



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>.



NATIONAL
ACADEMY
OF TELEVISION
ARTS & SCIENCES

CALL FOR ENTRIES

46th ANNUAL
NEWS & DOCUMENTARY
EMMY AWARDS®

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The News & Documentary Emmy Awards recognize outstanding achievement in the fields of news and documentary programming by conferring annual awards of merit. The awards are intended as an incentive for the continued pursuit of excellence for those working in the broadcast journalism and documentary professions.

Each year a call for entries is made available to a wide cross section of the national broadcast and online streaming news and documentary community. Entries are solicited from nationally broadcast news organizations, online news and documentary producers, streaming services, syndicators and independent producers.

Entries are judged online by panelists who are certified as peers. Each judge casts a secret electronic ballot. Judges' votes are not shared with other judges or with members of The National Academy of Television Arts & Sciences. They are tabulated by an independent accounting firm.

The nominees are announced in May and posted on the NATAS website: www.theemmys.tv. This year's Emmy recipients will be announced at separate News & Documentary Emmy® Awards ceremonies in June of 2025.

Multiseason series likely should consider submitting to either the Daytime or the Children's & Family Emmy® Awards competitions. See their respective calls for entries for full rules and categories. Programming with a traditional "Host" likely belongs in those competitions as do Host craft submissions.

Stand alone documentaries belong in the News & Documentary Emmy® Awards. Narrated documentaries belong in this competition as well.

For questions regarding the administration of the contest - eligibility, submissions, and judging - please contact the team at news@theemmys.tv.

ELIGIBILITY PERIOD: CALENDAR YEAR 2024

Entries must have been originally broadcast nationally or made available via streaming platform between January 1 and December 31, 2024.

ENTRY WINDOW OPENS: JANUARY 9, 2025

REGULAR DEADLINE (LOWER RATES) JANUARY 31, 2025

FINAL ENTRY DEADLINE: FEBRUARY 14, 2025

NO ADDITIONAL DEADLINE EXTENSION WILL BE GRANTED.

JUDGING WINDOW: MARCH 3-APRIL 14 (TWO ROUNDS)

NOMINATIONS ANNOUNCED: MAY 1, 2025 (TENTATIVE)

NEWS & DOCUMENTARY EMMY® AWARDS: JUNE 2025 (TBD)

REGULAR ENTRY RATES: THROUGH JANUARY 31, 2025

DEADLINE JANUARY 31, 2025

Programs / Segments & Promo Categories: \$400

Emerging Journalist & Journalist in Spanish language Media, Technical Excellence and Craft Categories: \$300

LATE PERIOD RATES: FEBRUARY 1, 2025 - FEBRUARY 14, 2025

FINAL DEADLINE FEBRUARY 14, 2025

Programs / Segments & Promo Categories: \$500

Emerging Journalist & Journalist in Spanish language Media, Technical Excellence and Craft Categories: \$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. All electronic payments can be done directly through Orthicon or by going to the link provided on the submission invoice. To inquire about payment by check (only for invoices totaling \$5000 or more) please reach out to 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 MONDAY, MARCH 3, 2025, IN ORDER TO GUARANTEE ENTRIES ARE ON THE JUDGING BALLOT.

REFUNDS

As fees are for administrative costs, no refunds will be granted, except in the case of elimination of a category.

***NO LATE CREDIT ADDITIONS**

NATAS has done away with changes / additions to an entry after a competition. The practice can be viewed as statue chasing.

Additions and corrections to the credits of an entry must be submitted within five business days. These changes must be accompanied by a written explanation and any clarifying documentation. This opportunity is not designed to afford wholesale changes. The online entry form is the document of record.

Any additions or changes requested after the five-business day gratis period, up until the start of the 46th Annual News & Documentary Emmy® Award ceremony, will carry a fee of \$250 if they are approved. Excessive additions will not be considered.

Credit additions and changes will not be considered after the start of the 46th Annual News & Documentary Emmy Awards ceremony.

***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.

ENTRY INFO

Provide program or segment title, air date, broadcast network or streaming platform and aired total running time.

SUBMISSION VIDEO

Upload your submission video directly on the Orthicon submission site (enter.theemmys.tv). NOTE: Links to outside video sources are not allowed.

CREDITS

Provide the names and email addresses for all statue eligible entrants for each submission during the online submission process.

CAN I ENTER IN MORE THAN ONE CATEGORY?

A given news report (or in some cases series of reports) or documentary film may be submitted as follows.

- Once in any of the program/segment categories (4-38 and 40-42)
- In as many craft categories as are appropriate (43 - 60)
- Documentary films submitted to categories 26-36 may also submit to category 37/ Best Documentary.

NEW IN 2025

NO ADDITIONAL NAMES MAY BE ADDED AFTER THE CEREMONY. Upload a complete list of production credits and individual emails for each submission during the online submission process.

Provide a copy of the script (43/Writing: News and 53/ Writing: Documentary entries only)

Essay: Note, the essay is visible to judges. Provide an essay of up to 750 words explaining why your entry is Emmy-worthy and addressing the following points:

- A clear explanation of the editorial and production goals of the piece
- Reportorial and creative techniques used to achieve these goals
- Importance of the subject matter
- Impact of the program, story or report

A NOTE ABOUT SERIES ENTRIES: The News & Documentary Emmy competition does not have award categories reserved exclusively for series (i.e. limited series, curated series, episodic series etc.). However, we do accept series entries in certain cases, for example a limited documentary series on a single subject broadcast or delivered in multiple parts. In the case of a multi-part single subject documentary, entrants may:

- Choose one or more episodes to represent the entire series, provided the total entry video runs no more than 3 hours/180 minutes in length OR
- Choose up to seven excerpts from a variety of episodes to represent the series, provided the total entry video runs no more than 3 hours/180 minutes in length.

Other types of series like POV or Independent Lens, or ongoing series like FRONTLINE or NOVA that air multiple episodes by different directors on distinct topics may not enter as a series and must enter separate submissions. Note, a multi-part film on a single subject broadcast under their banner would be eligible. Series entries are evaluated on a case-by-case basis.

Contact the News & Documentary Emmy Awards administration team at news@theemmys.tv for more information on series entries.

Each category has its own maximum allowable running time for submissions (listed in the entry description as well).

In certain documentary categories, the maximum running time may be waived in certain exceptional cases. For example, a documentary that runs longer than three hours, where editing to meet the specified running time of 180 minutes would distort the narrative flow of the film. Submission of documentary entries with running times longer than the posted maximum must be approved by NATAS. Email the administration team at news@theemmys.tv to discuss.

EDITING A SUBMISSION TO CONFORM TO MAXIMUM RUNNING

In some categories, broadcasts that exceed the maximum allowable running time in a category may be edited to conform to the maximum running time. Up to 7 excerpts of continuous programming are allowed. When cutting the submission video for upload, use straight cuts with one second of black to indicate the edit point and reference the edits in the excerpt log of the entry. Each excerpt should list the duration of the excerpt as well as the airdate of the broadcast or stream.

Internal editing—i.e. re-editing the content of continuous programming in order to enhance the submission—is not allowed. You **SHOULD** edit out commercials. Simply removing commercial breaks does not count as a new excerpt.

See the specific category definitions and requirements for more information.

There is no segment/excerpt limit in craft categories 43-60, along with category 3/ Outstanding Emerging Journalist and category 39/Outstanding Journalist in Spanish Language Media.

*Some categories defined by length a) require that reports be under or over a certain total running time (12 minutes or less in short form categories, over 12 minutes in long form categories) and b) allow multiple reports within those parameters up to the allowable maximum total running time for submission video (up to 60 minutes depending on the category).

News categories in which this is the case are listed below. See the specific category definitions and requirements for more information.

- Outstanding Continuing News Coverage: Short Form
- Outstanding Continuing News Coverage: Long Form
- Outstanding Investigative News Coverage: Short Form
- Outstanding Investigative News Coverage: Long Form

NO INTERNAL EDITING

Internal editing—i.e. re-editing the content of continuous programming in order to enhance the submission—is not allowed. All submissions should be entered as they were broadcast.

BODY-OF-WORK ENTRIES

A compilation or body of work from a variety of programs and/or series that are not related is not permitted. Exceptions: Category 3/Outstanding Emerging Journalist and category 39/ Outstanding Journalist in Spanish Language Media, which showcase the breadth of work of an outstanding journalist over the course of the eligibility year. See the category requirements and definition for more information.

RECREATIONS / REENACTMENTS

Recreations or reenactments that employ performers or animation, and/or that use studio or other environments in the production of such recreations, are permitted provided that the recreations are fact-based and used for illustration purposes and constitute no more than 50% of the program. Examples include but are not limited to: recreations of historical events in the Historical Documentary category, animated representations of the physical world in the Science and Technology Documentary Category. NATAS will evaluate each circumstance on a case-by-case basis to determine eligibility.

EDUCATIONAL AND INSTRUCTIONAL PROGRAMMING

Programs intended primarily for educational or instructional use are not eligible and will be disqualified. NATAS competitions for Daytime and Children's & Family content DO allow for some educational / instructional content. Please review the appropriate Call for Entries in these genres.

OTHER VIOLATIONS

Violations of any other published rules and procedures herein (including those outlined in the NATAS General Rules and Procedures for national Emmy competitions), may result in disqualification. Payment submitted with disqualified entries will not be returned.

OUTSTANDING NEWS PROGRAM (ENTRY FEE: \$400; LATE PERIOD \$500)

- | | |
|--|----|
| 1. Outstanding Live News Program | 50 |
| 2. Outstanding Recorded News Program | 52 |

EMERGING JOURNALIST (ENTRY FEE: \$300; LATE PERIOD \$400)

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|--|----|
| 3. Outstanding Emerging Journalist | 54 |
|--|----|

NEWS COVERAGE (ENTRY FEE: \$400; LATE PERIOD \$500)

- | | |
|---|----|
| 4. Outstanding Breaking News Coverage | 55 |
| 5. Outstanding Continuing News Coverage: Short Form | 56 |
| 6. Outstanding Continuing News Coverage: Long Form | 57 |
| 7. Outstanding Light Feature Story: Short Form | 58 |
| 8. Outstanding Light Feature Story: Long Form | 59 |
| 9. Outstanding Hard News Feature Story: Short Form | 60 |
| 10. Outstanding Hard News Feature Story: Long Form | 61 |
| 11. Outstanding Investigative News Coverage: Short Form | 62 |
| 12. Outstanding Investigative News Coverage: Long Form | 63 |
| 13. Outstanding Live News Special | 64 |
| 14. Outstanding Recorded News Special | 65 |
| 15. Outstanding News Discussion & Analysis | 66 |
| 16. Outstanding News Discussion & Analysis: Editorial and Opinion | 67 |
| 17. Outstanding Live Interview—Short Form | 68 |
| 18. Outstanding Live Interview—Long Form | 70 |
| 19. Outstanding Edited Interview | 72 |
| 20. Outstanding Science and Technology Coverage | 73 |
| 21. Outstanding Climate, Environment and Weather Coverage | 74 |
| 22. Outstanding Health or Medical Coverage | 75 |
| 23. Outstanding Arts, Culture or Entertainment Coverage | 76 |
| 24. Outstanding Business, Consumer or Economic Coverage | 77 |
| 25. Outstanding Crime and Justice Coverage | 78 |

DOCUMENTARIES (ENTRY FEE: \$400; LATE PERIOD \$500)

26. Outstanding Current Affairs Documentary	79
27. Outstanding Politics and Government Documentary	79
28. Outstanding Social Issue Documentary	79
29. Outstanding Investigative Documentary	80
30. Outstanding Historical Documentary	80
31. Outstanding Arts and Culture Documentary	80
32. Outstanding Science and Technology Documentary	80
33. Outstanding Nature Documentary	80
34. Outstanding Business and Economic Documentary	80
35. Outstanding Crime and Justice Documentary	80
36. Outstanding Short Documentary	81
37. Best Documentary	82

SPANISH LANGUAGE (ENTRY FEE: CATEGORIES 38, 40-42: \$400; LATE PERIOD \$500; CATEGORY 39: 300; LATE PERIOD \$400)

38. Outstanding News Program in Spanish	83
39. Outstanding Journalist in Spanish Language Media	85
40. Outstanding Coverage of a Breaking News Story in Spanish	86
41. Outstanding Investigative News Coverage in Spanish	87
42. Outstanding Feature Story in Spanish	88

CRAFT ACHIEVEMENT NEWS (ENTRY FEE: \$300; LATE PERIOD \$400)

43. Outstanding Writing: News	90
44. Outstanding Research: News	90
45. Outstanding Direction: News	90
46. Outstanding Video Journalism	91
47. Outstanding Editing: News	92
48. Outstanding Graphic Design: News	92
49. Outstanding Show Open or Title Sequence: News	93
50. Outstanding Lighting Direction: News	93
51. Technical Excellence News	94

CRAFT ACHIEVEMENT DOCUMENTARY (ENTRY FEE: \$300; LATE PERIOD \$400)

52. Outstanding Writing: Documentary	95
53. Outstanding Research: Documentary	95
54. Outstanding Direction: Documentary	95
55. Outstanding Cinematography: Documentary	96
56. Outstanding Editing: Documentary	96
57. Outstanding Graphic Design: Documentary	96
58. Outstanding Music Composition: Documentary	97
59. Outstanding Sound: Documentary	97
60. Outstanding Lighting Direction: Documentary	97
61. Outstanding Art Direction / Set Decoration / Scenic Design: Documentary	97

PROMOTIONAL ANNOUNCEMENTS (ENTRY FEE: \$400; LATE PERIOD \$500)

62. Outstanding Promotional Announcement: News	98
63. Outstanding Promotional Announcement: Doc	98

1. OUTSTANDING LIVE NEWS PROGRAM

This category recognizes overall excellence in a live news program over the course of the calendar eligibility year. Submissions are limited to regularly scheduled news broadcasts or branded blocks of news programming that cover current and ongoing news stories. News specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

- This category is limited to programs that are aired live: programs, typically with an anchor or host, that are broadcast in real time. See below for eligibility criteria for “live-to-tape” broadcasts.
- Submission videos are intended to showcase the overall excellence of the broadcast over the course of the eligibility year and may include examples of coverage of a variety of different stories.
- No sizzle reels. Submissions must include between 3 and 7 excerpts of continuous coverage from at least two distinct airdates from throughout the previous calendar year.
- Entry Time Limit: between 30 and 60 Minutes

Submission videos should have a running time of no less than 30 minutes and no more than 60 minutes. Any material submitted as part of a submission in this category stands in for the overall excellence of the news program over the course of the calendar year. Consequently, the titles of the individual segments or reports submitted are not listed on the nominations or honorees press release.

LIVE-TO-TAPE

Prerecorded “as-live” and “live-to-tape” programming may be submitted to Live News Program categories if: (a) the program is presented substantially as-switched with minimal post-production, (b) the program is transmitted within twenty-four (24) hours of its initial recording, and (c) the program includes at least one (1) or more elements otherwise associated with a typical Live News Program, such as multi-camera in-studio or remote interviews, “cross talk” with correspondents, or real-time commentary in conjunction with an event occurring live at the time of recording. Programs assembled in post-production from multiple individual sources, such as “iso” camera recordings, do not satisfy the “Live-to-Tape” definition.

“LIVE” INTRODUCTIONS

Conversely, programs consisting substantially of a host or host(s) introducing prerecorded reports or other elements, with no other elements associated with a typical Live News Program, should submit to 2/Recorded News Program, irrespective of whether such host elements are presented live.

SUBMISSION REQUIREMENTS

- Only one (1) submission per news program.
- Minimum/Maximum Running Times for Submissions: Submission videos should have a running time of no less than 30 minutes and no more than 60 minutes.
- Minimum/Maximum Number of Excerpts: Submissions must include between 3 and 7 excerpts of continuous coverage from at least two distinct airdates from throughout the calendar year 2024. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming and indicate the excerpt timecode in the entry fields or the essay.
- Each entry must include an essay of up to 750 words describing the overall excellence of the broadcast over the course of the year 2024 and explaining why it is Emmy - worthy).
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

NOTE:

1. Since this category is for the overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
2. In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.

2. OUTSTANDING RECORDED NEWS PROGRAM

- This category recognizes overall excellence in a recorded news program over the course of the calendar year 2024.
- Submissions are limited to regularly scheduled news broadcasts. News specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.
- This category is limited to programs that are recorded for later broadcast, as opposed to live programs broadcast in real time. Shows that are broadcast live, in real time, may submit to category 1 / Outstanding Live News Program. Some live-to-tape programming may be eligible for category 1/ Outstanding Live News Program. See Live-to-Tape criteria below.
- Submission videos are intended to showcase the overall excellence of the broadcast over the course of the eligibility year and may include examples of coverage of a variety of different stories. Submissions must include between 3 and 7 excerpts of continuous coverage from at least two distinct airdates from throughout the calendar year. Any material submitted as part of a submission in this category stands in for the overall excellence of the news program over the course of the calendar year. Consequently, the titles of the individual segments or reports submitted are not listed on the nominations or honorees press release. Only the title of the news program will be listed.
- Entry Time Limit: Between 30 and 60 minutes.

LIVE-TO-TAPE

Prerecorded “as-live” and “live-to-tape” programming may be submitted to Live News Program categories if: (a) the program is presented substantially as-switched with minimal post-production, (b) the program is transmitted within twenty-four (24) hours of its initial recording, and (c) the program includes at least one (1) or more elements otherwise associated with a typical Live News Program, such as multi-camera in-studio or remote interviews, “cross talk” with correspondents, or real time commentary in conjunction with an event occurring live at the time of recording.

Programs assembled in post-production from multiple individual sources, such as “iso” camera recordings, do not satisfy the “Live-to-Tape” definition.

“LIVE” INTRODUCTIONS

Conversely, programs consisting substantially of a host or host(s) introducing prerecorded reports or other elements, with no other elements associated with a typical Live News Program, should submit to 2/Recorded News Program, irrespective of whether such host elements are presented live.

SUBMISSION REQUIREMENTS

- Only one (1) submission per news program.
- Minimum/Maximum Running Times for Submissions: Submission videos should have a running time of no less than 30 minutes and no more than 60 minutes.
- Minimum/Maximum Number of Excerpts: Submissions must include between 3 and 7 excerpts of continuous coverage from at least two distinct airdates from throughout the calendar year 2024. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non- continuous programming and reference edit points in the excerpt log of the entry.
- Each entry must include an essay of up to 750 words describing the overall excellence of the broadcast over the course of the year 2024 and explaining why it is Emmy - worthy
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

NOTE:

Since this category is for overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue- eligible individuals who worked on the show over the course of the eligibility not simply those that worked on the video content submitted for consideration. In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.

3. OUTSTANDING EMERGING JOURNALIST

The category recognizes individual excellence by a broadcast or digital journalist in the early stages of their career. Eligible positions include reporters, anchors, hosts and co-hosts, and other journalistic roles on a case-by-case basis. Entry video should demonstrate the entrant's individual excellence in news coverage of a single or multiple stories over the course of the eligibility year.

ENTRANTS MUST BE:

- Under 35 years of age (i.e. must not have turned 35 by the competition's eligibility year deadline of December 31, 2024). Entry constitutes certification of age eligibility. NATAS or a third-party verification service may reach out during the vetting process to confirm eligibility.
- For job titles other than those enumerated above—reporter, anchor, host or co-host—contact Emmy staff at news@theemmys.tv to inquire about eligibility.
- This category recognizes that one of the strengths of an Emerging Journalist may be their social media voice and excerpts that showcase this skill are welcomed.
- Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Only one individual per entry; only one entry per individual (clips from multiple networks are allowed).
- Submission Video: Entry video should demonstrate the entrant's individual excellence in news coverage over the course of the eligibility year.
- Remove all commercials from submission video.
- Clips can focus on coverage of a single story or multiple stories. Body of work entries ARE allowed in this category provided all submitted material originally aired in 2024.
- There is no limit as to the number of excerpts or excerpt length. Excerpt timecodes should be marked in the entry field or essay.
- Essay: An essay of up to 750 words describing the entrant's submission and work as a journalist during the eligibility year of 2024.

4. OUTSTANDING BREAKING NEWS COVERAGE

This category is reserved for coverage of breaking news stories, and may include coverage of unanticipated events, such as an earthquake or a terrorist attack, and anticipated events, such as the verdict in a trial. Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular mass shooting rather than a series of unrelated mass shootings; coverage of a specific hurricane rather than a series of successive storms in a single season). Entries may include live or taped elements and online video content. All footage included in the submission must have been broadcast within 48 hours of the first report of the breaking news event. If a subsequent breaking development in a particular story occurs at a later time, after the 48-hour period covered by the submission, coverage of this aspect of the breaking story may be submitted as a separate submission.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single breaking news event. All footage included in the submission must have been broadcast within 48 hours of the first report of the breaking news event.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy-worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.
- Note: credited entrants in this category are limited to those individuals who worked on the 48 hours of coverage submitted for consideration.

5. OUTSTANDING CONTINUING NEWS COVERAGE: SHORT FORM

For excellence in continuing coverage of a single ongoing news story. Entries must include at least two (2) reports from at least two (2) distinct airdates. Entries will be judged in part on story advancement. This category is reserved for reports that run 12 minutes or less. Multiple reports are required in this category, but all included reports must run 12 minutes or under, and the total running time of the submission video must not exceed 60 minutes.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Submissions may contain up to 7 as-aired reports provided the total running time of the submission video is 60 minutes or less. For entries with multiple reports, insert one second of black between segments and list the timecode of excerpts in the entry.
- Maximum length of individual reports: 12 minutes. Any Continuing Coverage submissions containing reports longer than 12 minutes must submit to category 6/ Outstanding Continuing News Coverage: Long Form.
- Note: Because this category is defined by length (i.e. each included report must be 12 minutes or less) each included report must be a complete, as-aired report, rather than an edited version of an over 12-minute report that is cut down to meet the maximum length of 12 minutes for a short form news category.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

6. OUTSTANDING CONTINUING NEWS COVERAGE: LONG FORM

For excellence in continuing coverage of a single ongoing news story through a series of reports. Entries must include at least two (2) reports from at least two (2) distinct airdates. Entries will be judged in part on story advancement. This category is reserved for submissions containing individual reports that run 12 minutes or longer (12:01 or longer). An entry in 6/Continuing News Coverage: Long Form may include reports that run 12 minutes or less, but if any report in the submission runs over 12 minutes (12:01 or longer) the entry must be submitted to category 6/ Continuing News Coverage: Long Form.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired reports provided the total running time of the submission video is 60 minutes or less. For entries with multiple reports, insert one second of black between segments and list the timecode of edit points in the essay field.
- This category is for entries that contain reports that run longer than 12 minutes (12:01 or longer). An entry in 6/Continuing News Coverage: Long Form may include reports that run 12 minutes or less, but if any report in the submission runs over 12 minutes (12:01 or longer) the entry must be submitted to category 6/ Continuing News Coverage: Long Form.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

7. OUTSTANDING LIGHT FEATURE STORY: SHORT FORM

This category is reserved for light feature stories—human interest stories, profiles etc., often with a light, humorous or uplifting tone—that run 12 minutes or less. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. Light feature stories that run longer than 12 minutes (12:01 or longer) must submit to 8/ Outstanding Light Feature Story: Long Form.

Entry Time Limit: 12 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story and must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.
- Note: Because this category is defined by length (i.e. each included report must be 12 minutes or less) each included report must be a complete, as-aired report, rather than an edited version of an over 12-minute report that is cut down to meet the maximum length of 12 minutes for a short form news category.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

8. OUTSTANDING LIGHT FEATURE STORY: LONG FORM

This category is reserved for light feature reports—human interest stories, profiles etc., often with a light, humorous or uplifting tone—that run longer than 12 minutes (12:01 or longer). Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. Light feature stories that run 12 minutes or less should submit to 7/ Outstanding Light Feature Story: Short Form.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story and must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.
- Report length. This category is for entries that contain feature stories that run longer than 12 minutes (12:01 or longer).
- Maximum Running Time for Submission video: 60 minutes.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

9. OUTSTANDING HARD NEWS FEATURE STORY: SHORT FORM

This category is reserved for feature reports on current hard news stories that run 12 minutes or less. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. Hard news features that run 12 minutes or longer (12:01 or longer) must submit to 10/ Outstanding Hard News Feature Story: Long Form.

Entry Time Limit: 12 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story and must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.
- Note: Because this category is defined by length (i.e. each included report must be 12 minutes or less) each included report must be a complete, as-aired report, rather than an edited version of an over 12-minute report that is cut down to meet the maximum length of 12 minutes for a short form news category.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

10. OUTSTANDING HARD NEWS FEATURE STORY: LONG FORM

This category is reserved for feature reports on current hard news stories that run longer than 12 minutes (12:01 or longer). Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. Hard News feature stories that run 12 minutes or less should submit to 9/Outstanding Hard News Feature Story: Short Form.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story and must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.
- Report length. This category is for entries that contain feature stories that run longer than 12 minutes (12:01 or longer).
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy-worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

11. OUTSTANDING INVESTIGATIVE NEWS COVERAGE: SHORT FORM

This category is intended for original enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. This category is reserved for individual reports that run 12 minutes or less. Entries may consist of a single report or a series of reports on a single topic. Multiple reports may be submitted to this category, but all included reports must have been 12 minutes or less as they were broadcast.

Entry Time Limit: 60 minutes.

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Submissions may contain up to 7 as-aired reports provided the total running time of the submission video is 60 minutes or less. For entries with multiple reports, insert one second of black between segments and list the timecode of edit points in the essay field.
- Maximum original length of individual reports: 12 minutes. Any Investigative News Coverage submission containing reports longer than 12 minutes (12:01 or longer) must submit to category 12/ Outstanding Investigative News Coverage: Long Form.
- Note: Because this category is defined by length (i.e. each included report must be 12 minutes or less) each included report must be a complete, as-aired report, rather than an edited version of an over 12-minute report that is cut down to meet the maximum length of 12 minutes for a short form news category.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

12. OUTSTANDING INVESTIGATIVE NEWS COVERAGE: LONG FORM

This is reserved for long form investigative reporting. Emphasis is on original enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. This category is reserved for individual reports that run longer than 12 minutes. Entries may consist of a single report or a series of reports on a single topic. Entries in 12/ Outstanding Investigative News Coverage: Long Form that include multiple reports may include reports that run 12 minutes or less, but if any report in the submission is over 12 minutes (12:01 or longer) the entry must be submitted to category 12/ Outstanding Investigative News Coverage: Long Form.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Submissions may contain up to 7 as-aired reports provided the total running time of the submission video is 60 minutes or less. For entries with multiple reports, insert one second of black between segments and list the timecode of edit points in the essay field.
- This category is for entries that contain reports that run longer than 12 minutes (12:01 or longer). An entry in 12/ Outstanding Investigative News Coverage: Long Form that includes multiple reports may include reports that run 12 minutes or less, but if any report in the submission is over 12 minutes it must submit to category 12/ Outstanding Investigative News Coverage: Long Form.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

13. OUTSTANDING LIVE NEWS SPECIAL

This category is open to planned special events and other types of non-regularly scheduled news coverage that are broadcast live in real time: town halls, presidential and congressional debates, election night coverage, a papal visit, etc. Live special editions of regularly scheduled shows will be considered on a case-by-case basis. Some live-to-tape broadcasts may also be eligible in this category (see the language below for “as-live” and “live-to-tape” specials).

Entry Time Limit: 60 minutes

A “live” News Special can be either:

- a. A Special that is broadcast live as it is conducted, without editing or
- b. A prerecorded “as-live” or “live-to-tape” special that is later broadcast in its entirety with minimal post-production, generally within 24 hours. Specials that include anything other than extremely minor editing must be submitted to 15/Recorded News Special. Programs assembled in post-production from multiple individual sources, such as “iso” camera recordings, do not satisfy the “Live-to-Tape” definition.
- c. For “As-live” and “live-to-tape” specials transmitted more than twenty-four (24) hours after the initial recording, contact News Emmy staff to inquire about whether the entry is better placed in 13/Live News Special or 14/Recorded News Special.

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submission video: 60 minutes.
- Eligible submissions that run longer than the maximum submission video runtime of 60 minutes may contain up to 7 as-aired excerpts of continuous programming provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

14. OUTSTANDING RECORDED NEWS SPECIAL

This category is open to prerecorded planned special events, special reports on newsworthy topics, and other types of non-regularly scheduled news specials. Special editions of regularly scheduled shows will be considered on a case-by-case basis. Maximum running time for submission video is 60 minutes. Some “as-live” and “live-to-tape” specials may be eligible for category 13/ Outstanding Live News Special. See the definition and requirements for that category for details.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Eligible submissions that run longer than the maximum submission video runtime of 60 minutes may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

15. OUTSTANDING NEWS DISCUSSION & ANALYSIS

This category is reserved for discussion and analysis of current news stories. It is open to broadcasts devoted largely or solely to discussion and analysis (Washington Week, Meet the Press, Face the Nation, This Week) as well as broadcasts that feature discussion and analysis as a primary element of their regular programming (The Rachel Maddow Show, The Lead, etc.).

Entry Time Limit: 60 minutes

- Discussion/analysis of a single story or subject. Entries may not exceed one hour in length and may include excerpts of programming from throughout the broadcast year. Or, a single broadcast of up to one hour devoted to discussion/analysis of a variety of subjects, as is common on roundtable shows like Washington Week etc.

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

16. OUTSTANDING NEWS DISCUSSION & ANALYSIS: EDITORIAL AND OPINION

This category is open to news analysis that features an editorial opinion or point of view, or that expresses a particular ideological or political or other editorial perspective, or advocates for a particular policy outcome. Submissions may include, but are not limited to, commentary, monologues, discussion and reporting in which an identifiable editorial perspective is a key part of the presentation. The editorial perspective should be that of the news organization or of the reporter/ presenter/ journalist, and not that of the subject of a news report. This category is reserved primarily for news segments in which an individual directly presents a point of view, and is generally not open to short features or documentaries. More narrative, post-produced pieces may be re-categorized to short feature or short documentary if administrators determine appropriate.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single story, subject or theme.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy – worthy.
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camera persons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

17. OUTSTANDING LIVE INTERVIEW: SHORT FORM

This category is open to live and live-to-tape interviews with one or more individuals on a single news story (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times) that run 12 minutes or less. While the interview may include multiple interview subjects (interviewees), the submission must contain a single interview on a single subject or news story. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera.

Entry Time Limit: 12 minutes

A “live” interview can be either:

- a. An interview that is broadcast live as it is conducted, without editing or
- b. A prerecorded “as-live” or “live-to-tape” interview that is later broadcast in its entirety with minimal post- production. Interviews that include anything other than extremely minor editing (for example significantly condensing the original taped interview, altering the sequence of questions posed etc.) must be submitted to 19/ Edited Interview.
- c. For “As-live” and “live-to-tape” broadcasts transmitted more than twenty-four (24) hours after the initial recording, contact News Emmy staff to inquire about whether the entry is better placed in 17-18/Live Interview or 19/Edited Interview.

NOTE:

For live to tape submissions, NATAS may request further info regarding edits and other production decisions to determine eligibility. NATAS reserves the right to reassign any submission in this category to category 19/Outstanding Edited Interview if so warranted. This category is not intended for documentary films or excerpts from documentaries.

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single interview on a single subject or news story.
- Note: Because this category is defined by length (i.e. interviews must be 12 minutes or less in length) submitted interviews must be a complete, as-aired interview, rather than an edited version of an over 12-minute interview that was cut down or excerpted to meet the maximum length of 12 minutes for a short form news category.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

18. OUTSTANDING LIVE INTERVIEW: LONG FORM

This category is open to live and live-to-tape interviews with one or more individuals on a single news story (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times). This category is reserved for live interviews that run longer than 12 minutes. While the interview may include multiple interview subjects (interviewees), the submission must contain a single interview on a single subject or news story. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera.

Entry Time Limit: 60 minutes

A “live” interview can be either:

- a. An interview that is broadcast live as it is conducted, without editing or
- b. A prerecorded “as-live” or “live-to-tape” interview that is later broadcast in its entirety with minimal post- production. Interviews that include anything other than extremely minor editing (for example significantly condensing the original taped interview, altering the sequence of questions posed etc.) must be submitted to 19/ Edited Interview.
- c. For “As-live” and “live-to-tape” broadcasts transmitted more than twenty-four (24) hours after the initial recording, contact News Emmy staff to inquire about whether the entry is better placed in one of the Live Interview categories, or in 19/Edited Interview.

NOTE:

For live to tape submissions, NATAS may request further info regarding edits and other production decisions to determine eligibility. NATAS reserves the right to reassign any submission in this category to category 19/Outstanding Edited Interview if so warranted. This category is not intended for documentary films or excerpts from documentaries.

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single interview on a single subject or news story.
- Submissions for live interviews that run longer than 60 minutes may contain up to 7 as-aired excerpts from the interview provided the total running time of the submission video is 60 minutes or less. Dip to black between individual excerpts.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

19. OUTSTANDING EDITED INTERVIEW

This category is open to edited/pre-recorded interviews with one or more individuals on a single news story (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times). While the interview may include multiple interview subjects (interviewees), the submission must contain a single interview on a single subject or news story. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera. This category is not intended for documentary films or excerpts from documentaries.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Entries must be devoted entirely to a single interview on a single subject or news story.
- Submissions for edited interviews that run longer than 60 minutes may contain up to 7 as-aired excerpts from the interview provided the total running time of the submission video is 60 minutes or less. Dip to black between individual excerpts.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

20. OUTSTANDING SCIENCE AND TECHNOLOGY COVERAGE

This category is open to news coverage of science and technology and related topics. Entries may consist of a single report or a series of reports on a single topic.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

21. OUTSTANDING CLIMATE, ENVIRONMENT AND WEATHER COVERAGE

This category is open to news coverage of climate, environment, weather and related topics. Entries may consist of a single report or a series of reports on a single topic.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

22. OUTSTANDING HEALTH OR MEDICAL COVERAGE

This category is open to news coverage of health or medical stories and related topics. Entries may consist of a single report or a series of reports on a single topic.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

23. OUTSTANDING ARTS, CULTURE OR ENTERTAINMENT COVERAGE

This category is open to news coverage of pop culture, arts and entertainment, lifestyle and related topics. Entries may consist of a single report or a series of reports on a single topic.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

24. OUTSTANDING BUSINESS, CONSUMER OR ECONOMIC COVERAGE

This category is open to news coverage of business, consumer or economic topics.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy – worthy.
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

25. OUTSTANDING CRIME AND JUSTICE COVERAGE

This category is reserved for news coverage of crime, the law, and other legal and criminal justice-related topics.

Entry Time Limit: 60 minutes

SUBMISSION REQUIREMENTS

- Maximum Running Time for Submission video: 60 minutes.
- Submissions may contain up to 7 as-aired excerpts of continuous programming, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy – worthy.
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

Categories 26-35 are reserved for documentaries and nonfiction programming. While these categories are primarily for feature length documentaries, shorter documentaries that choose not to submit to category 36/Short Documentary are allowed to submit to categories 26-35 on a case-by-case basis.

- Entries must be devoted entirely to a single story, subject or theme.
- Entries may be drawn from a single broadcast or a series of broadcasts.
- Maximum Running Time for Submissions: Documentary films should be submitted in their entirety. Documentary films that run longer than 3 hours may choose to submit up to 7 excerpts totaling no more than 3 hours to represent the film under consideration. Multi-episode documentary series that are eligible to enter as a series (see page 16 for info on series submissions) may enter up to 3 hours of content in the form of up to 7 excerpts or one or more individual episodes totaling up to 3 hours.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

25. OUTSTANDING CRIME AND JUSTICE COVERAGE

This category is reserved for news coverage of crime, the law, and other legal and criminal justice-related topics. Maximum running time for submission video is 60 minutes.

26. OUTSTANDING CURRENT AFFAIRS DOCUMENTARY

This category is open to documentaries on current newsworthy subjects.

27. OUTSTANDING POLITICS AND GOVERNMENT DOCUMENTARY

This category is open to documentaries on politics and/or government and related subjects. Submissions may include but are not limited to: documentary treatments of political figures or government officeholders or institutions; documentary treatments of political issues or public policy; other political/governmental subjects or topics.

28. OUTSTANDING SOCIAL ISSUE DOCUMENTARY

This category is open to documentaries dealing with social issues, for example poverty, obesity, discrimination, immigration, the environment, climate change, bullying, sexual assault etc.

29. OUTSTANDING INVESTIGATIVE DOCUMENTARY

This category is reserved for investigative documentaries. Emphasis is on enterprise reporting that is the result of the original investigative work of the filmmaker or filmmaking team. Entries will be judged on the quality and extent of the research, and the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc.

30. OUTSTANDING HISTORICAL DOCUMENTARY

This category is open to documentaries dealing with an historical event, personality or process.

31. OUTSTANDING ARTS & CULTURE DOCUMENTARY

This category is open to documentaries devoted to popular culture, the fine arts, and related cultural topics.

32. OUTSTANDING SCIENCE AND TECHNOLOGY DOCUMENTARY

This category is open to documentaries that have as their primary emphasis the examination of scientific issues, discoveries and explorations and/or the development and use of technology. Entries may feature the efforts and accomplishments of individuals and scientific institutions engaged in a wide range of scientific and technological disciplines or may otherwise convey principles and insights from those disciplines.

33. OUTSTANDING NATURE DOCUMENTARY

Entries should have as their primary emphasis the observation and exploration of nature, including discoveries and revelations related to plants, animals and the environment. Entries may feature the efforts and accomplishments of individuals engaged in the study of natural history and the environment or may otherwise convey principles and insights from those disciplines.

34. BUSINESS AND ECONOMIC DOCUMENTARY

This category is reserved for documentaries on business or economic topics.

35. OUTSTANDING CRIME AND JUSTICE DOCUMENTARY

This category is reserved for documentaries focused on crime, the law, and other legal and criminal justice related topics.

36. OUTSTANDING SHORT DOCUMENTARY

This category is reserved for short documentaries, i.e. documentaries with a running time of 40 minutes or less, including all credits. Both broadcast and digital documentaries are eligible to submit to this category. Submissions may include single, stand-alone short documentaries, or a single subject short documentary delivered in multiple parts or episodes, provided the total running time of the finished product does not exceed 40 minutes. Documentaries with a running time of more than 40 minutes must submit to one of the other Documentary categories (categories 26-35 & 37). This category is not intended for reports from newscasts or news magazines, or excerpts from, or condensed versions of, feature length (i.e. longer than 40 minutes) documentaries.

NOTE: For this category requires submission of the full documentary. No edits other than the removal of commercials are permitted.

Entry Time Limit: 40 minutes, including all credits

SUBMISSION REQUIREMENTS FOR 36/SHORT DOCUMENTARY

- Category 36 is reserved for documentaries and nonfiction programming with a running time of 40 minutes or less.
- Entries must be devoted entirely to a single story, subject or theme.
- Documentaries that run longer than 40 minutes must submit to one of the other Documentary categories
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- National broadcasts and online / digital/ VOD programming are eligible for submission.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

37. BEST DOCUMENTARY

This category recognizes the best documentary distributed either via broadcast or digitally during 2024. Both feature length and short documentaries are eligible to submit. Documentary films should be submitted in their entirety. Documentary films that run longer than 3 hours may choose to submit up to 7 excerpts totaling no more than 3 hours to represent the film under consideration. Multi-episode documentary series that are eligible to enter as a series (see page 16 for info on series submissions) may enter up to 3 hours of content in the form of up to 7 excerpts or one or more individual episodes totaling up to 3 hours.

NOTES:

Entries in 37/Best Documentary may, but need not be, entered in ONE additional non-craft documentary category, and/or any number of documentary craft categories.

SUBMISSION REQUIREMENTS FOR 37/BEST DOCUMENTARY

- Entries must be devoted entirely to a single story, subject or theme.
- Entries may be drawn from a single broadcast or a series of broadcasts.
- Maximum Running Time for Submissions: Documentary films should be submitted in their entirety. Documentary films that run longer than 3 hours may choose to submit up to 7 excerpts totaling no more than 3 hours to represent the film under consideration. Multi-episode documentary series that are eligible to enter as a series (see page 16 for info on series submissions) may enter up to 3 hours of content in the form of up to 7 excerpts or one or more individual episodes totaling up to 3 hours.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- National broadcasts and online / digital streaming programming intended for a national audience are eligible for submission.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons/Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

SPANISH LANGUAGE

The following categories are open to national Spanish language broadcasts. Entries for the Spanish-language categories can be submitted without subtitles or voiceover and will be judged by a panel of Spanish-language media professionals who are bilingual or Spanish proficient. Spanish language entries submitted to categories other than the below must include either an English language voiceover or subtitles.

38. OUTSTANDING NEWS PROGRAM IN SPANISH

This category recognizes overall excellence in a Spanish language news program over the course of the calendar year. Submissions are limited to regularly scheduled news broadcasts or branded blocks of news programming that cover current and ongoing news stories. News specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

Time limit: 30-60 minutes

NOTE:

This category is for overall excellence by a news program in Spanish. Any material submitted as part of a submission in this category stands in for the overall excellence of the show over the course of the calendar year. Consequently, the titles of the individual segments or reports submitted are not listed on the nominations or honorees press release. Only the title of the Newscast (Noticiero Telemundo) or Newsmagazine (Aqui y Ahora) will be listed.

SUBMISSION REQUIREMENT

- Only one (1) submission per news program.
- Entries must include a minimum of 3 and a maximum of 7 excerpts from throughout the eligibility year (i.e. the calendar year of 2024) demonstrating the overall excellence of the news program. Segments included in the entry must be pulled from at least two
- (2) separate airdates. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.

SUBMISSION REQUIREMENT

- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.
1. Since this category is for overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
 2. In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.

39. OUTSTANDING JOURNALIST IN SPANISH LANGUAGE MEDIA

This category recognizes individual excellence by a broadcast or digital journalist working in Spanish language media. Eligible positions include reporters, anchors, hosts and co-hosts, and other journalistic roles on a case-by-case basis. Entry video should demonstrate the entrant's individual excellence in news coverage of a single or multiple stories over the course of the eligibility year.

Time limit: 60 minutes

SUBMISSION REQUIREMENT

- Only one individual per entry; only one entry per individual (clips from multiple networks are allowed).
- Submission Video: Entry video should demonstrate the entrant's individual excellence in news coverage over the course of the eligibility year. Upload your submission video to the Media page of the Orthicon submission site at <https://enter.theemmys.tv/>. Remove all commercials from submission video.
- Clips can focus on coverage of a single story or multiple stories. Body of work entries ARE allowed in this category provided all submitted material originally aired in 2024.
- There is no limit as to the number of excerpts or excerpt length.
- Essay: An essay of up to 750 words describing the entrant's submission and work as a journalist during the eligibility year.

40. OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN SPANISH

This category is reserved for coverage of breaking news stories in Spanish, and may include coverage of unanticipated events, such as an earthquake or a terrorist attack, and anticipated events, such as the verdict in a trial. Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular mass shooting rather than a series of unrelated mass shootings; coverage of a specific hurricane rather than a series of successive storms in a single season). Entries may include live or taped elements and online video content. All footage included in the submission must have been broadcast within 48 hours of the first report of the breaking news event. If a subsequent breaking development in a particular story occurs at a later time, after the 48-hour period covered by the submission, coverage of this aspect of the breaking story may be submitted as a separate submission.

Time limit: 60 minutes

SUBMISSION REQUIREMENT

- Entries must be devoted entirely to a single breaking news event.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.
- Note: credited entrants in this category are limited to those individuals who worked on the 48 hours of coverage submitted for consideration.

41. OUTSTANDING INVESTIGATIVE NEWS COVERAGE IN SPANISH

This category is reserved for investigative reports in Spanish-language media. Entries must contain enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries may consist of a single report or a series of reports on a single topic.

Time limit: 60 minutes

SUBMISSION REQUIREMENT

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles

42. OUTSTANDING FEATURE STORY IN SPANISH

This category is reserved for feature stories in Spanish. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Both hard news and light feature reports are eligible. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

Entry time limit: 60 minutes

SUBMISSION REQUIREMENT

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming and reference edit points in the excerpt log of the entry.
- Essay: Each entry must include an essay of up to 750 words explaining why it is Emmy - worthy
- Remove all commercials from submission video.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers, Associate Producers and some other Producer titles on a case-by-case basis; Production Assistants are not eligible), Directors, Associate Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Writers, Reporters, Correspondents, Anchors, and some derivative job titles.

SUBMISSION REQUIREMENTS FOR CRAFT CATEGORIES 43-62

- Submissions must be devoted to a single story, subject or theme. While body of work submissions are prohibited, excerpts from a variety of news reports on a given topic or theme (for example a series of reports on the refugee crisis submitted by a news cameraman in Video Journalism: News), or from an ongoing franchise or regularly occurring segment in a newscast (for example a series of commentaries submitted to the Writing category) may be eligible and will be evaluated on a case-by-case basis. Documentary craft submissions must be drawn from a single documentary film (note: a multipart film on a single subject qualifies as a single film).
- NOTE: See the definition of category 45/Direction: News for an exception to this rule in that category only.
- Team entries are allowed provided the team of craft persons are co-creators of a single product (for example a team of researchers who collect information that forms the basis of a documentary). However, one cannot simultaneously enter as an individual for the same work done as part of a team entry. Double Entry is not permitted.
- An individual may enter more than one Craft Achievement area. If an individual works in different disciplines (i.e. as a writer and a researcher), they may enter in those separate disciplines.
- Maximum running time for Craft Achievement submission videos is 25 minutes (exceptions are categories Outstanding Direction: Documentary and Outstanding Editing: Documentary. See the category definitions for these categories for maximum running times). Entries may include as many as-aired segments or excerpts as necessary to demonstrate excellence, provided the running time of the submission does not exceed 25 minutes. No internal editing within segments or excerpts is allowed.
- Each entry must include an essay of up to 750 words explaining why it is Emmy-worthy
- Writing Entries: Entrants in the Writing categories must submit one copy of the script for the program or story submitted, in addition to the essay and submission video.
- Remove all commercials from submission video.
- Promotional Announcements that promote or advertise a news or documentary broadcast are not eligible for submission to the craft categories. Promos are eligible in categories Outstanding Promotional Announcement: News and Outstanding Promotional Announcement: Documentary.

43. OUTSTANDING WRITING: NEWS

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of news coverage. Entries must include one copy of the entire script of the program or story submitted, in addition to the up to 750-word essay.

Time limit: 25 minutes

Statue-eligible: Writers

While writers are also statue-eligible in Program/Segment categories like Feature Story etc., a writer that wins an Emmy in the Writing: News category cannot also be included in the winning credits for the same story or content in a Program/Segment category. In the case of a win for the same story, report or coverage in both a Writing and a Program/Segment category, the writer will be awarded a statue in the Writing category only.

44. OUTSTANDING RESEARCH: NEWS

This category honors individuals engaged in factual and/or archival research for news coverage. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a news report.

Time limit: 25 minutes

Statue-eligible: Researchers

45. OUTSTANDING DIRECTION: NEWS

This category is open to directors of news broadcasts. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Individuals and teams are eligible. Eligible submissions may originate from a) regularly scheduled news broadcasts, such as a nightly newscast or morning show or b) live or live-to-tape news events like unscheduled coverage of a breaking news event, special events like town halls or election coverage etc.

Time limit: 25 minutes

Submissions may include:

- a. Up to 25 minutes of excerpts from a single news broadcast on a single airdate showcasing the skill of the director.
- b. Up to 25 minutes of excerpts from a single news event—a breaking news event, a special event like a town hall or election coverage etc. showcasing the skill of the director.

NOTE:

While all other craft categories require that material submitted for consideration must focus on a single story, subject or theme, submissions in this category that focus on direction of a particular broadcast of a particular show (option “a” above, for example the July 15th episode of a nightly newscast) may include multiple segments on distinct topics. Entries showcasing the direction of a single news event, such as a breaking news event or election coverage (option ‘B’ above) must focus on the event in question (for example an entry showcasing a particular director’s direction of multiple, distinct and unrelated breaking news events on different airdates is not eligible).

Statue-eligible: Directors, Associate Directors, and Stage Managers (this category is not open to Technical Directors).

While directors are also statue-eligible in Program/Segment categories like Breaking News, a director that wins an Emmy in the Directing: News category cannot also be included in the winning credits for the same story or content in a Program/Segment category. In the case of a win for the same story, report or coverage in both a Directing and a Program/Segment category, the director will be awarded a statue in the Directing category only.

46. OUTSTANDING VIDEO JOURNALISM: NEWS

This category is open to camera work for news coverage, and may include reports from newscasts and newsmagazines, as well as live coverage, special reports, and other types of news coverage. It is intended for those who actually record on digital media, videotape and film events, interviews, and other visuals which comprise a news program or story. The cameraperson is the person actually operating and guiding the camera, whether working independently or under the direction of a producer or director.

Time limit: 25 minutes

Statue-eligible: Cameraperson, Cinematographer, Director of Photography.

NOTE:

Camerapersons and Cinematographers are also statue eligible in Program/Segment categories. However, a cameraperson can only win a single statue for the same work. In the case of a cameraperson winning in the Video Journalism category for a story or report that also wins in a Program category like Breaking News, the cameraperson will be awarded a statue in the Outstanding Video Journalism: News category only.

47. OUTSTANDING EDITING: NEWS

This category is open to editing for news coverage, and may include reports from newscasts and news magazines, as well as live coverage, special reports, and other types of news coverage. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished story or program. Editing for documentaries must be submitted to category 57.

Time limit: 25 minutes

Statue-eligible: Editor

NOTE:

Editors are also considered statue eligible in Program/Segment categories. However, an editor can only win a single statue for the same work. In the case of an editor winning in Editing: News for a story or report that also wins in a Program/Segment category like Feature Story, the editor will be awarded a statue in the Outstanding Editing: News category only.

48. OUTSTANDING GRAPHIC DESIGN: NEWS

This category is open to Graphic Designers for news coverage. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for news programs, **outside of the show open or bumpers.**

These include but are not limited to: teases and other graphic elements for news broadcast including specials; motion graphics that work in tandem with live action elements to create a cohesive visual story for a news feature or report; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2024.

Time limit: 25 minutes

Statue-eligible: Graphic Designers and derivative positions on a case-by-case basis.

49. (NEW) OUTSTANDING SHOW OPEN OR TITLE SEQUENCE: NEWS

This category is specifically for the opening sequence of a news program (including both regularly scheduled programs and specials) including all graphic elements, music use and editing. If a composer is being submitted on the entry, all music must be new and original for 2024 and must be composed specifically for the broadcast by the submitting composer.

Time limit: 5 minutes

Statue-eligible: Editors, Producers, Graphic Designers and derivative positions on a case-by-case basis. If new, original music is included: Composers.

50. OUTSTANDING LIGHTING DIRECTION: NEWS

This category is open to individuals who make a significant contribution to the lighting direction of a news broadcast. Lighting Directors are those responsible for the creative direction of the lighting of a studio or remote site. Statue eligible individuals are those that play a significant role in conceptualizing and /or executing the lighting direction, as opposed to executives who oversee or approve the work. The material submitted must be new material for 2024.

Time limit: 25 minutes

Statue-eligible: Lighting Director and derivative positions on a case-by-case basis.

51. TECHNICAL EXCELLENCE NEWS

This category is open to individuals and teams who significantly contribute to the technical portion of news broadcasts. It recognizes studio and remote operations personnel for their technical execution of news broadcasts, including achievements in crafting creative and innovative technical solutions to broadcasting problems and challenges.

Time limit: 25 minutes

Statue-eligible roles: Technical Supervisors, Technical Managers, Technical Directors, Video Engineers, Field Engineers, Field IT Engineers, Senior Video Controls, Electronic Camera Persons, ENG Camera Operators and Video Controls, Video file Playback Operators/Editors, Graphics Operators, Senior Audio Engineers, Audio Engineers, Audio Mixers, Audio Support, Senior Maintenance Engineers, Broadcast Media Manager/Network Engineers, Stage Managers, Producers, Developers, Software Engineers, Analysts, and other potentially mission-critical and/or derivative technical positions that make a significant contribution to the submission may be considered upon a review of the work and a petition detailing their contributions.

52. OUTSTANDING WRITING: DOCUMENTARY

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of a documentary. Entries must include one copy of the entire script of the program submitted, in addition to the up to 750-word essay.

Time limit: 25 minutes

Statue-eligible: Writers

While writers are also statue-eligible in Program/Segment categories like Social Issue Documentary etc., a writer that wins an Emmy in the Writing: Documentary category cannot also be included in the winning credits for the same story or content in a Program/Segment category. In the case of a win for the same documentary film in both a Writing and a Program/Segment category, the writer will be awarded a statue in the Writing category only.

53. OUTSTANDING RESEARCH: DOCUMENTARY

This category honors individuals engaged in factual and/or archival research for a documentary. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a documentary film program.

Time limit: 25 minutes

Statue-eligible: Researchers

54. OUTSTANDING DIRECTION: DOCUMENTARY

This category is open to directors of documentary films. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Directors of both short and feature length documentaries are eligible to submit. This category is not open to Technical Directors. Documentary films should be submitted in their entirety. Documentary films that run longer than 3 hours may submit up to 7 excerpts totaling no more than 3 hours to represent the film under consideration.

Statue-eligible: Directors, Associate Directors

While directors are statue-eligible in Program categories like Outstanding Current Affairs Documentary or Outstanding Social Issue Documentary, a director that wins an Emmy in the Direction: Documentary category cannot also be included in the winning credits for the same film in a Program category. In the case of a win for the same film in both a Directing and a Program category, the director will be awarded a statue in the Directing category only.

55. OUTSTANDING CINEMATOGRAPHY: DOCUMENTARY

This category is open to camerawork for documentaries. It is intended for those who actually record on digital media, videotape and film events, interviews, and other visuals which comprise a documentary. The cinematographer is the person actually operating and guiding the camera, whether working independently or under the direction of a producer or director. Both short and feature length documentaries should submit to this category.

Time limit: 25 minutes

Statue-eligible: Cameraperson, Cinematographer, Director of Photography.

Note: Camerapersons and Cinematographers are also considered statue eligible in Program categories. However, a cinematographer can only win a single statue for the same work. In the case of a cinematographer winning in the Cinematography: Documentary category for a story or report that also wins in a Program category like Current Affairs Documentary, the cinematographer will be awarded a statue in the Outstanding Cinematography: Documentary category only.

56. OUTSTANDING EDITING: DOCUMENTARY

This category is open to editing for documentaries. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished documentary. Both short and feature length documentaries should submit to this category. Documentary films should be submitted in their entirety. Documentary films that run longer than 3 hours may submit up to 7 excerpts totaling no more than 3 hours to represent the film under consideration.

Statue-eligible: Editor.

Note: Editors are also considered statue eligible in Program categories. However, an editor can only win a single statue for the same work. In the case of an editor winning in Editing: Documentary for a story or report that also wins in a Program category like Current Affairs Documentary, the editor will be awarded a statue in the Outstanding Editing: Documentary category only.

57. OUTSTANDING GRAPHIC DESIGN

This category is open to Graphic Designers for documentaries. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for documentaries. These include, but are not limited to: opens, teases, title sequences, and other graphic elements for documentaries; motion graphics that work in tandem with live action elements to create a cohesive visual story for a documentary; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2024.

Time limit: 25 minutes

Statue-eligible: Graphic Designers and derivative positions on a case-by-case basis.

58. OUTSTANDING MUSIC COMPOSITION: DOCUMENTARY

This category is open to original compositions, including original songs, for documentary films. Composers are eligible to submit. All music must be new and original for 2024 and must be composed specifically for the program by the submitting composer. Note: All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

Time limit: 25 minutes

Statue-eligible: Composer.

59. OUTSTANDING SOUND: DOCUMENTARY

This category is open to individuals who make a significant contribution to the audio portion of a documentary, one that enhances viewer understanding or appreciation of the program. Eligible disciplines include sound recording, sound editing, sound design and sound mixing. Note: All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

Time limit: 25 minutes

Statue-eligible: Sound Recordist, Sound Mixer, Sound Editor, Sound Designer and derivative positions on a case-by-case basis.

60. OUTSTANDING LIGHTING DIRECTION: DOCUMENTARY

This category is open to individuals who make a significant contribution to the lighting direction of a documentary. Lighting Directors are those responsible for the creative direction of the lighting of a studio or remote site. Statue eligible individuals are those that play a significant role in conceptualizing and /or executing the lighting direction, as opposed to executives who oversee or approve the work. The material submitted must be new material for this eligibility year.

Time limit: 25 minutes

Statue-eligible: Lighting Director and derivative positions on a case-by-case basis.

61. OUTSTANDING ART DIRECTION / SET DECORATION / SCENIC DESIGN: DOCUMENTARY

This category is open to Art Directors, Scenic Designers and Set Decorators for documentaries. Art Directors are those with the creative responsibility for the overall look and feel of a documentary film. Scenic Designers are responsible for the design and placement of scenery and scenic elements in the studio or field. Set Decorators are responsible for decorating the set of a documentary film. The material submitted must be new material for this eligibility year.

Time limit: 25 minutes

Statue-eligible: Art Directors, Scenic Designers, Set Decorators, and derivative positions on a case-by-case basis.

62. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: NEWS

This category is for entries that advertise and promote, through an individual spot and/ or overall campaign, the brand/image of a network news division, cable news channel and/or individual news program or series (CNN, CBS News, NBC News, Dateline, 60 Minutes, Nightline etc.), or the storyline or content of a particular telecast. If a promotional campaign is entered, no spots from that campaign can also be entered individually.

63. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: DOCUMENTARY

This category is for entries that advertise and promote, through an individual spot and/ or overall campaign, the brand/image of an individual documentary film or series, or the Brand / image of a network or platform broadcasting documentary programming. If a promotional campaign is entered, no spots from that campaign can also be entered individually.

SUBMISSION MATERIALS

- These categories recognize outstanding achievement in promotional announcements for news & documentary broadcasts.
- Remove all commercials from submission video. Dip to black between all spots or campaign segments.
- Individual promotional spots with a total running time of over 180 seconds will be reviewed by NATAS staff for eligibility.
- Essay: Each entry must include an essay of up to 750 words explaining why the promo or campaign is Emmy -worthy. Your essay should address the following issues:
 1. Concept: What is the core message of the promo or campaign and how does it deliver that message? How does the promo “sell” the news or documentary broadcast without misrepresenting the facts of the story underlying it?
 2. Effectiveness/Impact: Describe the way the promo/campaign seeks to grab the viewer’s attention and motivate him or her to tune in.
 3. Execution: Describe the creative and innovative ways that the production elements—graphics, music, editing, script—are brought together to convey the core message of the spot or campaign.

SUBMISSION MATERIALS (CONTINUATION)

- National broadcasts and online / digital streaming programming intended for a national audience are eligible for submission.
- Statue-eligible: Executive Producers, Senior Producers, Coordinating Producers, Supervising Producers, Producers, Associate Producer, Directors, Art Directors, Editors, Camera Persons, Writers, Music Directors, Composers of original music for a promo, Audio Engineers, Graphic Designers, Production Designers, Creative Directors and some derivative job titles, provided their role was more than supervisory and that they made a substantial creative contribution to the content of the promotional announcement or campaign. Titles such as VP Brand Marketing etc. may be eligible on a case by case basis.

These categories are reserved for breaking/spot news, investigative and documentaries that have been awarded regional Emmy® awards by regional NATAS chapters in the most recent awards cycle. Honorees in the Outstanding Regional News Story and Documentary categories receive a crystal pillar featuring a silhouette of the Golden Emmy® figure, rather than an Emmy® statue. Awards presented in these categories are not Emmy Awards, but rather are a form of special national recognition given to outstanding regional news reports and documentaries.

Awards will be presented in the following categories:

OUTSTANDING REGIONAL NEWS STORY: BREAKING/SPOT NEWS
OUTSTANDING REGIONAL NEWS STORY: INVESTIGATIVE
OUTSTANDING REGIONAL DOCUMENTARY

Honorees in the regional Emmy® categories for Breaking/Spot News, Investigative Reporting and Documentary are eligible to advance to the National Breaking/Spot, Investigative and Documentary categories.

The deadline for Regional submissions is: March 31, 2025.

Any regional Breaking/Spot, Investigative or Documentary Emmy® award recipient honored by a NATAS chapter after July 1, 2024 will be eligible to submit in the 2025 National-Regional Emmy® Awards cycle. If your chapter event was in June of 2024 but you did not have an opportunity to submit last year you may petition to be included in 2025.

There is no entry fee for regional submissions.

In order to be eligible an entry must have earned a regional Emmy® award in a NATAS chapter's most recent award cycle in either the Breaking/Spot News, Investigative or Documentary categories. Regional categories for single and multiple stories, as well as the various regional documentary categories (including Sports, Cultural, Historical and Topical), are eligible, as are Spanish language versions of these categories **with subtitles**.

Entrants must provide all information requested during the online submission process at [LINK](#). Note: Credits must match those submitted for the original regional submission. No additional credits may be added.

An essay of up to 750 words explaining why the entry is Emmy-worthy will be part of the entry process. Please include:

1. A clear explanation of the editorial and production goals of the piece.
2. Reportorial and creative techniques used to achieve these goals.
3. Importance of the subject matter.
4. Impact of the program, story or report.

Regional submissions will be judged online by a combination of qualified peers from both the National and Regional judging pools.