



NATIONAL
ACADEMY
OF TELEVISION
ARTS & SCIENCES

NATAS EMMY[®] RULES

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.

In January 2025, NATAS will officially launch National Membership across each of the programming genres awarded in its Emmy Award competitions. Interested television professionals may register to become charter members at members.theemmys.tv or may email_membership@theemmys.tv for more information.

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

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

Daytime Emmy Awards - daytime@theemmys.tv

News & Documentary Emmy Awards - news@theemmys.tv

Sports Emmy Awards - 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

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. To contact these Academies directly:

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

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

Los Angeles 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 version of the document is 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 2025 awards year is numbered v.2025.0.0. Corrections to typographical errors, formatting, or other changes of minor impact will increment this to v.2025.0.1. More notable clarifications, additions, deletions, or other substantial changes will instead increment to v.2025.1.0 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. Awards consultants and other “Third-Party Submitters” are further subject to additional disclosure requirements detailed on page 14. 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, 2024 are eligible for submission in the 2025 competitions, with the following exceptions:

SPORTS EMMY® AWARDS: FOOTBALL PROGRAMMING

High school, college, or professional American football postseason programming that originally aired in 2025 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 12:00 AM on February 15, 2024 and prior to 11:59 PM on February 12, 2025.**

CHILDREN’S & FAMILY EMMYS®

The eligibility period will mirror the Primetime Emmy Awards (June 1, 2024 - May 31, 2025).

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 (FAST), 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, cable, or satellite broadcast (collectively, “Broadcast” distribution throughout this document) 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 Broadcast premiere occurred within one year of its Digital debut.

Digital platforms that are distributors of user-generated and -submitted content, such as YouTube and Vimeo, are only credited as the Network/Platform of a submission when they are also producers of the content. In all other cases, the credited Network/Platform shall be the channel or user name of the original content producer.

NATIONAL RELEVANCE

Digital or Broadcast content 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.

NATIONAL RELEVANCE (CONTINUATION)

In determining whether content distributed 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 nationally-oriented award competitions administered by other organizations?
- 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 Digital content for 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. A majority of indications that the content was produced and intended for a local or regional audience suggests the content is 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 twelve (12) months of the first regional distribution of any kind.

Content may be submitted to a Regional or National Emmy competition, but not both. Consequently, entrants must choose their lane when deciding where to submit. 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

Programs produced by entities from outside of the United States must meet one (1) of the following two (2) criteria to be eligible within a NATAS National contest:

1. The Broadcast or Digital distribution of the program must be exclusive to the United States market and not available internationally; or
2. The program must have at least one American co-producer – not merely a U.S. distribution relationship – and the Broadcast or Digital premiere of the program within the United States must come before, simultaneous with, or within one week of the program’s first Broadcast or Digital distribution anywhere outside the United States.

If the production does not meet either of these criteria, it is ineligible for NATAS consideration and is more appropriate for the International Emmys.

A production may only enter a single Emmy Award competition. Productions with simultaneous global premieres may, pending other category eligibility criteria, be deemed eligible in either a NATAS-administered competition or the International Emmy Awards – but not both. Program producers are encouraged to consult with both Academies to determine the appropriate competition prior to the respective submission deadline.

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 pre-approval from both Sports and News administration before the final entry deadline.

THEATRICAL RELEASES

Television programs that are offered for “**general** theatrical release” prior to their Broadcast or Digital exhibition are not eligible. Productions that have had a “**limited** theatrical release” prior to Broadcast or Digital distribution are eligible to enter NATAS Emmy Award contests, provided:

1. The production’s first national Broadcast or Digital distribution occurred 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

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 2025 competition year.

1. 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.
2. 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.”
3. 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.

INELIGIBILITY OF OSCAR® NOMINEES

The Emmy Awards recognize excellence in programming created first and foremost for television platforms. These 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.

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 eligibility year or qualified for and submitted to another Emmy Award competition, unless otherwise permitted via the exceptions listed herein (see Digital Delivery Platforms, Category and/or Contest-Shopping, National Relevance, International Productions, and Theatrical Releases sections).
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 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.

**ARTIFICIAL INTELLIGENCE (AI)**

Uses of generative artificial intelligence (AI) in submitted content must be disclosed when relevant to the category for which the content is submitted. The failure to properly disclose such uses may be grounds for disqualification, with or without notice by NATAS.

The eligibility of disclosed AI-generated material is determined on a competition-by-competition and category-by-category basis – as may or may not be published in advance in the relevant competition CFE – and in consideration of the overall amount or impact of the AI-generated material used.

For example, and not by limitation, fully AI-generated performances are not eligible in any performance or personality category, in any competition, nor are fully AI-generated scripts eligible in any writing category. However, the use of AI to enhance a performance or script may potentially be permitted if properly disclosed, and the use of such disclosed content is not necessarily disqualifying when contained in a submission to a category for which the AI elements are not directly relevant to the craft being evaluated. Further, the technical achievement of the underlying AI used may itself be eligible in some categories.

In considering the eligibility of any disclosed content employing AI, NATAS administration and/or the National Awards Committee may request additional materials including, but not limited to, the original unenhanced works and prompts used.

The pace of innovation in the AI space is evolving rapidly, and NATAS expects this policy to evolve as well – likely with greater frequency than the annual publication of this rulebook. Entrants reliant upon AI for substantive elements of their submissions are encouraged to review the respective competition CFEs carefully, to monitor the NATAS website and other announcements, and to discuss their particular use cases with NATAS administration.

ENTRY SYSTEM

All media associated with an entry must be submitted via Orthicon, the 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 nonviable 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.

AWARDS CONSULTANTS AND OTHER PROFESSIONAL THIRD-PARTY SUBMITTERS; RIGHTS HOLDER AND AUTHORIZED REPRESENTATIVE REQUIREMENTS



The name and contact information for the rights holder of the submitted content, or a representative authorized to give permission to use the content, must be included for all submissions.

As the phrase is used in these Official Rules, awards consultants and other such “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 competition administration to receive the modified Entry License. In addition, or as an alternative, NATAS may at its sole option enter into agreements with rights holders that delegate or assign certain authorities and functions to designated Third-Party Submitters with respect to certain content and thereby modify the procedures described hereinabove.

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: Individuals submitting on their own behalf ("Self-Submitters") are not considered to be Third Party Submitters for most purposes of this section. However, at the point of submission, **all Self-Submitters must ensure that all copyrighted content entered is free and clear for viewing on the judging platform and for use at the ceremony** should the entry advance as a nominee or winner. If the Self-Submitter is not individually authorized to make such representations on behalf of the rights holder, then the Self-Submitter must provide a so-empowered Secondary Contact.

“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, may 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 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 Submitter to coordinate assets necessary for production and ticketing. It is the Submitter'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 Submitter.

ACCEPTORS

Nominees will submit, via the Submitter, the name of one (1) statue-eligible person per category who will serve as the acceptor.



LATE CREDIT ADDITIONS AND CORRECTIONS

After the nomination list with credited names is distributed publicly, changes may be submitted free of charge for 5 business days. After this deadline, a fee of US\$250 will be charged for each name added to the credits and/or any amendment to an existing credit.

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.

No changes will be accepted under any circumstances after the corresponding ceremony.

PAYMENT

Electronic payment is strongly preferred.

For orders exceeding \$5,000 where electronic payment cannot be made, select “Request Invoice” during the submission payment process in Orthicon to generate an invoice to be paid by check. Requesting an invoice does not override final due dates. Payment is due and checks must be received 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.

DISCOUNTS, IF ANY

At the time of this publication, there is no entry-fee discount accorded to members of NATAS or to members of the Television Academy. However, this policy remains subject to change following the NATAS National Membership program launch in 2025. Submitters should always refer to the CFE for any specific individual competition to identify the then-current and applicable entry fees and discounts, if any.

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 Submitter becomes the point of contact for correspondence regarding required further materials, credit matters, 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 the responsibility of the Submitter to forward all follow-up information to 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.



REVIEW, ADJUSTMENT, AND RETRACTIONS

NATAS reserves the right to continue enforcing competition rules, its Code of Conduct, and all other policies and procedures following the conclusion and presentation of all awards and recognitions under its purview. NATAS, via the National Awards Committee, may therefore, at its sole option, review any submission for potential violations at any time, and thereupon rescind or adjust any accolades accorded to it.

If, after having been nominated and/or recognized with an award, a piece of content is subsequently retracted or otherwise withdrawn from Broadcast or Digital distribution (in whole or in part) as the result of the producer or distributor's further review under its own standards and policies, controlling law, or the NATAS Code of Conduct or relevant competition rules, or as the result of a court order, then the submitting organization is obligated to inform NATAS of such action. NATAS may thereupon, at its sole option, review, rescind or adjust any accolades accorded.

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. The Submitter is recognized as the principal representative of specific submission. 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:

CREDITS (CONTINUATION):

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.
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.

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.

For example, within the News & Documentary Emmy competition, a director who is credited as such on an Outstanding Breaking News entry may also submit 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 Direction 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 videos, reviewing associated materials and scoring all entries in the assigned category.

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 judges are required to view for each entry video 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 a judge ignores or abuses this policy, their ballot will be disqualified and/or their judging status revoked.

JUDGING RESPONSIBILITIES

Judges are invited 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 chooses 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 discussion 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.

Entities and/or individuals must not offer compensation of any kind to anyone for signing up to be a competition judge - be it via payment, quid pro quo voting, or by way of offering to provide access to events or other benefits.

Organizations submitting entries are encouraged to recruit people from 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. In the majority of cases, there is no additional round of judging after nominations are announced in which winners are chosen. At NATAS’ discretion, a juried round of judging to select honorees may take place after nominations are announced.

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.

All substantive reports will be thoroughly 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 approved in writing by the chairs of NATAS and the National Awards Committee and shall be disclosed during the ceremony itself.

In the case of juried panels, jurors are required to maintain confidentiality until the award is announced.

Lifetime Achievement Emmy Award honorees, Gold & Silver Circle inductees and scholarship recipients are known to contest administration and announced prior to the ceremony.

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 credited role vetted and accepted by NATAS during the entry process can not be adjusted by a nominee or winner. Nicknames are not permitted.**



The Submitter will receive an email from awards@theemmys.tv with information about logging into the online ordering system.

Statuette eligibility is limited to individuals. Networks, other corporate entities or teams (i.e. the marketing team) 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

CEREMONY STATUETTE BAND ENGRAVING

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 presented at the ceremony may either be engraved with a Recipient's name and credited role, for no fee, or as a Commemorative engraving (for Network/ Platform, Studio or Production Company lobby display) for a \$600 fee. If no instructions are provided by the end of the week following an 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. Any requested changes to that engraving will incur a replacement fee of \$25 plus sales tax and any 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.

COMMEMORATIVE EMMY® STATUETTES

Commemorative statuettes are available for a network/platform, studio, or production company that was principally involved with the winning program or achievement, as determined by NATAS. The network/platform, 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 a single 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.

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 Entry Contact 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 the 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 the manufacturer for proper recycling. Tracking information, confirming the return, must be sent to NATAS for verification with the manufacturer. Photos of a damaged statuette, including a close up of the band engraving, must be sent to NATAS for record-keeping 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 contribute to Emmy-winning projects but 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. 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. 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: <https://theemmys.tv/trademarks>.