries, fantasy, historical, Halloween, etc. All Daytime Emmys categories are open to all platforms.

**CATEGORY CHECKLIST:**

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing looks for any episodes originally aired in the 2023 calendar year, limited to only 50% of the reel including “special effects” looks
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

**ELIGIBLE TITLES:**

Costume Supervisor[s], Wardrobe Designer[s], Costume Designer[s], Costume Stylist[s] and Wardrobe Stylist[s], Prosthetics Designer[s], Special Makeup Effects Artist[s], Additional Makeup Effects Artist[s] on at least 40% of episodes airing in the 2023 calendar year.

If your reel includes “special effects” looks, any specialty artists involved **MUST** be included in your Eligible Credits list.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.

## VIDEO SUBMISSION:

- Please submit a clip reel of up to 15 minutes containing looks for any episodes originally aired in the 2023 calendar year, limited to only 50% of the reel including “special effects” looks.
- Each segment must be presented as aired. No internal editing or enhancements.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- 2-3 seconds of black between each segment – no internal editing.
- Slate “End of Reel” at the end of the submission.

## CATEGORY 40 - OUTSTANDING HAIRSTYLING AND MAKEUP\*\*

(For a Series or Special)

This category recognizes the looks created by **hairstyling and makeup teams for a Daytime Program**. Only 50% of the reel may include “special effects” looks - prosthetics, injuries, fantasy, historical, Halloween, etc. All Daytime Emmys categories are open to all platforms.

### CATEGORY CHECKLIST:

- **VIDEO REQUIREMENT:** A reel of up to 15 minutes containing looks for any episodes originally aired in the 2023 calendar year, limited to only 50% of the reel including “special effects” looks
- **PHOTO REQUIREMENT:** Show logo
- **CEREMONY CLIP REQUIREMENT:** List the start time (from within your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc.
- **LICENSING AGREEMENT REQUIREMENT:** Affirm you have read and agreed to the Entry License, and have the unqualified authority to do so.
- **QC REQUIREMENT:** View and QC encoded video and any essay text to ensure readiness for judging.
- **PAYMENT REQUIREMENT:** All entries must be paid for or they will not appear on the judging ballot.

### ELIGIBLE TITLES:

Head Makeup Artist[s], Makeup Artist[s] and Key Makeup Artist[s]. Costume Supervisor[s], Costume Designer[s], Costume Stylist [s], Wardrobe Supervisor[s], Wardrobe Designer[s], Head Makeup Artist[s], Makeup Artist[s], Key Makeup Artist[s], Prosthetics Designer[s], Special Makeup Effects Artist[s], Additional Makeup Effects Artist[s], Makeup Effects Artist[s], Head Hairstylist[s], Hairstylist[s], Key Hairstylist[s] on at least 40% of episodes airing in the 2023 calendar year.

If your reel includes “special effects” looks, any specialty artists involved **MUST** be included in your Eligible Credits list.

## NOTES:

- **IMPORTANT:** This category is open to all Daytime Emmys genres and therefore is tracked. Daytime Dramas will receive nominations in proportion to the total number of entries within the category, still subject to minimum viability rules.

## VIDEO SUBMISSION:

- Please submit a clip reel of up to 15 minutes containing looks for any episodes originally aired in the 2023 calendar year, limited to only 50% of the reel including “special effects” looks.
- Each segment must be presented as aired. No internal editing or enhancements.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- 2-3 seconds of black between each segment – no internal editing.
- Slate “End of Reel” at the end of the submission.

**V1 FEBRUARY 8, 2024**

Clarified script requirements for Category 22, clarified video requirements for Category 23, clarified percentages for Costumes and Hairstyling/Makeup categories.





NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

## **NATAS EMMY® RULES**

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THE NATAS GENERAL RULES  
AND PROCEDURES

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## ABOUT NATAS

The National Academy of Television Arts & Sciences, Inc., (NATAS) is a 501(c)(6) non-profit service organization founded by the “Committee of One Hundred,” led by Ed Sullivan, in 1955. NATAS is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. NATAS recognizes excellence in television with the coveted Emmy® Award. NATAS membership consists of more than 18,000 broadcast and media professionals represented in 19 regional chapters across the United States.

## NATIONAL AWARDS COMMITTEE

The National Awards Committee is the governing body of all NATAS Emmy® Awards (the Children’s & Family Emmy® Awards, the Daytime Emmy® Awards, the News & Documentary Emmy® Awards, the Sports Emmy® Awards, the Technology & Engineering Emmy® Awards, and the individual Regional Emmy® Awards). The National Awards Committee is responsible for the formulation of NATAS policy on all awards matters.

In order to achieve the greatest objectivity, inclusion, and equity in administering awards policies, the National Awards Committee and competition subcommittees reflect the wide range of programming, professions, and diverse backgrounds that make up the television industry. All National Awards Committee decisions are final and binding.

## NATAS AWARDS ADMINISTRATION

### NATIONAL PROGRAMMING

NATAS administers four national programming contests: the Daytime Emmy® Awards, the Children’s & Family Emmy® Awards, the News & Documentary Emmy® Awards, and the Sports Emmy® Awards – each having their own dedicated administrative teams. To reach out to the respective administrative teams regarding questions about rules, eligibility, or judging for their individual contests:

Children’s & Family Emmy® Awards - [childrens@theemmys.tv](mailto:childrens@theemmys.tv)

Daytime Emmy® Awards - [daytime@theemmys.tv](mailto:daytime@theemmys.tv)

News & Documentary Emmy® Awards - [news@theemmys.tv](mailto:news@theemmys.tv)

Sports Emmy® Awards - [sports@theemmys.tv](mailto:sports@theemmys.tv)

## NATAS AWARDS ADMINISTRATION (CONTINUATION)

### TECHNOLOGY & ENGINEERING

NATAS also administers the Technology & Engineering Emmy® Awards through peer review of scientific achievements. Questions regarding qualifications, eligibility, or process may be directed to [techemmys@theemmys.tv](mailto:techemmys@theemmys.tv)

### REGIONAL PROGRAMMING

Except for the Los Angeles area, Regional Emmy® Awards are individually administered by NATAS Regional Chapters, a full list of which is available at: <https://theemmys.tv/chapters>

### NON-NATAS-ADMINISTERED AWARDS

NATAS does not administer the International Emmy® Awards, Primetime Emmy® Awards, nor the Los Angeles Area Emmy® Awards. Those contests are administered by our sister Academies. To contact these Academies directly:

International - <https://www.iemmys.tv/international-academy/contact-us/>

Primetime & LA Area - <https://www.emmys.com/contact>

## FORMAT OF THESE RULES

This book of Rules & Procedures outlines policies that apply across the breadth of each of the four NATAS Emmy® competitions for national programming content.

Along with the release of this document, NATAS publishes a “Call for Entries” (CFE) for each individual contest. Each CFE outlines additional rules, exceptions, and clarifications specific to the respective individual contest. This document and a respective competition’s CFE collectively form the “Rule Book” of any one individual competition for the entry year.

## POTENTIAL FOR CORRECTIONS

These rules and procedures are subject to change or correction by NATAS at any time, with or without prior written notice. The most current and all prior versions of the document are available at <https://theemmys.tv/rules>.

NATAS has adopted a semantic versioning method of identifying revisions, with such version numbers marked in the lower-right corner of each document page, represented in the format [CONTEST YEAR].[NOTABLE REVISION].[MINOR CORRECTION].

For example, the initial publication for the 2024 awards year is numbered v.2024.0.0. Corrections to typographical errors, formatting, or other changes of minor impact will increment this to v.2024.0.1. More notable clarifications, additions, deletions, or other substantial changes will instead increment to v.2024.1.0 and be identified in an appendix listing all such modifications.

## WHO MAY ENTER?

Anyone may enter. NATAS/Television Academy membership is not a condition for entry in any NATAS Emmy® competition. Producers, designated awards consultants, show contacts, or individual entrant team members may submit entries on behalf of their program, on-air talent, or craft.

If a show intends to enter multiple categories, NATAS recommends that the show designates a main contact or “Show Shepherd” to handle submissions and general communication with the contest administration during the contest period.



**Anyone entering on behalf of an individual or entity must fully confirm that the parties represented in or by the submission have complete knowledge of all eligibility rules and have viewed and given consent to the content submitted on their behalf, and are required to provide contact information for the represented rightsholder. Any misrepresentation of consent or failure to provide accurate rightsholder information is grounds for disqualification.**

## ELIGIBILITY PERIOD

Programs distributed within the calendar year of January 1 to December 31, 2023 are eligible for submission in the 2024 competitions, with the following exceptions:

### SPORTS EMMY® AWARDS: FOOTBALL PROGRAMMING

High school, college, or professional American football postseason programming that originally aired in 2023 but concluded within three days following the Super Bowl is eligible for entry in all categories other than Short Documentary, Long Documentary, and Serialized Documentary. **To be eligible, such football programming must have aired after 12:01 AM on February 16, 2023 and prior to 12:01 AM on February 15, 2024.**

### CHILDREN'S & FAMILY EMMYS®

The eligibility period will mirror the Primetime Emmy® Awards (June 1, 2023 - May 31, 2024).

## CONTENT ELIGIBILITY

NATAS contests are open to telecast programming and online/digital programming originally produced for video platforms and transmitted to the public by a television network, cable company, satellite, the internet, or other digital delivery media. Eligibility is limited to digital and telecast programming that was originally made available during the eligibility period and, as determined by contest administration, intended for a national audience during the specific competition's eligibility year.

All shows must contain at least two-thirds ( $\frac{2}{3}$ ) original material as aired during the eligibility period, unless the previously-produced material has been given substantial, unique, and creative treatment that, in the opinion of NATAS, results in an original program. Content must be entered in the format of its first method of transmission. Further, individual craft categories may apply additional content originality requirements as may be specified in the respective competition Call for Entries.

NATAS categories are not distribution-platform-specific. All categories are open to all platforms.

## DIGITAL DELIVERY PLATFORMS

All types of releases via digital delivery platforms – Transactional VOD (TVOD), Subscription VOD (SVOD), Advertising-Based VOD (AVOD), Free Ad-Supported Streaming Television, and similar technologies (collectively, “Digital” distribution throughout this document) – are eligible for submission. In general, the first distribution of the content on any platform is the governing air date and program form for determining eligibility.

However, a national television broadcast that airs after a Digital debut may be considered to be the canonical airing if:

1. The Digital distribution was not previously submitted, and
2. The national television broadcast premiere occurred within one year of its Digital debut.

## NATIONAL RELEVANCE

Content, whether online or distributed via telecast or cablecast, that is produced and intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the [regional Emmy® competitions](#).

In determining whether content distributed online, without geographic restriction, is more appropriate for submission to a regional competition or a national one, entrants should consider the following characteristics of nationally-relevant content as guidelines:

**NATIONAL RELEVANCE (CONTINUATION)**

- Is the content produced and intended for a national or global audience?
- Has the material been entered in other national award competitions?
- Has the program been promoted to/marketed to a national audience or produced in association with a national media brand, or was the content produced and intended for a regional or local audience?

In general, self-published online content in which a majority of these characteristics indicates it was produced and intended for a national or global audience is presumed to be more appropriate for submission to a national Emmy® competition. Those that suggest the content was produced and intended for a local or regional audience are presumed to be more appropriate for a regional competition.

Regional content that later receives national distribution may be submitted to either a Regional Awards competition or a relevant National Awards competition, subject to the following restrictions:

- Content may only be submitted to a single competition.
  - A program submitted to a regional competition may not then be submitted to a national competition or another regional competition.
  - Content along with all craft-category submissions associated with that content must be submitted to the same regional or national competition.
  - Splitting entries for the same content between regional and national competitions is not allowed.
  - In general, the first accepted submission to any Emmy competition shall determine the regional-vs-national standing of the content
- For national eligibility, the national broadcast or VOD premiere must have occurred:
  - (a) during the national competition's eligibility period, and
  - (b) within twenty-four (24) months of the first regional distribution of any kind.

Those considering national submission for content originally aired regionally are strongly encouraged to contact awards administrators during the earliest eligibility period of the two relevant competitions to evaluate eligibility and avoid the risk of later-occurring determinations which may result in missed opportunities for consideration at any level.



## INTERNATIONAL PRODUCTIONS

In general, productions that feature financial and/or creative involvement between both United States and international entities, distributed globally, must first premiere in the U.S. to be eligible for submission to NATAS-administered Emmy® Award competitions. Programs produced by internationally owned entities but distributed exclusively in the U.S. are also eligible in NATAS competitions. All other internationally produced and distributed productions must submit to the International Emmy® Awards.

To accommodate the scheduling of “global premieres,” however, such globally-distributed US-International productions that debut in the United States within one (1) week of their first broadcast or Digital distribution in any global territory are also eligible for NATAS awards consideration. Productions with such simultaneous global premieres may, pending other category eligibility criteria, be eligible in either a NATAS-administered competition or the International Emmy® Awards – but not both. A production may only enter a single Emmy® Award competition.

If a submission that originally premiered outside the U.S. but was later distributed in the U.S. is deemed ineligible for the International Emmys® competition, at the sole determination of the International Academy, and the International Academy subsequently determines the material more appropriate for a U.S. competition, the entrant may petition for consideration in the relevant NATAS competition. Petitions will be evaluated on a case-by-case basis under NATAS rules and a review of the extent to which the content was intended for the U.S. market.

## CATEGORY AND/OR CONTEST SHOPPING

Once a program enters a specific genre category, it is prohibited from switching for the remainder of its run unless the program petitions contest administration to change categories, and the petition is thereafter accepted. Once a program enters a specific Emmy® Award contest (inclusive of the Primetime Emmy® Awards, International Emmy® Awards, and Regional Emmy® Awards administered by our sister academies and chapters), the program is bound to remain in that contest unless a petition is filed via email and thereafter accepted by contest administration. If a program switches contests, it may not switch back without further approval from contest administration.

In addition, programs that primarily enter a particular competition, and where the majority of the content produced by that program is more appropriate for that particular competition, may not cross-enter in another Emmy competition without approval from contest administration. For example, if a program that primarily competes in Sports has a feature report they believe is more appropriate for a News & Documentary category, they must receive preapproval from both sports and news administration before the final entry deadline.

## THEATRICAL RELEASES

Television programs that are offered for “general theatrical release” occurring prior to their airing or Internet exhibition are not eligible. Productions that have had a limited theatrical release before being telecast or made available via Digital distribution are eligible to enter NATAS Emmy® Award contests, provided:

1. The production was first telecast or made available via Digital distribution nationally during the eligibility period.
2. The broadcast or Digital premieres occurred within twelve (12) months of the first commercial theatrical screening, defined as a commercial screening of seven (7) consecutive days at a single theater, and
3. The aggregate number of commercial theatrical screenings did not exceed six hundred (600) theaters.

A program loses Emmy® eligibility twenty-four (24) months after its first theatrical screening of any kind, in any form of completion, whether such screening occurs commercially or at a film festival.

## INELIGIBILITY OF OSCAR® NOMINEES

The Emmy® Awards recognize excellence in programming created first and foremost for television platforms. Our rules reiterate this expectation through policies surrounding limited theatrical releases and a submission’s eligible broadcast or Digital premiere.

**To this end, programs that have received an Oscar® nomination from the Academy of Motion Picture Arts & Sciences (AMPAS) are ineligible for submission to any Emmy® award contest administered by NATAS.**

Appearance on the AMPAS viewing platform is not cause for disqualification from NATAS competitions.



## VIRTUAL FILM FESTIVAL SCREENINGS

Virtual film festival screenings do not qualify as VOD screenings when determining eligibility for Emmy® competitions. Such screenings are considered to be theatrical screenings, rather than Digital distributions, for the purpose of determining Emmy® eligibility in the 2024 competition year.

- a. A virtual film festival screening is not considered a Digital release, and a documentary film may not submit to an Emmy® competition solely on the basis of such a virtual film festival screening.
- b. A virtual film festival screening is not considered a Digital release, and is not used to determine whether a national telecast is within the one-year Digital-to-broadcast window within which it can be considered the “canonical airing.”
- c. A virtual film festival screening is considered a film festival screening, and counts toward the twenty-four-month (24-month) window after which a program with any kind of theatrical release becomes ineligible.

## NON-ENGLISH LANGUAGE ENTRIES

Entries in a language other than English are eligible but must include either an English-language voiceover or English subtitles. This also includes submissions in all craft categories. Entries for the Spanish-language categories may be submitted without subtitles or voiceover and will be judged by a panel of Spanish-language media professionals who are bilingual or Spanish language-proficient.

## INELIGIBLE PROGRAMMING

The following programming is not eligible:

1. Pornographic, violent, defamatory, or offensive material, except in the context of news coverage or the documentary treatment of a nonfiction subject.
2. Previously-aired programs, series, or related crafts which aired and met eligibility requirements during a previous award year or qualified for and submitted to another Emmy® Award competition, unless it qualifies via the Digital-delivery exception listed above.
3. Program-length commercials (infomercials or closed-circuit programs such as those from hotels, hospitals, movie theaters, arenas, stadiums, and other venue- specific locations) with targeted audiences.
4. Content from telethons, pledge breaks, and/or programs with a unique call to action aired for the specific purposes of raising money for political parties, charities, or other related causes. (Calls to action responding to current events within an otherwise regularly-scheduled program are permitted, however.)
5. Compilation reels, “clip shows,” or “best of...” programs that were edited from original content, except where allowed in an individual Emmy® competition’s Call for Entries.
6. No content produced or created for a regional or national Emmy® Awards show may be submitted to an Emmy® Awards contest. Related craft material is also ineligible.

## ENTRY SYSTEM

All media associated with an entry must be submitted via Orthicon, our competition submission platform. All NATAS contests require videos to be uploaded in order to be vetted by contest administration for eligibility and then viewed by judges. Media submitted via email or other means will not be accepted.

Access the submission site by going to the following page and selecting Log In for the appropriate competition: <https://enter.theemmys.tv/>.

## CATEGORY VIABILITY

In the event that contest administration and the National Awards Committee deem a category non-viable due to the number of entries, NATAS may eliminate the category, merge the category with another similar category or split a category into two. If a category is canceled, affected entrants will receive a full refund. If a category is merged with another category, or split into two categories, entrants in each affected category shall be given the option to remain in the competition in the new category framework, or to withdraw from the competition and receive a full refund of associated entry fees.

## CATEGORY PLACEMENT

NATAS reserves the right to disqualify outright or move any entry to a different category or different competition if, in the judgment of NATAS Administration, such action is warranted. Entries will be rejected if no applicable category is found. Entrants will be notified when a rejection or category reassignment is made.

## PROFESSIONAL THIRD-PARTY SUBMITTERS

As the phrase is used in these Official Rules, “Third-Party Submitters” are entry-submitting individuals or entities who are not themselves engaged in the production or distribution of visual or audio-visual competition content, but rather, whose principal business purpose is instead the management, administration, facilitation, manipulation, or other processing of entry-submissions, typically for compensation, rendered on behalf of more than one (1) client network, producer, or other entrant.

As “Third-Party Submitters” are defined as having more than one client for whom they submit entries to this or other entertainment-industry competitions, individual seasonal employees and contractors working for a single submitting entrant in a single competition are therefore excluded from the definition of “Third-Party Submitter”. If there is any disagreement as to whether a particular person or entity is a “Third-Party Submitter” for NATAS purposes or purposes of any competition, the decision rendered by NATAS thereupon shall be final, determinative, and binding.

Third-Party Submitters essentially seek to act as “resellers” of access to the NATAS competition entry-system. Therefore, Third-Party Submitters are subject to additional requirements and restrictions determined by NATAS to be necessary in the best interests of the orderly administration of the competition. Additionally, NATAS reserves the right to supplement, alter, or otherwise amend these additional provisions at any time upon further posting to the NATAS website or other form of notification:

**Secondary Contact / Entrant Representative Required:** Regardless of the use of a Third-Party Submitter, the network, producer, or other entrant entering the competition must be clearly and accurately identified as the entrant and the rights-holder, and any failure to do so will automatically and summarily disqualify the corresponding entry. Third-Party Submitters must provide to NATAS, with any entry, via completion of the “Secondary Contact” field accompanying the submission of the entry-materials, the accurate full legal name and direct contact-information for the one (1) individual serving as the authorized representative (“Entrant Representative”) so designated by the entrant and rights-holder for purposes of the entry. The Entrant Representative must not be the Third-Party Submitter, or any of its employees, contractors, or agents. The Entrant Representative must then timely execute a modified Entry License supplied by NATAS which specifically authorizes the Third-Party Submitter to act on behalf of the entrant, and any Entrant Representative failure to timely do so will automatically and summarily disqualify the corresponding entry or entries. Please contact the Emmy competition administration to receive the modified Entry License.

## PROFESSIONAL THIRD-PARTY SUBMITTERS (CONTINUATION)

**Suspension or Disqualification:** Third-Party Submitters are expected to carry out their work on behalf of their clients in a professional manner. NATAS bears no responsibility to any entrant or any other party, for the failures of any Third-Party Submitter acting or purporting to act on an entrant's behalf. If a Third-Party Submitter commits a significant number of errors in the context of a single competition, or commits a significant number of errors in the context of multiple competitions over time, in each case as determined by NATAS contest administration, the accumulation of those errors may result in a temporary or even permanent suspension of that Third-Party Submitter's access to the competition entry-system - pending an internal, non-public, and non-appealable NATAS administrative review, conducted and exercised in the sole and subjective discretion of NATAS. If a Third-Party Submitter's acts or omissions result in the disqualification of any entry, or if a Third-Party Submitter is suspended from entry-system access altogether, the entrant or entrants so affected may thereupon contact NATAS to seek an opportunity to resubmit the entry-material so affected, provided that all competition deadlines are nevertheless timely met regardless. NATAS bears no responsibility to any entrant or any other party, if any failure of a Third-Party Submitter leads to any failure of any entry to meet a competition deadline or otherwise be accepted for competition purposes.

**Fees and Penalties:** NATAS reserves the right, upon five (5) calendar days written notice to any Third-Party Submitter, and, if NATAS so elects, upon five (5) calendar days written notice to any entrant bearing any connection to the Third-Party Submitter, to assess further administrative fees as well as penalties as against the Third-Party Submitter and, in the sole discretion of NATAS, as against the entrant or entrants for whom the Third-Party Submitter purports to act, for corrections of Third-Party Submitter entries or other activities which have been mishandled by the Third-Party Submitter. Failure to timely pay those administrative fees and penalties may result, in the sole election of NATAS, in disqualification of the entry or entries to which those subject assessments may relate.

## SELF-SUBMITTERS

Self-submitters are not considered to be Third Party Submitters. However, at the point of submission, **all self-submitters must ensure that all copyrighted content entered must be free and clear for viewing on the judging platform and for use at the ceremony should the entry advance as a nominee or winner.**

## “WYSIWYT” – WHAT YOU SEE IS WHAT YOU TYPED!

Entry information appears exactly as entered by the entrant who has typed it. The text is “picked-up” automatically by computer software protocols, and is not edited by NATAS before entry. Therefore, the entrant is solely and exclusively responsible for whatever text and other characters are typed and entered. There are no exceptions.

For example - odd capitalizations, misspellings, missing credits, typing all text in lowercase, or other formatting or spelling quirks will appear exactly as submitted in all official nomination and recipient documentation, all press releases, all invitations, all print programs, all ceremony graphics including those that may be telecast on-air, all statuette engravings, and everywhere else. Specifically, any entries typed in all-CAPS are not accepted - and in such cases, if still within deadline, the entrant will be asked to resubmit subject to all continuing entry deadlines.

**NATAS contest administration is NOT liable for errors in listings that are the result of incorrect information submitted on an entry form or otherwise.**

Be advised that there is only a very limited time-window of opportunity to make corrections following the nomination announcements, if such corrections are available at all in such cases. Once entries are submitted, and “closed for editing” as determined by NATAS, any further requested corrections should be e-mailed to NATAS contest administration.

It is understood that NATAS offers no assurances that any such corrections can or will be made in time relative to competition awards and announcements. Any requests for corrections conveyed by any method other than e-mail to the above-designated NATAS e-mail address, including without limitation via social media, will not be accepted under any circumstances.

## DEADLINES

**Deadlines are firm and essential to the timely adjudication of NATAS competitions.** In the case of an extenuating circumstance necessitating late entry, the entrant must make their request in writing to contest administration prior to the deadline.

## CEREMONY CLIP CLEARANCE

Each entrant will be required to identify a thirty-second (0:30) portion of the submitted visual or audio-visual material for potential inclusion in the Emmy® Award ceremony and related Internet distribution, should the entry result in a nomination. The identified clip must be free and clear of any and all encumbrances or other restrictions which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation its use in NATAS digital program archives and related digital transmissions in perpetuity.



## CEREMONY CLIP CLEARANCE (CONTINUATION)

Each entrant must unqualifiedly affirm via the Entrant Clip License that all rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, **and that the entrant is in fact authorized to convey such rights**. Organizations frequently submitting competition content may alternatively request to enter into a “master agreement” with NATAS that, when executed, may obviate the need for administering certain further individual entry licenses. Interested organizations should contact NATAS contest administration for referral to the NATAS General Counsel for this purpose.



**Any entrant failure to timely convey necessary rights and clearances prior to the date and time of the commencement of judging, will result in the disqualification of the corresponding entry, with or without additional written notice by NATAS.**

## ELIGIBILITY AFFIRMATION

Entrants will be required to confirm that submissions have not been entered in any other Emmy® Awards contests, whether entries are produced in whole or part with by a non-US based production company, whether entries have had a theatrical release, and that all parties included in an entry submitted on their behalf have full knowledge of the entry, submission rules, and complete detail contained in the submission.

## ENTRANT TEAM MEMBERS (CREDITS)



**DO NOT** list the entire production cast and crew. List only those who are considered statue-eligible according to the eligible title-listing.

**Entrants of Record** are also responsible for ensuring each entrant is aware of and approves their respective entry submissions.

## ELIGIBILITY OF CREDITED TITLES

Individuals who pass away during the production process ARE statue eligible, as long as they are included on the submitted credit list. Deceased legacy individuals for source materials are not eligible.

Example: William Shakespeare is not eligible for programming credit based on his text.

## POST-NOMINATION PROCEDURES

If an entry is nominated, contest administration will reach out to the Entrant of Record to coordinate assets necessary for production and ticketing. It is the Entrant of Record's responsibility to communicate with their clients even after the entry process is complete. All follow-up, including any information on ceremonies, is done through the Entrant of Record.

## ACCEPTORS

Nominees will submit, via the Entrant of Record, the name of one (1) person per category who will serve as the acceptor.

## LATE CREDIT ADDITIONS

After the nomination announcements, changes may be submitted free of charge for a limited time period determined by each individual competition. After this deadline, a fee of US\$250 will be charged for each name added to the credits.

The period reserved for gratis credit corrections is not intended for wholesale revision of previously submitted credits. As complete a list of statue eligible credits as possible must be submitted by the competition deadline.

All changes and corrections are subject to NATAS review and approval in accordance with eligibility requirements.

Changes will only be reflected in certificates, statuettes, and other materials produced or published after full payment of relevant fees has been made. NATAS has no obligation to change or correct materials published prior to fee payment.

**Change requests received more than thirty (30) days after the corresponding ceremony will not be accepted under any circumstances.**

## PAYMENT

Payment by Credit Card or ACH Transfer is strongly preferred. Please contact the NATAS Finance Department at [finance-team@theemmys.tv](mailto:finance-team@theemmys.tv) to set up ACH Transfer.

If you must pay by check, an invoice can be generated for the entry. Please make the check payable to “The National Academy of Television Arts and Sciences” and include a printed hard copy of the invoice found on the entry dashboard. **Payment is due according to invoice terms.**



**Payments not received by NATAS by the end of the judging period will result in disqualification, with or without additional written notice by NATAS.**

## NO DISCOUNT

For national contests, there is NO discount granted to members of NATAS or to members of the Television Academy.

## REFUNDS

Since entry fees offset administrative costs, no refunds are required to be granted, except in the case of elimination of a category.

## ENTRANT RESPONSIBILITY

In order to avoid disqualification, it is the entrant's responsibility to ensure that all rules are fully understood and followed, and that submissions are completed by each deadline date.

The entrant is also responsible for checking the source file audio/video quality before uploading and again once the submission is officially uploaded.

Refunds will not be issued for submissions resulting in disqualification.

If an entry is being submitted on behalf of another individual or entity, that party must have full knowledge of the entry, submission rules, and complete detail contained in the submissions.

Entrants are required to provide contact information for the submission's relevant rightsholder. Any misrepresentation of consent or failure to provide accurate rightsholder information is grounds for disqualification.

Any measures taken to circumvent the rules outlined herein, such as submitting placeholder documents or videos for required materials with the intention of replacing them with complete materials at a later date, or submitting false information to bolster competition or statuette credit eligibility, will result in disqualification of the entry with or without notice.



**The Entrant of Record becomes the point of contact for correspondence regarding required further materials, ticketing, and statuette orders in the event of a nomination and/or win. If you are a Show Shepherd, you are the point of contact for correspondence regarding further materials, ticketing, and statuette orders. It is your responsibility to forward all follow-up information to your clients.**

## CREDIT FALSIFICATION

Intentional falsification of credits will result in disqualification of the entire entry by contest administration. On-air credit packages created for the sole purpose of statue-eligibility will not be accepted.

## NO INTERNAL EDITING

A submitted excerpt must be a continuous, commercial-free segment. Editing out commercials between otherwise continuous programming segments does not constitute "internal editing."

## ERRORS AND OMISSIONS

NATAS only accepts timely competition submissions which are not in conflict with any of its rules and regulations. Ineligible entries may be disqualified by NATAS at any stage of a competition, with or without prior written notice to the submitters. NATAS assumes no responsibility for the acts or omissions of individuals or entities submitting entries.

## CREDITS

NATAS assumes no responsibility to arbitrate, mediate, adjudicate, resolve, or otherwise respond to any disputes or potential disputes between program producers, or between other persons or entities bearing or claiming to bear a connection to entered material. All individuals and entities electing to submit material, are solely responsible for their entries. Specifically, all individuals and entities electing to submit material, are well-advised to very carefully review submissions to assure themselves of the correctness and completeness of all names and credits, as well as the viability and full and proper documentation of all intellectual property rights and permissions. Failure to do so may render an entry ineligible.

Only those individuals listed on the final credit list will be eligible to obtain a statuette or other NATAS recognition upon determination of a winning entry, and not otherwise. NATAS will only accord a statuette or other NATAS recognition in the manner as may be identified in advance via the corresponding competition procedures. Specifically, any entrant's credited job title must exactly correspond to the as-written and as-aired/as-transmitted/as-telecast credits included in the entry material, per the following:

1. Existing Credit Package. If an on-air/as-transmitted/as-telecast credit-block or "credit package" exists, then, as confirmed by NATAS, that on-air credit-block or "credit package" is and shall remain the document of record regarding the determination of any credited job title.
2. Non-Existent Credit Package; Production Memo. If, in the determination of NATAS, no on-air/as-transmitted/as-telecast credit-block, "credit package", or other reliable credit list is made available with the entry or NATAS determines the supplied credit list is insufficient, then the entrant must submit the dispositive production memo for the submission as verification of credit and job title eligibility. If NATAS rejects a production memo as non-dispositive or no such memo exists, it is the entrant's sole responsibility to supply alternative acceptable proof of credits and job titles.

## CREDITS

3. Discrepancies. In those rare cases where there is a discrepancy between the as-aired/as-transmitted/as-telecast credits and the credited job title indicated on or within the entry materials, then it is the entrant's sole responsibility to contact NATAS contest administration requesting an adjudication and determination. NATAS has sole discretion whether to render any determination. NATAS accords no assurance to any entrant that any credit or job title discrepancy will be timely adjudicated or adjudicated at all. The entrant, and not NATAS, bears the sole responsibility of any unreconciled credits and job titles, and any loss of any competition opportunity resulting therefrom.

## MISREPRESENTATIONS

Any misrepresentation of entries will be cause for disqualification. Misrepresentations may include, but are not limited to misrepresenting programming as original work or the intentional falsification of credits, including intentional falsification of job titles or intentionally listing improper job titles. Should evidence of misrepresentation materialize at a later date, the entry may be disqualified retroactively. Such a retroactively-disqualified entry will be so-listed in NATAS records, and the return of any awarded statuettes or award certificates will be required.



**Violations of any other published rules and procedures herein may result in disqualification. Payment submitted with disqualified entries will not be returned.**

## DOUBLE-DIPPING

### ENTRY INTO SINGLE COMPETITION



**Entry into any singular NATAS contest precludes the entry of the same programming in any other Emmy® contest administered by the Television Academy, IATAS, or NATAS, including the Regional Emmy® Awards.**

For example, if an entrant enters a documentary in the Sports Emmy® Awards Long Documentary category, it may not be entered subsequently in the News & Documentary Emmy® Awards.

All submissions, whether to a craft or a program category, must be submitted to the same regional or national competition. Splitting entries for the same content between regional and national competitions is not allowed. Exceptions may be made in rare circumstances — for example, if a specific, unique craft category is only offered in one of two Emmy® Award contests, but the program or report meets eligibility requirements in both competitions. The entrant must contact NATAS Administration for prior approval of any such cross-contest entry.

**The same material, identical start-to-finish, is not permitted to represent an entire submission in both a series and a feature/segment category.**

If an entrant submits to a series or recurring programming category that allows the option of submitting a single episode to represent the entire series, that submitted episode may not then be submitted as- is to a feature or segment category. Likewise, an episode-length feature submitted in an individual segment category may not be submitted as the representative episode in a program category.

A feature or segment may be submitted to a feature or segment category and remain a component part of a broader program entry only if the segment represents less than fifty percent (50%) of the submitted episode's total runtime.



**Segments of programs must enter the same competition as the program. Exceptions may be made only after a written petition requesting the exception has been reviewed and approved by the administration teams for both competitions.**



## INDIVIDUAL ELIGIBILITY FOR A SINGLE AWARD

An individual may only be recognized with an Emmy® Award for each specific role in a production once.

An individual that is eligible for an Emmy® Award for a specific role in more than one category shall be recognized in the category most specific to their craft or role.

Forexample, within the News & Documentary Emmy® competition, a director who is credited as such on an Outstanding Breaking News entry also submits the same content to the Outstanding Direction: News craft category. If both submissions are recognized as Emmy® winning entries the director will be awarded a statuette in the Directing category only.

## INDIVIDUAL ELIGIBILITY FOR PROGRAM AWARDS

For program categories that allow submissions of excerpts from different episodes to be entered, such as The Sports Emmy® categories of Outstanding Studio Show Daily, Outstanding Documentary Series or Outstanding Hosted Edited Series, an individual, in order to be statue-eligible, must have worked and received credit on a minimum number of the total episodes of the show broadcast in the eligibility year. The minimum episode count required varies by competition and category and is specified in each competition's Call for Entries.

## EMERGENCY DISCLAIMER



NATAS reserves the right to modify competition or event rules, procedures, policies, and calendars in response to any public emergency, natural disaster, civil unrest, act of war, or labor dispute or strike, or for any other reason. Please read individual competition Calls for Entries and category descriptions for any temporary rule changes. Additional updates may be published during the contest year on the NATAS website and social media channels, or announced by email to registered entrants and "Show Shepherds."

## CODE OF CONDUCT

All participants in NATAS competitions or events are subject to the NATAS Code of Conduct as posted online [here](#).

## WHAT IS PEER JUDGING?

NATAS contests are judged category-by-category by a panel of experts in that particular field – for example, editors judge editing. Specific qualifications for judges per each individual contest are outlined in each contest’s rules. The success of the Emmy® Awards process depends on the willingness of qualified professionals to serve as judges.

## JUDGES ARE VOLUNTEERS

Judges for all NATAS Emmy® Award contests are volunteers. Judges do not receive any compensation for participation.

## JUDGING RESPONSIBILITIES

With a few exceptions, noted in each individual contest’s Call for Entries, judging is done entirely online. Judges must sign up to judge. Contest administration will verify credentials and eligibility of potential judges and assign approved judges to category panels based on their backgrounds and expertise. Judging requires watching embedded videos and then scoring all entries in their designated categories.

NATAS contests do NOT use a “check one” or ranked system of judging. The window for judging is several weeks. Judges evaluate each entry on its individual merits and judges are permitted to give the same score to multiple entries. Each category has a minimum percentage per entry that judges are required to view prior to being permitted to submit a score. After an entry in the category is viewed by at least the minimum amount, the judge’s ballot will open up and become available for scoring. Each entry is judged individually on its own merits based on each judge’s individual perception of excellence.

All judging criteria and procedures, including scoring scale, minimum scores required for nomination, and tie-breaking procedures, are determined by the National Awards Committee.

In order to maintain fair, consistent peer judging without influence, judges must not disclose how they voted. If they ignore or abuse this privilege, their ballot will be disqualified and/or their judging status revoked.

## JUDGING RESPONSIBILITIES

Judges are asked to respond to an optional series of demographic survey questions. If a judge declines to participate, that fact is kept confidential and has no impact on the judge's potential role as an Emmy® judge or otherwise, in any manner whatsoever. Demographic information is not associated with ballot results in any way. Accordingly, survey data is representative of the full population of registered judges, and not of the subset of judges from whom completed ballots are received. All information is gathered consistent with [NATAS's Key Principles For Collecting Personal Data](#).

If a judge chose to participate, that judge may further choose to make their responses available to NATAS to facilitate equitable representation on specific judging panels, or the judge may elect for their responses to be kept anonymous and used only for aggregate analysis.

NATAS encourages all networks, platforms, production companies and other content creators, whose employees make up the majority of the judging pool, to focus on increased diversity in their companies and on their sets and to encourage participation in the Emmy judging process. To this end, NATAS will share anonymized survey data with organizations represented by significant numbers of judges so that such companies may better understand the current diversity of their submitted judges and work with NATAS toward increased representation in future cycles.

More broadly, NATAS proactively pursues dialogue and solutions with individual company Diversity Officers and Employee Resource Groups (ERGs), industry executives, and allied trade associations and community organizations to further promote diversity within the television industry as a whole.

## JUDGING METHODOLOGY

### 1. SCORING SCALE

Submissions in NATAS contests are scored on a scale of 1 to 7, with 7 being the highest possible score and 1 being the lowest possible score.

### 2. NOMINEE COUNT

In each category, there is a default target of one (1) winner and five (5) nominees. In any category where the tabulated scores result in such a clearly-defined winner and collection of nominees, one (1) winner and five (5) nominees will be so-certified. The target nominee count for a category may be reduced or increased, at the direction of the National Awards Committee, in proportion to the number of entries in the category as it relates to the competition average.

### 3. TRACKING

When two or more adjacent crafts, program genres, or production techniques within a craft or genre lack sufficient submissions to be competitive categories on their own, NATAS may opt to combine into a single category. That category may be tracked or not tracked. If tracked, the different subsets within the category will be designated as such and nominated according to their proportion of entries within the category. The minority track is rounded up to the nearest 20%, still subject to minimum viability rules.

### 4. MINIMUM VIABILITY FOR NOMINATION

In general, submissions must have an average judge-assigned score of 4.0 ("Good – Worthy of a Nomination") or greater to qualify for nomination. No submission shall be eligible for nomination if the average judges' score is less than 3.0 ("Average – Potentially Worthy of a Nomination"). Submissions with average scores between 3.0 and 4.0 may be nominated at the discretion of the National Awards Committee.

### 5. TIEBREAKING

Ties for the win will be broken, if possible, by comparing the high scores for each tied entry (the number of 7's and 6's received by each tied entry). In cases where ties cannot be broken by this method, there may be multiple winning entries in a given category.

Ties for nomination, not affecting the win, will not be broken and all tied entries will instead be nominated if the resulting number of nominations will remain within the maximum number of allowable nominations. The maximum number of nominations is seven (7) by default, but may be reduced or increased, at the direction of the National Awards Committee, in proportion to the number of entries in the category as it relates to the competition average.

Ties for nomination that would result in a number of nominees in excess of the maximum nomination number will be broken using the methodology applied to ties for the win.

## 6. NATURAL CUTOFFS

When a statistically significant distinction appears in the distribution of tabulated scores such that, in the consideration of the National Awards Committee, that distinction presents a more appropriate method for nominee selection, the Committee may, at its option, employ that method.

## 7. JUDGING IMPROPRIETY

Judging scores and behavioral patterns are monitored via algorithms for potential outliers that may indicate improper behavior such as coordination, bias, or manipulation. Ballots identified by the algorithms are investigated by the competition auditor, who then determines whether to refer the matter to the National Awards Committee for further investigation and/or adjudication. All matters determined to be instances of judging impropriety requiring Committee action are subsequently disclosed in the Transparency report.

## 8. ANONYMITY

All determinations by the National Awards Committee regarding target and maximum nominee counts, nomination viability, natural cutoffs, and judging impropriety are conducted entirely on the basis of anonymized scores provided by the auditor. At no time are Committee members provided names of submissions, judges, or any other identifying information which could impact their decision. Except where necessary, the affected category is not even disclosed. Some identifying information may be disclosed to the Committee and Administrative staff for further investigation and corrective purposes after the conclusion of the competition and associated ceremony only.

## 9. TRANSPARENCY REPORT

NATAS publicly releases a Transparency Report for each competition outlining statistics as well as instances in which significant judgment calls are made by contest administration and/or the National Awards Committee regarding eligibility, ballot disqualification, or other matters which may have impacted the outcome of the competition. The report is anonymized as much as possible to protect privacy while providing insight into the complex, often difficult, discussions and decisions that form the bedrock of any fair competition.

## JUDGING RECRUITMENT

Competition judges must receive no remuneration, compensation, or other consideration for their efforts as judges.

Neither any entity nor any individual may offer any compensation of any kind to anyone for signing-up to be a competition judge – be it via payment, or by way of offering to provide access to parties, other events, or other benefits.

Organizations submitting competition entries may elect, and are indeed encouraged, to recruit people from inside their respective organizations to serve as judges (“internal recruiting”).

However, any use of “coordinated recruitment” or “recruiting programs” of the nature below-described, shall be deemed strictly prohibited unless approved in advance by NATAS on a case-by-case basis in the manner as follows:

- (A). Any proposed hosting of an event with invitees from outside the submitting organization for the express purpose of recruiting judges; or
- (B). Any proposed distribution of any materials to more than fifty (50) persons outside the submitting organization with the express purpose of recruiting judges; must in either case first be reported to NATAS contest administration in writing and in advance of the proposed initiative. The proposed initiative must not be taken unless approved in writing and in advance by NATAS in each case, which NATAS may elect to render, or not, in its sole discretion.

Additionally, on their judging applications, all proposed judges must fully disclose as a potential conflict-of-interest any and all relationships that they may have to any “recruiting program” or “coordinated recruitment”, other than the aforementioned permitted internal recruiting conducted by the corresponding entrant organization itself. Any failure by either the entrant or the judge to fully disclose to NATAS all activities of coordinated recruitment and all recruiting programs, is grounds for disqualification of the judge’s ballot, and disqualification of the competition entry or entries corresponding to the coordinated recruitment or recruiting program and the entrant, each in the sole discretion of NATAS.

## “FOR YOUR CONSIDERATION”

As the nominees and recipients are decided in the same round of judging via scores, all so-called “For Your Consideration” campaigns are of limited, if any, usefulness surrounding NATAS competitions and are discouraged.

## PRELIMINARY VERSUS BLUE RIBBON

The result in most categories is determined by a single “Blue Ribbon” round of judging that decides both the nominees and the recipient (or recipients) in the category. There is no additional round of judging after nominations are announced in which winners are chosen.

Where a category receives a large number of entries, resulting in screening sessions that would exceed what is deemed a reasonable viewing length for a single judging round, it will undergo a Preliminary Judging Round. Depending each year upon the number of entries per category, various categories in various contests will be routed through such a Preliminary Judging Round, whereby the number of entries are narrowed down prior to commencement of the “Blue Ribbon” round.

**Categories with a high proportion of self-published entries, such as those distributed on user-generated video-sharing platforms, may also be routed to a Preliminary Judging Round at the discretion of contest administrators.**

The results of a Preliminary Judging Round are merely procedural; they are not publicly announced, and are not considered “nominations,” “prenominations,” or any other formal recognition.

## RANDOMIZED SECOND ROUND PANEL COMBINATION

Typically, in categories where the number of submissions require two rounds of judging: a) a number of subpanels are created for the first round of judging, and each subpanel is judged by a single group of judges and b) a single second round panel is created from the highest scoring first round entries. The second round panel is judged by a single group of judges, and winners and nominees are determined from the results of that second round panel. In cases where the number of first round subpanels are inordinately large (for example categories with a large number of entries with lengthy running times) it may be necessary to create two second round subpanels in which entries will be distributed randomly to ensure equal consideration by two groups of second round judges, and nominees and winners will be determined from the combined results of those panels.

## BALLOT CONFIDENTIALITY

All judges for NATAS contests are expressly forbidden from disclosing, to anyone, what entries they judged, their opinion of materials viewed, or the scores they assigned. This prohibition applies, without limitation, to any communications with colleagues, friends, family members, other judges, other submitters, the press, on Social Media, or elsewhere. Violations of this policy may result in disqualification of the ballot and/or judge, and potential disqualification of associated submissions.

## CHALLENGES AND/OR INAPPROPRIATE SITUATIONS

The fair adjudication of all NATAS competitions is of foremost importance. Any individual or organization that has observed potential impropriety or inappropriate behavior by any entrant, judge, administration staff, or others in the course of the competition, or that has any concerns about a submission, judging, or other awards procedures or processes, is encouraged to report the matter immediately to NATAS by sending an email to [reports@theemmys.tv](mailto:reports@theemmys.tv).

All substantive reports will be thoroughly and quickly investigated and may be summarized in the Transparency Report. The identity of the reporting party shall be kept confidential.

## RESULTS CONFIDENTIALITY

From the time of the nomination announcement until the winners are announced at the respective live ceremonies, the identities of award recipients in judged categories are known only by an independent accounting firm, unless exceptional production accommodations are made for prerecorded presentations or emergency situations. Any such exceptions must be pre-approved in writing by the chairs of NATAS and the National Awards Committee and shall be disclosed during the ceremony itself.

Lifetime Achievement Emmy® Award honorees, scholarship recipients, and juried category awardees are known to contest administration and announced prior to the ceremony.

## POST-NOMINATION PROCEDURES

If an entry is nominated, contest administration will reach out to the Entrant of Record to coordinate assets necessary for production and ticketing. **It is the Entrant of Record's responsibility to communicate with clients even after the entry process is complete. All follow-up, including any information on ceremonies, is done through the Entrant of Record.**



## WHO RECEIVES A STATUETTE?

Each winning entry receives **one (1)** gratis statuette. All individuals with an Emmy® statue-eligible credit that is vetted by NATAS Administration will be able to order a Recipient statuette. One name may be engraved per statuette. **The name approved in credits is the name that will be engraved on the statuette.**



**The Entrant of Record will receive an email from [awards@theemmys.tv](mailto:awards@theemmys.tv) with information about logging into the online ordering system.**

**Statuette eligibility is limited to individuals — networks or other corporate entities are not eligible for Recipient statuettes.** Statuette orders take, on average, three (3) to four (4) weeks to process once the order is received.

## BAND ENGRAVING

Standard format for all statuettes is as follows:

COMPETITION NAME  
CATEGORY NAME  
PROGRAM TITLE  
SEGMENT (IF APPLICABLE)  
NETWORK  
FIRST NAME LAST NAME, POSITION

## COMMEMORATIVE EMMY® STATUETTES

Commemorative statuettes are available for a network, studio, or production company that was principally involved with the winning program or achievement, as determined by NATAS. The studio or production company name may be included on the engraving. The word “commemorative” is engraved at the rear of the statuette. Commemorative statuettes cannot be ordered for, or issued to, individuals.

Verification for Commemorative statuettes will be determined by the original submission information, which is reflected in the Winner’s Press Release. The primary or secondary contact on record for the entry may also be consulted.

Commemorative Emmy® statuettes cannot be ordered for, or issued to, individuals. If there is one Recipient in the category, the ceremony statuette should be issued to the Recipient. The Recipient’s name and title will be engraved on any subsequent Commemorative statuettes ordered.

## CEREMONY STATUETTE BAND ENGRAVINGS

Following each award ceremony, NATAS will reach out to the designated entry contacts and individuals who signed for presented statuettes to collect the band engraving information for the gratis ceremony statuette. The statuette may either be engraved with a Recipient's name and position, for no fee, or as a Commemorative engraving (for Network, Studio or Production Company lobby display) for a \$455 fee. If no instructions are provided by the end of the thirty (30) day "late credit addition" grace period following the award ceremony, then, by default, the first name that appears alphabetically in the Winner's Press Release (whether it be an Executive Producer or an Associate Producer, etc.) will be selected for the engraving and shipped to the designated entry contact. Any requested changes after receipt of that engraving will incur a replacement fee of \$25 plus sales tax and shipping & handling charges.



**Emmy® Awards are presented to individuals, not their employers, even if an employer pays entry or statuette fees. Ownership of each Emmy® Award statuette is retained by the National Academy of Television Arts & Sciences, Inc.**

## SURPRISE STATUETTE ORDERS

NATAS does not permit "surprise" statuette requests. NATAS must receive authorization from a recipient for a statuette order if the recipient doesn't place the order for themselves. This rule does not apply to the entrant responsible for the submission or a fellow Recipient for the same entry.

## REPLACEMENT STATUETTE ORDERS

All replacement statuette orders are subject to verification and approval by NATAS. Winner's name and credited position must appear in official NATAS press release to be eligible. The Recipient of an Emmy must authorize a replacement statuette order if they aren't covering the replacement cost themselves. If the original recipient is deceased, the next of kin may order a replacement statuette. Documentation proving next of kin will be requested as needed.

Damaged statuettes **MUST** be returned to our manufacture for proper recycling. Tracking information, confirming the return, must be sent to NATAS for verification with our manufacture. Photos of a damaged statuette, including a close up of the band engraving, must be sent to NATAS for our records and proper replication. A copy of an insurance claim or Police report, must accompany a 'lost' or 'stolen' replacement order. Replacement requests that do not fall under these circumstances will be handled on a case-by-case basis. NATAS does not permit 'surprise' replacement statuette order requests.

## RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

1. The Emmy® statuette is the property of and all rights are reserved by the Television Academy and the National Academy of Television Arts & Sciences (“Academies”).
2. The Emmy® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academies, it being understood that possession of the statuette is solely for the benefit of the recipient and the recipient’s heirs or other successors-in-interest.
3. If a recipient or the recipient’s heir or successor in interest proposes to sell, auction, or otherwise dispose of an Emmy® statuette, such persons shall be obligated to return the statuette to the Academy from which received, which will retain the same in storage in memory of the recipient.

The Television Academy  
5220 Lankershim Blvd.  
North Hollywood, CA 91601  
(818) 754-2800

National Academy of Television Arts & Sciences  
450 Park Ave. South, 3rd Floor  
New York, NY 10016  
(212) 586-5424

## NOMINATION CERTIFICATES

Nomination certificates are available only to individuals designated as Emmy nominees. Certificates are available for ordering, along with upgraded product offerings, on the same ordering website where recipients order statuettes.

## PRODUCTION CERTIFICATES OR PLAQUES

Production certificates or plaques are available for all individuals who contributed to Emmy®-winning projects who are otherwise ineligible for the Emmy® statuette. NATAS will review titles and verify eligibility with the entry contact for each request received. This is not an Emmy® Award. Only production personnel are eligible. Subjects, participants or panel members of documentary films or news reports are not eligible.

IMPORTANT: Production certificates or plaques are not Emmy® awards and cannot be upgraded toward statuettes. Production certificates or plaques are available for up to 5 years following an award ceremony.

## PROMOTION

1. **Honorees.** Emmy honorees or those congratulating them may at any time refer in advertising and publicity to the fact that the honoree has received an Emmy award and may for one (1) year after an award is made, use a replica of the statuette in advertising and publicity subject to the requirements set forth at <https://theemmys.tv/trademarks>.
2. **Nominees.** Emmy nominees or those congratulating them may refer in advertising and publicity to the fact that the nominee has been nominated and, provided that such nominees are clearly identified as such, may during the period from the announcement of nominations until the awards presentation use a replica of the statuette in advertising and publicity subject to the requirements set forth at <https://theemmys.tv/trademarks>.
3. Whenever the statuette is used it should appear facing left and must be accompanied by ® at its base (denoting trademark protection). The word “Emmy” is also trademarked and whenever possible its use should appear as follows: “Emmy®”.
4. After the one (1) year period, recipients may use language promoting their status as an Emmy® Award recipient in perpetuity, so long as such references do not include use of the statuette image.
5. For more information and more detailed policies, visit our website: <https://theemmys.tv/trademarks>.