

NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES

CALL FOR ENTRIES

4TH ANNUAL CHILDREN'S & FAMILY EMMY AWARDS®

v2025.0.1

1:1 PRIMETIME MODEL IS NOW THE DEFAULT SUBMISSION STANDARD FOR THE MAJORITY OF CAFE CATEGORIES.

After a successful pilot program last year in the Writing and Directing categories, CAFE is moving to a "1:1 Primetime model" for most categories, meaning that the submission consists of a singular episode and only the individual(s) working on that specific episode with an eligible title are considered eligible. Subsequently, programs may also enter categories more than once for different episodes. Exceptions to this rule - and therefore categories that are continuing with their previous standards for submission - are:

- Program categories - these are for the full season
- Public Service Initiative - campaign-specific
- Acting/Voice Acting categories - these are already single-eligible entrant only, and "best of" reels will remain the standard for submission
- Original Song - a reel consisting of just the song will remain the standard for submission
- Choreography - a reel consisting of just the dance(s) will remain the standard for submission
- Visual Effects - a reel consisting of just the visual effects and before/after elements will remain the standard for submission
- Casting - a reel consisting of newly cast talent for the eligibility window will remain the standard for submission
- Stunt Coordination - a reel consisting of just the stunts will remain the standard for submission
- Individual Achievement in Animation (all disciplines) - submission of artwork along with supplemental video will remain the standard for submission

CREDITS VETTING PROCESS

All NATAS competitions - CAFE, Daytime, Sports, and News & Doc - are now subject to an identical credits vetting process. After the initial nominations release without names, entrants will have five business days to provide reasonable changes to the credits list, inclusive of additions and misspellings. This is NOT meant to be a wholesale revision of credits and entrants are subject to disqualification if they attempt to add an unreasonable number of credits after the initial point of entry.

After the commencement of the gratis credit changes window, entrants will receive a Producers' Proof with a chance to provide feedback on any outstanding petitions and review credits that were rejected. Administration is looking for evidence that the individual was credited in an eligible way. Any individuals without substantial proof may be disqualified.

After the Producers' Proof process is complete, the official press release will be posted online with nominee names. Additions to the list are $250 after the gratis credits window through the day of the ceremony. After the ceremony, no changes are accepted for any reason.

WRITERS AND DIRECTORS WITHIN THE SPECIALS AND SHORT FORM CATEGORIES

Writers and Directors remain eligible within the Outstanding Special and Outstanding Short Form respective categories and not in the individual writing and directing craft categories. To honor these crafts within the overall program categories, these judging panels will also have directors and writers on them in addition to producers.

INFORMATIONAL PROGRAMMING

Following a two-year transitional period to move some educational/informational programming out of the Daytime Emmys and into CAFE, the Outstanding Informational Program category is now returning to CAFE with some revised eligibility criteria:

- Programming that has been designated as E/I by the FCC *as indicated by an E/I bug in the corner of the programming* is automatically eligible here without need to petition for a contest switch
- Programming must be at least ⅔ non-fiction (thereby falling under the Non-Fiction genre)
- Programming must be intended primarily for an audience ages infancy to 15 and/or family viewing
- Programming may be documentaries about or by children/young teens
- Programming previously part of the Non-Fiction Program category is eligible here unless it is a competition reality/game show featuring children's contestants. That programming is still eligible within CAFE, but will be absorbed by the Children's or Family Viewing Series or Young Teen Series categories, which are no longer fiction-mandated. Competition programming may enter if it's quiz/knowledge based.

50% NOMINATIONS RULE

The National Awards Committee has applied a standard whereby there is a goal of nominating no more than 50% of entries within any specific category. While the target number is generally 5, if categories with fewer than 10 total submissions, the target number becomes no more than 50% of that total (rounded up).

COMPETITION PROGRAMMING

Competition programming/reality game shows featuring children as contestants are eligible within their respective age-mandated categories - Preschool or Children's Series or Young Teen Series. These categories are no longer fiction only. Competitions will be accepted in Informational if they are quiz or knowledge-based.

VOICE PERFORMANCE CATEGORIES

The Voice Performer in an Animated Program and Voice Performer in a Preschool Animated Program have both been split into two categories each for Single Role Voice Performance and Multiple Role Voice Performance. (The Younger Voice Performer categories remain unchanged.) Entrants into the Single Role Voice Performance category must be voicing only a singular character - they cannot choose only to enter a single voice from a multiple voice performance. Entrants into the Multiple Role Voice Performance category must feature all voices within their submission reel.

NETWORKS AND PLATFORMS

The Network/Platform field has been re-named to Producing Entity. This field is meant to credit the entity responsible for the creation of the work - the producing entity. YouTube, for example, is NOT a Network/Platform - it is a distributor. YouTube programming should be credited to the individual YouTube channel. "Syndicated' is no longer accepted as a Network/Platform - credit should be given to the syndicator.

PRESCHOOL SERIES

Due to 3 consecutive years of below-viable entry count, Preschool Series (live action) no longer exists as a separate category. It will now be part of the newly renamed Preschool, Children's or Family Viewing Series category, and tracked. If the Preschool entries warrant a separate break out category, contest rules allow for the creation of a break out category mid-competition.

ENTRANT CONTACTS

Individual email addresses must be provided for entrants. This information is necessary down the line for product orders. If this information is defaulted to the entry contact, individual contacts will be required to be entered during the gratis credits changes window post-nominations.

DELETE YOUR DRAFTS

Entrants should delete any drafts in Orthicon that they don't intend to complete. This includes test entries and duplicates.

MERGED CATEGORIES

Art Direction/Set Decoration/Scenic Design - both single cam and multiple cam programming will be allowed within a singular Art Direction category but it will be tracked to provide nomination(s) in proportion to the number of entries for the minority genre.

REMOVED CATEGORIES

Interactive

CLARIFICATIONS

RUNTIME. Runtime totals do NOT include closing credits or slates.

PETITIONS. Petitions for off-list credits must take place at time of entry via entering the credit as "Not on List" in Orthicon. Paragraphs of job descriptions will be due AFTER point of nomination when requested by the administration team. The exception is Individual Achievement in Animation, in which a ruling on the title itself must be made prior to entry because if the individual title is ineligible then the entry is ineligible.

MUSIC COMPOSITION. If your program consists of ONLY songs, you may enter Original Song (for one song, or multiple entries for multiple songs) but you are not eligible for Music Composition. Entries within Music Composition must have underscoring.

SHOW OPEN. Programs should only be entering this category for their first season UNLESS there is at least ⅔ change to BOTH graphics and song. The opening sequence must be featured in at least 50% of the episodes. This category is tracked by Live Action versus Animation, but this tracking is meant to delineate the style of the Show Open itself and may not be indicative of the style of the full program. Show Open is meant to be a colloquial term, and the credits sequence submitted does not need to be specifically in the opening of the show (e.g. may be ending credits sequence).

SINGLE CAM VERSUS MULTI CAM DESIGNATION. Programs must either identify as single cam in style or as multi cam in style, but they cannot identify as both. Programs are prohibited from entering both camera-style categories for a specific craft AND prohibited from entering one style for one craft and a different style for a different craft. All entries within categories divided by camera-style will be pre-vetted by a panel of Peer Group experts to ensure compliance.

LIGHTING AND TECHNICAL ARTS. This category is only open to multi cam programming.

DANGLING EPISODES. Programming requires a minimum of at least 3 episodes to be considered a Series. In the circumstance where a Series doesn't have that many eligible either because they aired too early or too late, production may choose 1 or the either 1 or 2 episodes eligible and submit it as a Special and into ancillary crafts. If 2 episodes are eligible, the same singular episode must be selected across the board.

WRITING CREDITS. Petitions will only be accepted for Executive Producer or adjacent credits in a writing category if the content is non-fiction.

SELF-SUBMISSION. CAFE allows self-submissions (or agent/rep submissions) but self-submitters must still attain permission from the rights-holder to upload the video portion of the submission for purposes of having it viewed on the password-protected judging platform and usage of the Ceremony Clip in the event of a nomination/win.

(ALL DEADLINES ARE 6PM EASTERN)

July 22, 2025 - open for submissions/publication of Call for Entries

August 14, 2025 - entry deadline

August 26, 2025 - late entry deadline (extra late fee per entry)

August 27, 2025 - judging registration opens

September 15, 2025 - payment deadline

September 25, 2025 - Preliminary Judging opens

October 10, 2025 - Preliminary Judging ends

October 11, 2025 - October 19, 2025 - **dark week for CAFE** / staff in LA for the Daytime Emmys

October 23, 2025 - Blue Ribbon Judging opens

November 13, 2025 - Blue Ribbon Judging ends

Week of December 1, 2025 - CAFE nominations announced

Q1 2026 - CAFE ceremonies

WEBINAR CALENDAR

The CAFE administration team is proud to offer FREE weekly submission webinars to assist both new and experienced entrants with navigating the submission system and contest. All webinars are hosted via Zoom, no RSVP is necessary, and this information is available to all who are interested in attending. Entrants may come to none, one, or multiple webinars but the webinars are the single best way to get questions answered. Administrators stay on the webinars until all questions have been addressed.

Dates:
Every Thursday during the entry window at 3pm Eastern/noon Pacific EXCEPT Thursday, August 7. The webinar that week will instead be Wednesday, August 6.

Thursday, July 24
Thursday, July 31
WEDNESDAY, AUGUST 6
Thursday, August 14
Thursday, August 21

https://theemmys.zoom.us/j/88335798771?pwd=M5lYivbTKnkCgoDovtADSu56msU4gA.1
Meeting ID: 883 3579 8771
Passcode: 456471

EMMY COMPETITION ELIGIBILITY BY GENRE

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

CHILDREN'S & FAMILY EMMYS (CAFE) GENRES

Children's, Family Viewing, Preschool, Preschool Animation, Children's Animation, Young Teen, Children's Non-Fiction, Reality Competition/Game Shows with Children Contestants, Informational

Ratings guide - Programming that is rated TV-Y, Y7, or G is automatically the purview of CAFE. Programming that is rated TV-PG AND on a network/platform predominantly associated with children's and family programming is automatically the purview of CAFE. Other TV-PG programming, TV-14, or programming without a traditional rating is subject to eligibility review.

DAYTIME EMMYS GENRES

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

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

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

PRIMETIME EMMYS GENRES

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

THERE ARE TWO TELEVISION ACADEMIES

The LA-based Television Academy administers the Primetime Emmys. The NY-based National Academy of Television Arts and Sciences (NATAS) administers the Daytime Emmys, the Sports Emmys, the News & Documentary Emmys, the Technology & Engineering Emmys, and now the Children's & Family Emmys.

WHAT ARE THE CHILDREN'S & FAMILY EMMY AWARDS (CAFE)?

As of 2022, the Children's & Family Emmy Awards (CAFE) are a standalone competition, with all previous children's live-action and animated categories separated from the Daytime Emmys. CAFE content specifically honors programming for audiences ages infancy through 15 years of age, eligible regardless of daypart, platform, or whether it's professionally or self-produced, and provided it was made available for the first time in the United States within the eligibility window. All categories are open to all broadcast networks and all streaming platforms. Content for viewers older than the age of 15, including animation, may be eligible for the Primetime Emmy Awards.

HOW ARE THE CHILDREN'S & FAMILY EMMYS DIFFERENT FROM THE DAYTIME EMMYS?

The Children's & Family Emmy Awards is comprised of categories that formerly appeared as part of the Daytime Emmys along with additional categories that have been created to appropriately manage the exponential growth within the children's entertainment sector. Children's programming, including animation, is no longer permitted to enter the Daytime Emmys. Programming that was eligible for a children's category within the Daytime Emmys formerly is automatically qualified for the Children's & Family Emmys unless there has been a substantive change to the content. Animation designed for adult and teen audiences age 16 and older is eligible within the Primetime Emmys.

HOW ARE THE CHILDREN'S & FAMILY EMMYS DIFFERENT FROM THE PRIMETIME EMMYS?

As of the 2021 Daytime contest launch, the Daytime, Primetime, and Children's & Family contests are delineated by genre.

The Emmy statuettes across competitions are IDENTICAL.They are produced at the same manufacturer to the same specifications. All national Emmys (Primetime, Daytime, Children's & Family, Sports, News & Documentary) count towards an "EGOT."

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

WHO DO I CONTACT IF I HAVE A QUESTION?

For questions, email childrens@theemmys.tv or call 212-586-8424.

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WHAT IS ORTHICON?

The image orthicon is a camera tube similar to the iconoscope that is used to transmit television-picture signals. The "immy," as it was nicknamed, is the namesake for the Emmy Awards and Orthicon, another tribute to this feat of technology, is the official name of our submission system.

WHAT CONTENT CAN BE ENTERED?

The Children's & Family Emmys are not daypart-mandated in any category. For all categories, content must be designed for viewers **ages infancy to 15 years old** and originally aired or made available for viewing in the United States for the first time between the dates of **June 1, 2024 to May 31, 2025**. CAFE does not recognize the concept of "seasons," e.g. all content released during that eligibility window is eligible.

All platforms and broadcast networks, including self-published, are eligible to enter all categories. Programs are designated to one specific Program category and are then eligible to enter associated crafts. Programs may only switch which Program category they enter by approval from administration.

WHAT QUALIFIES CONTENT FOR THE CHILDREN'S & FAMILY EMMYS?

Content must be designed for viewers ages infancy to 15 years old. Content that reaches the majority of the following metrics is automatically qualified to the Children's & Family Emmys:

- Rated TV-Y or Y7
- Rated G
- Rated PG and on a network/platform known for children's programming (NEW)
- Featured primarily children or pre-teen characters
- Source material is for an audience ages infancy to 15 years old
- Advertised/referenced intended age of audience
- Formerly entered the same programming in the children's track of the Daytime Emmys

If the content is unrated, TV-PG and on an unknown network/platform, or TV-14, it must undergo an eligibility review by the Eligibility Panel (see below for more details).

If the content is rated R or TV-MA, it is not eligible in the Children's & Family Emmys but may be eligible for the Primetime Emmys.

ELIGIBILITY PANEL

If:

- Unrated, TV-PG and on an unknown network/platform, or TV-14
- The content formerly entered the Young Adult category at the Daytime Emmys
- The content is for young teen viewers ages 11-15
- The content is a reboot or spin-off of a pre-existing property that entered a different Emmys competition
- The entrant is petitioning to switch content from Primetime to Children's & Family or vice versa
- The entrant is appealing an administrative decision made regarding contest placement

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

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

Staff of either Academy can unilaterally refer material to the Eligibility Panel without a petition. Material submitted for an Eligibility Panel review MUST be able to be viewed by panelists for at least 10 calendar days.

Petitions must be made by an Executive Producer or network/platform representative for the content in question.

IMPORTANT: The Eligibility Panel is specifically to address eligibility issues regarding the two separate contests of CAFE versus Primetime. If you have a question about what category your content qualifies for, that can be handled internally via the CAFE administration team at childrens@theemmys.tv.

PRESCHOOL CONTENT

Preschool content, both animated and live-action, is content specifically designed for viewers from infancy to five years of age.

CHILDREN'S & FAMILY VIEWING CONTENT

Children's and family content, both animated and live action, is content specifically designed for viewers ages six to 11 years of age, or programming principally designed for a young audience within that age range that addresses topics and themes that encourage viewing and discussion by children and parents/guardians together.

YOUNG TEEN CONTENT

The Young Adult categories formerly with the Daytime Emmys have been moved over to the Children's & Family Emmys but have been realigned to incorporate only content for **viewers ages 11-15**. Content that is for older teens, features excessive sex, nudity, foul language, graphic violence, drug use, gore, and/or is rated TV-MA/R is not eligible in the Children's & Family Emmys and should inquire about entering the Primetime Emmys. If your content formerly entered the Young Adult category in the Daytime Emmys and features one or more of the characteristics above, it should undergo an Eligibility Panel review.

EPISODE DEFINITION

For CAFE animation, if your program is comprised of approximately 22 minute episodes with an "A" story followed by a credits scroll, then a "B" story followed by a credits scroll, the episode submission is defined as BOTH "A" and "B." The exception to this is in Writing and Directing, where Programs default to just "A" or "B" being an episode UNLESS "A" and "B" are by the same writer(s) or same director(s). In that instance, if the same individuals are eligible for both parts, both parts (the full episode) may be submitted.

CATEGORY SWITCHING

With respect to the unique nature of demographic age within the context of the Children's & Family Emmys, administration has the right to approve a Program category change as it relates to aging of characters (e.g. moving from Children's & Family Series to Young Teen Series) without National Awards Committee approval. Additionally, administration has the right to send formerly Children's & Family content to Primetime without National Awards Committee approval if the programming features an extensive overhaul that now includes adult themes.

The Program category dictates the eligibility in the down the line crafts. Administration retains the right to switch entries entered into the incorrect craft categories.

Additionally, CAFE honors self-submission so individuals may self-submit even if a producer has submitted the Program itself or in other associated categories. However, self-submitters must have permission from the network/platform to submit the footage both in its entirety for judging and the Ceremony Clip for usage in the ceremonies.

ACTING CATEGORIES

The Children's & Family Emmys features a full slate of non-gendered acting and voice performance categories. Eligibility is determined by number of roles performed, screen time, and age. The show and the performer must be in agreement as to where the performance is being entered. Younger performers, defined as performers who are **ages 18 or under at any point within the current eligibility window,** may enter the Younger Performer category OR a Lead or Supporting category but not both.

SERIES VERSUS SPECIAL

A Series is defined as a program comprising three or more parts or episodes. A Special is defined as a single original program, which is not part of a Series, and is broadcast in one or two parts. A "special" episode of a series may be entered separately as a stand-alone special, but only if it was not part of the regular series, or it involved significant and substantive format changes such as a different program running time or different producers, writers and cast, or the content was designed with a beginning, middle and end rather than open-ended serial-style.

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

PERCENTAGE ELIGIBILITY - GENRE

Animated Programs contain a predominance of animated content - clarified as ⅔ animated content. Otherwise they may be asked to switch to Live Action.

INDIVIDUAL ELIGIBILITY EXCEPTIONS

After a successful pilot program last year in the Writing and Directing categories, CAFE is moving to a "1:1 Primetime model" for most categories, meaning that the submission consists of a singular episode and only the individual(s) working on that specific episode with an eligible title are considered eligible. Subsequently, programs may also enter categories more than once for different episodes. Exceptions to this rule - and therefore categories that are continuing with their previous standards for submission - are:

- Program categories - these are for the full season
- Public Service Initiative - campaign-specific
- Acting/Voice Acting categories - these are already single-eligible entrant only, and "best of" reels will remain the standard for submission
- Original Song - a reel consisting of just the song will remain the standard for submission
- Choreography - a reel consisting of just the dance(s) will remain the standard for submission
- Visual Effects - a reel consisting of just the visual effects and before/after elements will remain the standard for submission

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- Casting - a reel consisting of newly cast talent for the eligibility window will remain the standard for submission
- Stunt Coordination - a reel consisting of just the stunts will remain the standard for submission
- Individual Achievement in Animation (all disciplines) - submission of artwork along with supplemental video will remain the standard for submission

TRACKING

In certain categories where entry count does not yet support splitting into separate categories but multiple types of content are eligible, Tracking will be utilized. Tracking divides entries into a specific Track and then guarantees each Track receives nominations in said category proportional to the total number of entries within that category. For example, if a category is Tracked by Multi Cam v. Single Cam and there are 50 total entries of which 10 are Multi Cam, Multi Cam is guaranteed 1/5th of the total nominations within the category, regardless of whether a Multi Cam program would have qualified under traditional scoring. Tracking is still subject to minimum viability rules. Tracking utilizes rounding UP to the nearest 20%, whereby 11% or more total entries entitles the Track to a single nomination, etc. If a genre gets fewer than 11% of entries within a category, they are only eligible to receive a nomination if they qualify as one of the five highest scores using traditional scoring.

MUSIC LICENSING

All entries within Music Categories of NATAS-administered Emmy® competitions will be required to provide additional information regarding the rights associated with music contained in the respective submissions. NATAS will thereupon issue to nominees one or more (as appropriate) additional licensing agreements with respect to the entry-contained music, for both the composition and the sound recording. "Music Categories" for these purposes include Song, Music Composition, and Choreography categories, as well as any and all areas in which submitter-identified Ceremony Clips include music likely subject to copyright. Clips that include music may only be included in the ceremony (whether televised or distributed on the NATAS OTT platforms) when each NATAS-issued music license is fully-executed and properly-executed prior to the ceremony to the satisfaction of NATAS. Any failure or refusal to execute the NATAS-issued music licenses will result in either, at the sole determination of NATAS: (i) the removal of the music from the Ceremony Clip by edit, and/or (ii) the replacement of the music within the clip with alternate music chosen by NATAS, or else (ii) the exclusion of the clip from the ceremony.

MUSIC LICENSING

Performers who play or voice the same role on multiple shows can only enter once for the same role, e.g. Elmo on Sesame Street and Elmo on a Sesame Street short can only enter once, although the performer has the option to include material from both shows on the same reel. However, if a performer plays the character on a live action show and then voices the same character on an animated version, this is considered two different crafts and therefore the performer is eligible for two different entries, e.g. playing Kermit on The Muppets versus voicing Kermit on Muppet Babies.

CAMERA STYLE

For Programs employing both single camera and multiple camera styles, the submitter must select ONE style and the program is then "locked into" that style for all relevant crafts - e.g. a Program may NOT submit into Single Camera Directing and Multiple Camera Editing utilizing different episodes.

Furthermore, multiple camera-style can be more clearly defined as "employing a proscenium-like shooting area. Whether or not a live audience is present, the cameras are on the side of the fourth wall." Single camera-style can be more clearly defined as "shooting in one direction and then shooting in the complementary direction.'"

YOUNGER PERFORMER ELIGIBILITY

Younger Performer eligibility is based on the Program's eligibility. If the Program itself is not eligible in CAFE, a Younger Performer cannot enter even if they reach the age limit. For example, younger performers on "Abbott Elementary" are not eligible in CAFE because "Abbott Elementary" itself is eligible in Primetime.

NOMINATIONS ANNOUNCEMENT

Nominations for NATAS contests are revealed in TWO separate announcements. The initial announcement, on the date publicized as the nominations announcement date, will feature a "bare bones" press release listing the nominated shows and their respective networks as well as individual names in the Performer categories only. The full press release listing the eligible entrant names, now officially nominees, will be released a week later. This gap accommodates administration and Awards Committee review of petitions. Late Credit Additions are only allowed through two weeks after the full press release is published.

SLATES

Unless the rules of your specific category require a slate, do not slate your entries. Slates in craft categories that list names in it, unless required by the category rules, are justification for disqualification. NATAS judging is an anonymous process and revelation of which craftspeople are associated with a specific entry is expressly prohibited. Additionally, entrants often slate an episode with the category title and then apply the same video to multiple categories, therefore making the slate incompatible in several categories. This confuses the judges. Slates are not required or recommended except where stated in the by-category rules, adding unnecessary runtime onto submissions in which there may be time limitations and undue editing effort on the part of the submitter. Slates are only required by rules in categories where they are deemed essential to the process of judging - e.g. to identify the person(s) that are being judged.

ESSENTIAL ENTRY INFORMATION

The following information is required for each entry. Use the checklist to ensure all information has been entered.

- Entrant Contact - A
- Eligibility Checkboxes - B
- Category
- Program Name
- Network/Platform Name - C
- Total Number of Episodes for the Series (for a Special enter "1")
- Submission Video - D
- Ceremony Clip - E
- Image - F
- Episode References - G
- Eligible Credits - H
- Licensing Agreement - I
- Payment - J

The following information is NOT mandatory but is highly recommended:

- Essay - K
- Production Company - L

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A - ENTRANT CONTACT

Entrants are required to sign up with an Orthicon account by providing their name and email address. **IMPORTANT:** For Third-Party Submitters, all entries also MUST include an Entry Representative Contact that is the LEGAL RIGHTS HOLDER for the Program. A second contact from within the agency or awards consultancy is not acceptable and is considered a reason for disqualification.

B - ELIGIBILITY CHECKBOXES

These checkboxes are gleaning that you reach certain parameters for entry, including:

- You have not submitted this material to any other Emmys contest, including Daytime, Primetime, International, Sports, News & Doc, and Regional.
- You have at least one US-based co-producer.
- You have not had a full cinematic release.
- You are either the rights-holder to the material or, if you are not, you have provided the contact information for the person who is the rights-holder. That rights-holder is aware of the entry, the rules of the contest, and has given permission for the video to be utilized for judging and in the ceremony.

C - NETWORK/PLATFORM NAME

The Network/Platform is meant to credit the entity responsible for the creation of the work. YouTube, for example, is NOT a Network/Platform - it is a distributor. YouTube programming should be credited to the individual YouTube channel. "Syndicated' is no longer accepted as a Network/Platform - credit should be given to the syndicator.

D - SUBMISSION VIDEO

Each grouping of categories ("Program," "Performer," "Craft - Whole Episode" and "Craft - Reel", "Public Service,""Regional," "Individual Achievement in Animation") has a type of submission video associated with it. Most require full episodes to be submitted. Some require clip reels of a maximum of 15 minutes. If you are entering multiple categories, do not assume the video requirements are the same for each. Videos should not be slated unless expressly required (in Performer and Individual Achievement). Any slates in other categories besides Performer or Individual Achievement may be disqualified if the slates include individual entrant names (e.g. listing the writer's name on a writing submission).

E - CEREMONY CLIP

GUIDE TO THE CEREMONY CLIP

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

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

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

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

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

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

DOS:

- DO use the first frame of video in your submission as your "zero" point - even if it's a slate - to identify the point in terms of minutes and seconds from that "zero" point where the 30 second section begins
- DO identify timecode in the format of H:MM:SS
- DO guarantee the clip is licensed and cleared by appropriate parties for usage in the program, distribution, publicity, promotion and archives in perpetuity

- DO use the "Audio In and Out" textbox to indicate audio cues that exist within the 30 seconds you've chosen (e.g. "Door slams" or a specific line of dialogue)
- DO think about which clip shows off the work being awarded in that particular category (e.g. if entry is for Editing, choosing a clip that shows off the work of the editing team as opposed to one sweeping shot)

DON'TS:

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

F - IMAGE

All entries require a Program logo. If the Program has previously entered, the logo already exists and will automatically be applied to all future entries. If the logo is incorrect, reach out to contest administration to update it. If the Program is new to Orthicon, the first person to create an entry will upload a logo and it will be automatically applied to additional entries. Production Companies do not require a logo.

Additionally, Performer categories (live action, voice, and personality) require a headshot.

All photos must be 300 dpi and 16:9.

G - EPISODE REFERENCES

GUIDE TO EPISODE REFERENCES

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

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

IMPORTANT: There is a MAXIMUM of 5 clips per reel. These clips can come from UP TO 5 separate episodes, so you can list no more than 5 episodes in the Episode References.

DOS:

- **DO** list all episodes contained within the submission - this may be one episode if it's a single episode category, or it may be UP TO 5 episodes if it's a clip reel category
- **DO** list the ORIGINAL airdate/stream date for each episode used within the submission
- **DO** use the Episode References field in the entry form to list this information even if you include it slated within a reel. It is a required field in the entry form.
- **DO** use the "+" field in the form to add additional references if you have more than one episode contained within your submission video

DON'TS:

- **DON'T** list the full season of episodes - this is strictly to identify episodes used within your submission
- **DON'T** list episodes more than once - if the same episode is used multiple times, it only needs to be listed once
- **DON'T** list timecodes - the Children's & Family Emmys no longer require reels to be identified by timecode
- **DON'T** write "TBD" or a single airdate for all if the episodes were aired or streamed on separate dates. IF ADMINISTRATION CANNOT VERIFY THE EPISODES ARE FROM THE ELIGIBILITY WINDOW, THIS IS GROUNDS FOR POTENTIAL DISQUALIFICATION.

H - ELIGIBLE CREDITS

GUIDE TO ELIGIBLE CREDITS (ENTRANT TEAM MEMBERS)

Each category description includes the rules for eligibility within that category. ALL individuals who qualify based on titles and percentage of episodes worked on must be included. Some categories are Team categories and in those categories, individuals may be eligible even if their work is not featured within the submission itself.

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

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

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

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

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

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

1. Changes from entry window to five business days after the nominations announcement - gratis
2. Changes from six business days after the nominations announcement through the ceremony - $250 per change
3. NO CHANGES TO CREDITS AFTER THE CEREMONY FOR ANY REASON.

All credits are subject to the credit vetting review process, where entrants must prove eligibility for credited individuals.

I - LICENSING AGREEMENT

GUIDE TO LICENSING AGREEMENTS

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

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

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

LICENSING AGREEMENT - MUSIC CATEGORIES

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

J - PAYMENT

GUIDE TO PAYMENT PROCESS/FEES

Each entry has a fee based on the type of category and date. The Children's & Family Emmys have a Deadline, and then a final opportunity to submit late for an additional late fee. NATAS competitions do not offer discounts based on membership status or bulk submissions.

DEADLINE: August 14 at 6pm Eastern
LATE DEADLINE (+ additional late fee per Entry): August 26 at 6pm Eastern

ENTRY FEES

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

PROGRAM (CATEGORIES 1-9):
DEADLINE: $425
LATE DEADLINE: $500

PERFORMER, HOST AND CRAFT CATEGORIES (CATEGORIES 10-53):
DEADLINE: $350
LATE DEADLINE: $400

PAYMENT

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

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, SEPTEMBER 15 AT 6PM EASTERN IN ORDER TO GUARANTEE THEY ARE ON THE JUDGING BALLOT!

REFUNDS

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

K - ESSAY

GUIDE TO THE ESSAY

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

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

DOS:

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

DON'TS:

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

L - PRODUCTION COMPANY

Production companies must be listed if the entrant wants the Production Company to be eligible for a Commemorative Statue in the event of a win.

SUBMISSION VIDEO

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

Audio Codec: AAC-LC or AAC
Channels: Stereo or Dual Channel Mono (Please mixdown 5.1 to 2 channel stereo)
Sample Rate: 48 Hz

Video Codec: H264 Baseline Profile
Color Space: 4.2.0 Frame rates should match the source material
Resolutions: The Player displays all content in a 16:9 area
1080p or 1080i content: 1080x1920
Overall Bit Rates: HD Video - 8,000 kbps / Audio - 128 kbps (min)

PHOTO

300 dpi .jpg or .png files
16:9

FILE NAMES

Orthicon does not require a specific file naming convention but please be sure to name files in a way that you can tell them apart as uploading to the Media Library will allow you to apply the same file to multiple submissions if desired.

SIGNING UP

With the Orthicon entry system, a single account can be both a Submitter/Entrant and a Judge and can carry over to all other NATAS national competitions. Interested individuals must sign up at enter.theemmys.tv and fill out the Judging Qualifications form and the Demographics Survey. Both features are required and nobody will be approved to judge without both tabs completely filled out. Judges are then fully vetted for eligibility and areas of expertise.

The Orthicon system is not connected to the previous Yangaroo system or to the Primetime Emmys/TV Academy membership site. Interested individuals must provide a link to a resume, which Academy they have membership to (if any), areas of expertise, and any conflicts, and then fill out the Demographics Survey in order to be sent along for consideration. Failure to fill in any or all of these fields will result in the application being disqualified.

JUDGING QUALIFICATIONS

With the unveiling of the national membership program for NATAS, CAFE is moving towards a stated goal of members-only judging for 2026. For this year, administration reserves the right to place otherwise qualified non-members on judging panels as needed but those non-member individuals will be given an alert of the shift to members-only with instructions on how to join the new NATAS national membership and/or the Television Academy. They will be advised to join in order to continue participating as a judge next year.

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

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

JUDGE PROCESSING

After signing up, prospective Judges will receive notification if/when they are: approved to be a Judge, when the respective Judging Round is open, and then several reminders for incomplete ballots. As Judging sign-up happens all throughout the submission period, it is expected that Judges will not receive communication until the point in which administration is reviewing and approving individuals.

MEMBERSHIP

To check the status of your membership, become a member, or renew your membership:

Television Academy – https://www.emmys.com/members
NATAS - https://members.theemmys.tv

CONFLICTS OF INTEREST

Conflicts of Interest are defined as a judge who has directly worked for a specific Program currently or at any point during the past two years. Judges are able to self-declare Conflicts of Interest on their own ballot and still judge the remaining entries within their assigned categories. Judges are not permitted to judge any entries in which they were directly involved. Judges cannot judge their own work!

JUDGING DEMOGRAPHICS

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

JUDGING SYSTEM

As a NATAS Emmys contest, CAFE is subject to the peer judging system by which judges are vetted, assigned and must watch all their material in their given categories. When the nominations are announced, the winners have already been decided using that same round of scoring. This eliminates the need for any "FYC" campaigning.

Administration predicts that most categories in CAFE will be subject to two rounds of judging to accommodate higher than average entry count. Please note that signing up to judge comes with the expectation of fully participating by watching up to eight to ten (8-10) hours of material per assigned category and then submitting your ballots. Preliminary Judging will narrow down categories to de facto "finalists," although this is just an administrative cut and NOT publicly announced. Then Blue Ribbon Judging will determine nominees and winners within the same round of judging. As winners have already been determined when the nominees are announced and the Judging process requires watching of the materials, FYC campaigns are of limited usefulness.

Please understand that administration will approve Judges based on qualifications and expertise, place them on 2-3 panels per round, and that Judges are required to WATCH ALL MATERIAL WITHIN A GIVEN PANEL prior to being able to log scores. Judges are never asked to "pick a favorite," "pick 5," or to directly compare entries. Rather, Judges are asked to evaluate each entry on its own merits. The highest average determines the winners.

STOP AND READ THIS



It is the job of the Submitter/Show Shepherd to guarantee that entries are done in the correct format!

Administration has traditionally tried to reach out regarding mistakes in entries with a chance to correct prior to the beginning of Judging. This is an accommodation that is NOT in our contest rules but has been part of the process in a spirit of kindness. Administration can never guarantee this window will be available based on our deadlines. READ THE RULES OF YOUR SPECIFIC CATEGORY BEFORE ENTERING. COME TO A WEBINAR. CHECK YOUR WORK. EMAIL THE ADMINISTRATION TEAM.

Use this checklist to ensure that you - the Submitter - understand you are responsible for all of the following:

- Materials have NOT been submitted to another Emmys, including Primetime, Daytime, Sports, News & Doc, Regional, or International
- For Third-Party Submitters - providing a Secondary Contact who is with the network, platform, program or production company. You are not allowed to list yourself or another person from the awards consultancy as a Secondary Contact.
- Liaising with the network/production company on submission strategy to make sure individuals are aware when they can or cannot self-submit
- Ensuring the video length is correct (full episode versus reel)
- Ensuring correct category placement for crafts dependent on your Program category (e.g. if you are a Preschool Animated Series, you've entered the crafts that are also for Preschool Animation)
- Checking quality (audio, video, etc.) of all assets - make sure to wait until the video is completely encoded before checking it!
- Any slates do not contact entrant names except in Performer, Casting, and Individual Achievement categories as required
- Supplemental materials such as scripts are NOT placeholder files - placeholder files are immediate grounds for disqualification
- Exclusion of any externally copyrighted material in Ceremony Clips

- Choosing Ceremony Clips at entry time - not TBD or "0:00 to 0:30" unless the first 30 seconds is your desired Clip
- Listing each air date that material is used from
- Each eligible entrant is included with their name spelled correctly and no entrants are missing
- Petitioning all off-list credits at entry time
- Reviewing each Producer Proof to catch mistakes prior to the nominations announcement
- If you are not legally authorized to give NATAS the rights to the materials, you have received permission from someone who is to sign the licensing agreement allowing us to use the material in its entirety on the judging website AND Ceremony Clip on any telecast or livestream ceremony
- Payment
- In the event of a nomination and/or win, you function as our de facto contact for follow-up information such as ticket purchases and product orders

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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3. Outstanding Informational Program
4. Outstanding Fiction Special
5. Outstanding Preschool Animated Series
6. Outstanding Children's or Young Teen Animated Series (TRACKS: Children's, Young Teen)
7. Outstanding Animated Special (TRACKS: Special, TV Movie)
8. Outstanding Short Form Live Action Program
9. Outstanding Short Form Animated Program

CATEGORY CHECKLIST:

- VIDEO REQUIREMENT: A single episode/full Special. DO NOT include bars and tones, interstitials, countdowns, watermarks, commercials, and cut blacks to 2-3 seconds.Total runtime should not exceed 90 minutes - if your project runs over 90 minutes, please upload up to 3 clips on the same video separated by 2-3 seconds of black that adds up to a total runtime of no more than 90 minutes.
- PHOTO REQUIREMENT: Show logo
- CEREMONY CLIP REQUIREMENT: List the start time (from your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyrighted materials, e.g. logos, songs, etc. and must be different from the clips selected for this same Program in other categories
- EPISODE REFERENCES REQUIREMENT: List the original episode number/title and airdate for the submitted material
- SLATE REQUIREMENT: Do not slate your video
- LICENSING AGREEMENT REQUIREMENT: Affirm you have read and agreed to the Entry License and have the unqualified authority to do so
- PAYMENT REQUIREMENT: All entries must be paid for or they will not appear on the judging ballot

CATEGORY 1 - OUTSTANDING PRESCHOOL, CHILDREN'S OR FAMILY VIEWING SERIES

TRACKS: PRESCHOOL, CHILDREN'S

This category recognizes Live Action serial programming designed for children from infancy to age 11. This category accepts both Fiction and Non-Fiction.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Series Producer, Segment Producer and Line Producer on a minimum of 19% of total episodes of a Series first airing from June 1, 2024 to May 31, 2025. Series Producer is only eligible if they have worked on and are credited on at least 50% of total episodes first airing in the eligibility window.

CATEGORY 2 - OUTSTANDING YOUNG TEEN SERIES

This category recognizes live action serial programming for a young teen/"tween" audience age 11 to 15, inclusive of programming from the perspective of young teen/"tween" characters and adaptations of young adult literature, provided it reaches the eligibility parameters outlined below. This category accepts both Fiction and Non-Fiction.

- If you are planning to submit to this category AND you are either unrated, rated TV-PG and not on a traditional children's/family network, or are rated TV-14 and you have not undergone an Eligibility Review, please see the Eligibility Review section for details on how to verify eligibility.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Line Producer and Series Producer on a minimum of 19% of total episodes of a Series first airing from June 1, 2024 to May 31, 2025. *Series Producer is only eligible if they have worked on and are credited on at least 50% of total episodes first airing in the eligibility window.*

CATEGORY 3 - OUTSTANDING FICTION SPECIAL

TRACKS: SPECIAL, TV MOVIE

This category recognizes Live Action Fiction Specials that are either completely independent or are standalone Specials of a pre-existing Preschool, Children's & Family or Young Teen Series. A Special must differ from the Series in either length or format to be considered a separate entity. This category will be judged by producers, writers, and directors.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Writer, Director.

CATEGORY 4 - OUTSTANDING INFORMATIONAL PROGRAM

This category recognizes Live Action or Animated Non-Fiction Series or Specials that aim to inform young viewers. Examples include programming designated as E/I by the FCC via an "E/I" bug in the onscreen corner, news series with children as anchors, documentaries about or by young viewers, and curriculum-based programming designed to help explain science, history, morality, literacy, etc. Competition programming is accepted here if it's knowledge/quiz based.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Series Producer, Line Producer and Segment Producer on a Special or a minimum of 19% of total episodes of a Series first airing from June 1, 2024 to May 31, 2025. Series Producer is only eligible if they have worked on and are credited on at least 50% of total episodes first airing in the eligibility window. Director and Writer are eligible if entry is a Special.

CATEGORY 5 - OUTSTANDING PRESCHOOL ANIMATED SERIES

This category recognizes a Series that features a predominance of animation and content specifically intended for children 5 years and younger.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Content Producer, Creative Producer, Series Producer and Line Producer on the Series, or those credited on a minimum of 19% of total episodes first airing from June 1, 2024 to May 31, 2025. *Series Producer is only eligible if they have worked on and are credited on at least 50% of total episodes first airing in the eligibility window.*

CATEGORY 6 - OUTSTANDING CHILDREN'S OR YOUNG TEEN ANIMATED SERIES

TRACKS: CHILDREN'S, YOUNG TEEN

This category recognizes a Series that features a predominance of animation and content specifically intended for children ages 6-15.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Content Producer, Creative Producer, Series Producer and Line Producer on the Series, or those credited on a minimum of 19% of total episodes first airing from June 1, 2024 to May 31, 2025. *Series Producer is only eligible if they have worked on and credited on at least 50% of total episodes first airing in the eligibility window.*

CATEGORY 7 - OUTSTANDING ANIMATED SPECIAL

TRACKS: SPECIAL, TV MOVIE

This category recognizes an Animated Special intended for audience age infancy to 15 years. Specials can be standalone or special episodes of existing properties, but a special episode of an existing property must have either/and a format, runtime, or distribution difference to qualify as it not part of the Series. This category will be judged by producers, writers, and directors.

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ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Content Producer, Creative Producer, Line Producer, Writer, Director.

CATEGORY 8 - OUTSTANDING SHORT FORM LIVE ACTION PROGRAM

This category honors Live Action Series or Specials for viewers ages infancy to 15 that average a runtime of less than or equal eight (8) minutes. This category will be judged by producers, writers, and directors.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Line Producer, Series Producer, Director and Writer on a Special or a minimum of 19% of total episodes of a Series first airing from June 1, 2024 or May 31, 2025.

CATEGORY 9 - OUTSTANDING SHORT FORM ANIMATED PROGRAM

This category honors Animated Series or Specials for viewers ages infancy to 15 that average a runtime of less than or equal to eight (8) minutes. This category will be judged by producers, writers, and directors.

ELIGIBLE TITLES: Executive Producer, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Line Producer, Series Producer, Director and Writer on a Special or a minimum of 19% of total episodes of a Series first airing from June 1, 2024 or May 31, 2025.

PERFORMER CATEGORIES

10. Outstanding Lead Performer in a Preschool, Children's or Young Teen Program
11. Outstanding Supporting Performer in a Preschool, Children's or Young Teen Program
12. Outstanding Younger Performer in a Preschool, Children's or Young Teen Program
13. Outstanding Puppetry Performer
14. Outstanding Single Role Voice Performer in a Preschool Program
15. Outstanding Multiple Role Voice Performer in a Preschool Program
16. Outstanding Single Role Voice Performer in a Children's or Young Teen Program
17. Outstanding Multiple Role Voice Performer in a Children's or Young Teen Program
18. Outstanding Younger Voice Performer in a Preschool, Children's or Young Teen Program
19. Outstanding Children's Personality

CATEGORY CHECKLIST FOR PERFORMER CATEGORIES:

- VIDEO REQUIREMENT: A reel of up to 15 minutes containing up to 5 scenes from any episodes originally aired in the eligibility window. A scene is anything you want it to be, but the video cannot contain more than 5 cuts. Video must be slated at the beginning with a headshot and performer name. If necessary for identification, also include a photo of the performer in costume or a photo of all animated characters being voiced. Include 2-3 seconds of black in between each clip. Slate "End of Reel."
- PHOTO REQUIREMENT: Show logo AND performer headshot
- CEREMONY CLIP REQUIREMENT: List the start time (from your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyright materials, e.g. logos, songs, etc. and must be different from the clips selected for this same Program in other categories
- EPISODE REFERENCES REQUIREMENT: List the title/number and original airdate of ALL episodes contained within the clip reel
- SLATE REQUIREMENT: Include a header with Performer name and headshot. Do not slate Episode References. Episode References should be entered within the entry form.
- LICENSING AGREEMENT REQUIREMENT: Affirm you have read and agreed to the Entry License and have the unqualified authority to do so
- PAYMENT REQUIREMENT: All entries must be paid for or they will not appear on the judging ballot

The only eligible title is Performer. Narrators (including Voiceover) and Storytellers count as Performers but are only eligible within the Children's Personality category.

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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CATEGORY 10 - OUTSTANDING LEAD PERFORMER IN A PRESCHOOL, CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes onscreen Lead Performances from a Live Action Series or Special for Preschool, Children or Young Teen viewers ages infancy to 15. A performer may only enter a single performance category (Lead, Supporting or Younger) for a single Program, and the show and the talent must be in agreement.

CATEGORY 11 - OUTSTANDING SUPPORTING PERFORMER IN A PRESCHOOL, CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes onscreen Supporting Performances from a Live Action Series or Special for Preschool, Children or Young Teen viewers ages infancy to 15. A performer may only enter a single performance category (Lead, Supporting or Younger) for a single Program, and the show and the talent must be in agreement. Guest Performers are welcome to enter this category.

CATEGORY 12 - OUTSTANDING YOUNGER PERFORMER IN A PRESCHOOL, CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes onscreen Younger Performers from a Live Action Series or Special for Preschool, Children or Young Teen viewers ages infancy to 15. Younger Performers must be 18 or younger during some point of the eligibility window. A performer may only enter a single performance category (Lead, Supporting or Younger) for a single Program, and the show and the talent must be in agreement. To qualify for Younger, a performer must be 18 or younger for at least one day during the eligibility period of June 1, 2024 to May 31, 2025.

CATEGORY 13 - OUTSTANDING PUPPETRY PERFORMER

This category recognizes the work of puppeteers on a Live Action or "Hybrid" Series or Special for viewers ages infancy to 15. Entrants may include as many characters from the same program on their reel as they wish, but must submit separate entries if they wish to submit for separate programs. Puppeteers are only eligible in this Performer category - they can no longer enter Lead, Supporting or Younger.

OPTIONAL SUPPLEMENTAL VIDEO:

- This "behind-the-scenes" video may consist of footage not included in episodes, used only for social media, or/or created solely for the Emmys
- The maximum runtime is 5 minutes
- The goal of this video is to better demonstrate to judges who may not be Puppeteers per se the process of bringing the characters to life
- This video does not have to adhere to required specs, e.g. it may be raw iPhone footage, used as an Instagram Live, etc.

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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CATEGORY 14 - OUTSTANDING SINGLE VOICE PERFORMANCE IN A PRESCHOOL PROGRAM

This category recognizes voiceover Performers voicing a SINGLE ROLE in a Preschool Animated Program (either a Series or a Special) designed for viewers from infancy to age 5. The performance can originate from a Preschool Children's Animated Series, Animated Special, or Animated Short Form Program. While the emphasis is for animated voice performances, fully voiceover performances in Live Action programming are also eligible. All Performers must be responsible for voicing a SINGLE ROLE. If an individual voices more than one role in the same program, they must instead enter Multiple Voice Performance. Performers voicing multiple roles cannot choose only to enter a single voice.

CATEGORY 15 - OUTSTANDING MULTIPLE VOICE PERFORMANCE IN A PRESCHOOL PROGRAM

This category recognizes voiceover Performers voicing MULTIPLE ROLES in a Preschool Program (either a Series or a Special) designed for viewers from infancy to age 5. The performance can originate from a Children's Animated Series, Animated Special, or Animated Short Form Program. While the emphasis is for animated voice performances, fully voiceover performances in Live Action programming are also eligible. All Performers must be responsible for voicing MULTIPLE ROLES. If an individual voices "only" one role, they must instead enter Single Voice Performance. Performers voicing multiple roles must select a clip from each voice to include in the reel.

CATEGORY 16 - OUTSTANDING SINGLE VOICE PERFORMANCE IN A CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes voiceover Performers in voicing a SINGLE ROLE a Children's or Young Teen Program (either a Series or a Special) designed for viewers from ages 6 to 15. The performance can originate from a Children's Animated, Young Teen Animated, Animated Special, or Animated Short Form Program. While the emphasis is for animated voice performances, fully voiceover performances in Live Action programming are also eligible. All Performers must be responsible for voicing a SINGLE ROLE. If an individual voices more than one role in the same program, they must instead enter Multiple Voice Performance. Performers voicing multiple roles cannot choose only to enter a single voice.

CATEGORY 17 - OUTSTANDING MULTIPLE VOICE PERFORMANCE IN A CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes voiceover Performers in voicing MULTIPLE ROLES in a Children's or Young Teen Program (either a Series or a Special) designed for viewers from ages 6 to 15. The performance can originate from a Children's Animated, Young Teen Animated, Animated Special, or Animated Short Form Program. While the emphasis is for animated voice performances, fully voiceover performances in Live Action programming are also eligible. All Performers must be responsible for voicing MULTIPLE ROLES. Performers voicing multiple roles must select a clip from each voice to include in the reel.

CATEGORY 18 - OUTSTANDING YOUNGER VOICE PERFORMER IN A PRESCHOOL, CHILDREN'S OR YOUNG TEEN PROGRAM

This category recognizes voiceover Performers in a Preschool Live Action or Animated Program (either a Series or a Special) designed for viewers from infancy to age 15. The performance can originate from a Preschool Children's Animated Series, Animated Special, Animated Short Form Program, Children's Animated Series, Young Teen Animated Series, or be a fully voiceover performance or narration from a Live Action Program. Performers are permitted to put one, or multiple, characters on the same reel provided they are from the same Program. To qualify for Younger, a performer must be 18 or younger for at least one day during the eligibility period of June 1, 2024 to May 31, 2025.

CATEGORY 19 - OUTSTANDING CHILDREN'S PERSONALITY

This category recognizes Hosts, Presenters, Narrators and Storytellers who work on Programs eligible for the Children's & Family Emmys (e.g. Game Shows/Reality Competitions with children as contestants, Preschool, Children's, Short Form and Educational & Informational Programs, etc.). This is no longer a Team Award - Individuals are eligible to enter separately and Programs are eligible to enter more than once if they feature more than one entrant (e.g. Co-Hosts can each submit their own entry).

CRAFT CATEGORIES (FULL EPISODE SUBMISSIONS)

WRITING CATEGORIES

20. Outstanding Writing for a Preschool or Children's Series (TRACKS: Preschool, Children's)
21. Outstanding Writing for a Young Teen Series
22. Outstanding Writing for a Preschool Animated Series
23. Outstanding Writing for a Children's or Young Teen Animated Series (TRACKS: Children's, Young Teen)

DIRECTING

24. Outstanding Directing for a Single Camera Live Action Series
25. Outstanding Directing for a Multiple Camera Live Action Series
26. Outstanding Directing for a Preschool Animated Series
27. Outstanding Directing for an Animated Series
28. Outstanding Voice Directing for an Animated Series (TRACKS: Preschool, Children's, Young Teen

"BELOW THE LINE" CRAFT

29. Outstanding Music Direction and Composition for a Live Action Program
30. Outstanding Music Direction and Composition for an Animated Program
31. Outstanding Cinematography for a Single Camera Live Action Program (TRACKS: Preschool, Children's, Young Teen)
32. Outstanding Cinematography for a Multiple Camera Live Action Program (TRACKS: Preschool, Children's, Young Teen)
33. Outstanding Editing for a Single Camera Live Action Program (TRACKS: Preschool, Children's, Young Teen
34. Outstanding Editing for a Multiple Camera Live Action Program (TRACKS: Preschool, Children's, Young Teen)
35. Outstanding Editing for a Preschool Animated Program
36. Outstanding Editing for an Animated Program
37. Outstanding Sound Mixing and Sound Editing for a Live Action Program (TRACKS: Preschool, Children's, Young Teen)
38. Outstanding Sound Mixing and Sound Editing for a Preschool Animated Program
39. Outstanding Sound Mixing and Sound Editing for an Animated Program
40. Outstanding Lighting, Camera and Technical Arts
41. Outstanding Art Direction/Set Decoration/Scenic Design (TRACKS: Single Cam, Multi Cam)
42. Outstanding Costume Design/Styling (TRACKS: Live, Puppetry)
43. Outstanding Hairstyling and Makeup

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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CRAFT CATEGORY (FULL EPISODE) CHECKLIST:

- VIDEO REQUIREMENT: A single episode** (or "A" or "B" pod from within a single 22 minute episode). Total runtime should not exceed 90 minutes - if your project runs over 90 minutes, please upload up to 3 clips on the same video separated by 2-3 seconds of black that adds up to a total runtime of no more than 90 minutes.
- PHOTO REQUIREMENT: Show logo
- CEREMONY CLIP REQUIREMENT: List the start time (from your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyright materials, e.g. logos, songs, etc. and must be different from the clips selected for this same Program in other categories
- EPISODE REFERENCES REQUIREMENT: List the original episode number/title and airdate for the submitted material
- EPISODE TITLE REQUIREMENT: These categories recognize a specific episode - please list the title in quotes and proper title case (e.g. "Job Switching")
- SLATE REQUIREMENT: Do not slate your video
- LICENSING AGREEMENT REQUIREMENT: Affirm you have read and agreed to the Entry License and have the unqualified authority to do so
- PAYMENT REQUIREMENT: All entries must be paid for or they will not appear on the judging ballot

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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WRITING

CATEGORY 20 - OUTSTANDING WRITING FOR A PRESCHOOL OR CHILDREN'S SERIES

TRACKS: PRESCHOOL, CHILDREN'S

This category recognizes the writer or writers of a SINGLE EPISODE of a live action children's Series for children ages infancy to 11 years. If your Program is in the format of "A" pod and "B" pod within a single 22 minute episode, an episode is defined as a SINGLE POD (either "A" or "B"). You may submit a FULL EPISODE (both pods) only if the Writer(s) is/are the same for both parts.

A corresponding script upload as a PDF is optional.

ELIGIBLE TITLES: Head Writer, Writer, and those credited as "Story by," "Written by," or "Teleplay by" on the submitted episode.

CATEGORY 21 - OUTSTANDING WRITING FOR A YOUNG TEEN SERIES

This category recognizes the writer or writers of a SINGLE EPISODE of live action "tween"/Young Teen for audiences ages 11 to 15. You may enter more than once for different episodes.

A corresponding script upload as a PDF is optional.

ELIGIBLE TITLES: Head Writer, Writer and those credited as "Story by," "Written by," or "Teleplay by" on the submitted episode.

CATEGORY 22 - OUTSTANDING WRITING FOR A PRESCHOOL ANIMATED SERIES

This category recognizes the writers or writers of a SINGLE EPISODE of Animated Series for an audience from infancy to age 5. If your Program is in the format of "A" pod and "B" pod within a single 22 minute episode, an episode is defined as a SINGLE POD (either "A" or "B"). You may submit a FULL EPISODE (both pods) only if the Writer(s) is/are the same for both parts.

A corresponding script upload as a PDF is optional.

ELIGIBLE TITLES: Head Writer, Writer and those credited as "Story by," "Written by," or "Teleplay by" on the submitted episode.

CATEGORY 23 - OUTSTANDING WRITING FOR AN ANIMATED CHILDREN'S OR YOUNG TEEN SERIES

TRACKS: CHILDREN'S, YOUNG TEEN

This category recognizes the writers or writers for a SINGLE ACTION of live action children's or young teen programming for children ages 6 to 15 years.

A corresponding script upload as a PDF is optional.

ELIGIBLE TITLES: Head Writer, Writer and those credited as "Story by," "Written by," or "Teleplay by" on the submitted episode.

DIRECTING

CATEGORY 24 - OUTSTANDING DIRECTING FOR A SINGLE CAMERA LIVE ACTION SERIES

This category recognizes the director or directors for a SINGLE EPISODE of a Live Action Children's Series that is shot single camera or single camera-style, e.g. shooting in one direction and then shooting in the complementary direction. Programming can be for ages infancy to 15. Both Fiction and Non-Fiction are eligible.

ELIGIBLE TITLES: Director[s] on the submitted episode.

CATEGORY 25 - OUTSTANDING DIRECTING FOR A MULTIPLE CAMERA LIVE ACTION SERIES

This category recognizes the director(s) for a SINGLE EPISODE of a Live Action Children's Series that is shot multiple camera or multiple camera-style, e.g. proscenium-like shooting area where the cameras are on the side of the fourth wall. Programming can be for ages infancy to 15. Both Fiction and Non-Fiction are eligible.

ELIGIBLE TITLES: Director[s] on the submitted episode.

CATEGORY 26 - OUTSTANDING DIRECTING FOR A PRESCHOOL ANIMATED SERIES

This category recognizes the director(s) for a SINGLE EPISODE of an Animated Program geared for preschool viewers age infancy to 5. If your Program is in the format of "A" pod and "B" pod within a single 22 minute episode, an episode is defined as a SINGLE POD (either "A" or "B"). You may submit a FULL EPISODE (both pods) only if the Director(s) is/are the same for both parts.

ELIGIBLE TITLES: Director, Supervising Director and Animation Director.

CATEGORY 27 - OUTSTANDING DIRECTING FOR A CHILDREN'S OR YOUNG TEEN ANIMATED SERIES

TRACKS: CHILDREN'S, YOUNG TEEN

This category recognizes the director(s) for a SINGLE EPISODE of an Animated Program geared for viewers ages 6 to 15. If your Program is in the format of "A" pod and "B" pod within a single 22 minute episode, an episode is defined as a SINGLE POD (either "A" or "B"). You may submit a FULL EPISODE (both pods) only if the Director(s) is/are the same for both parts.

ELIGIBLE TITLES: Director, Supervising Director and Animation Director.

CATEGORY 28 - VOICE DIRECTING FOR AN ANIMATED SERIES

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes the work of a Voice Director for a Preschool, Children's, Special Class or Short Form Animated Series. This is a Series-only category! If your Program is in the format of "A" pod and "B" pod within a single 22 minute episode, an episode is defined as a SINGLE POD (either "A" or "B"). You may submit a FULL EPISODE (both pods) only if the Voice Director(s) is/are the same for both parts.

A corresponding script upload as a PDF is optional.

ELIGIBLE TITLES: Voice Director[s] who worked on at least 50% of the Series and 75% of the post-production.

"BELOW THE LINE" CRAFTS

CATEGORY 29 - OUTSTANDING MUSIC DIRECTION AND COMPOSITION FOR A LIVE ACTION PROGRAM

This category recognizes original musical direction and compositions for any Live Action children's programming for viewers age infancy to 15. The use of pre-existing music that has been sampled and incorporated into a new work is not allowed. No re-edited, re-arranged, re-orchestrated, reimagined, re-worked, re-recorded works are allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

ELIGIBLE TITLES: Lead Composer, Composer, Music Director/Composer, Music Supervisor, and Music Supervisor/Composer.

CATEGORY 30 - OUTSTANDING MUSIC DIRECTION AND COMPOSITION FOR AN ANIMATED PROGRAM

This category recognizes original musical direction and compositions for any Animated children's programming for viewers age infancy to 15. The use of pre-existing music that has been sampled and incorporated into a new work is not allowed. No re-edited, re-arranged, re-orchestrated, reimagined, re-worked, re-recorded works are allowed. The submitted work should be wholly original to the program, presented exactly as aired and should contain nothing recognizable from a previous work - melodically, lyrically, and rhythmically.

ELIGIBLE TITLES: Lead Composer, Composer, Music Director, Music Director/Composer, Music Supervisor, and Music Supervisor/Composer.

CATEGORY 31 - OUTSTANDING CINEMATOGRAPHY FOR A LIVE ACTION SINGLE CAMERA PROGRAM

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes cinematography on a Preschool, Children's or Young Teen Series or Special shot in single camera style. Although primarily accommodating traditional Live Action Programming, this category may include programming employing stop motion techniques.

ELIGIBLE TITLES: Cinematographer or Director of Photography.

CATEGORY 32 - OUTSTANDING CINEMATOGRAPHY FOR A LIVE ACTION MULTIPLE CAMERA PROGRAM

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes cinematography on a Preschool, Children's or Young Teen Series or Special shot in multiple camera style.

ELIGIBLE TITLES: Cinematographer or Director of Photography.

CATEGORY 33 - OUTSTANDING EDITING FOR A SINGLE CAMERA LIVE ACTION PROGRAM

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes the work of any live action single camera editing for Preschool, Children's or Young Teen Series or Specials.

ELIGIBLE TITLES: Senior Editor, Supervising Editor, Lead Editor and Editor.

CATEGORY 34 - OUTSTANDING EDITING FOR A MULTIPLE CAMERA LIVE ACTION PROGRAM

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes the work of any live action multiple camera editing for Preschool, Children's or Young Teen Series or Specials.

ELIGIBLE TITLES: Senior Editor, Supervising Editor, Lead Editor and Editor.

CATEGORY 35 - OUTSTANDING EDITING FOR A PRESCHOOL ANIMATED PROGRAM

This category recognizes the work of editors on a Preschool Animated Series or Special for viewers ages infancy to 5.

ELIGIBLE TITLES: Senior Editor, Supervising Editor, Editor and Animatic Editor.

CATEGORY 36 - OUTSTANDING EDITING FOR AN ANIMATED PROGRAM

This category recognizes the work of editors on an Animated Series or Special for viewers ages 6 to 15.

ELIGIBLE TITLES: Senior Editor, Supervising Editor, Editor and Animatic Editor.

CATEGORY 37 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A LIVE ACTION PROGRAM

TRACKS: PRESCHOOL, CHILDREN'S, YOUNG TEEN

This category recognizes sound mixing and editing for a live or pre-recorded Series or Special for children ages infancy to 15 years. It is the responsibility of the Entrant to ensure the sound quality in the source file is up to spec and clear for judging.

ELIGIBLE TITLES: Production Mixer, Re- Recording Mixer, SFX Mixer, Supervising Sound Editor, Supervising Music Editor, Music Editor, Sound Editor, ADR Editor, Supervising Dialogue Editor, Dialogue Editor, Sound Effects Editor, Foley Editor and Foley Artist.

CATEGORY 38 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A PRESCHOOL ANIMATED PROGRAM

This category recognizes sound mixing and editing for an Animated Series or Special for viewers ages infancy to 5. It is the responsibility of the Entrant to ensure the sound quality in the source file is up to spec and clear for judging.

ELIGIBLE TITLES: Production Mixer, Re- Recording Mixer, SFX Mixer, Supervising Sound Editor, Supervising Music Editor, Music Editor, Sound Editor, ADR Editor, Supervising Dialogue Editor, Dialogue Editor, Sound Effects Editor, Foley Editor and Foley Artist.

CATEGORY 39 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR AN ANIMATED PROGRAM

This category recognizes sound mixing and editing for an Animated Series or Special for viewers ages 6 to 15. It is the responsibility of the Entrant to ensure the sound quality in the source file is up to spec and clear for judging.

ELIGIBLE TITLES: Production Mixer, Re- Recording Mixer, SFX Mixer, Supervising Sound Editor, Supervising Music Editor, Music Editor, Sound Editor, ADR Editor, Supervising Dialogue Editor, Dialogue Editor, Sound Effects Editor, Foley Editor and Foley Artist.

CATEGORY 40 - OUTSTANDING LIGHTING, CAMERA AND TECHNICAL ARTS

This category recognizes the team for lighting and camera work, honoring the overall technical production values of a children's program shot multi cam style.

ELIGIBLE TITLES: Technical Director, Lighting Director, Lighting Designer, Chief Lighting Technician, Camera Operator, Video Control.

CATEGORY 41 - OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN

TRACKS: SINGLE CAM, MULTI CAM

This category recognizes the work of the Art Direction/Set Decoration/Scenic Design team on a single camera Live Action Children's Program.

ELIGIBLE TITLES: Production Designer, Art Director, Scenic Designer and Set Decorator.

CATEGORY 42 - OUTSTANDING COSTUME DESIGN/STYLING

TRACKS: LIVE ACTION, PUPPET

This category recognizes all costume design looks for Live Action children's programming, including "everyday," "glam," and "specialty" looks including prosthetics, period, fantasy, wound, futuristic, Halloween, etc. Puppet costumes and styling are also eligible.

ELIGIBLE TITLES: Costume Supervisor, Wardrobe Supervisor, Costume Stylist, Wardrobe Stylist, Costume Designer, Wardrobe Designer, Lead Puppet Wrangler, Puppet Wrangler, Puppet Costumer, Puppet Designer, Puppet Prop Artist.

OPTIONAL SUPPLEMENTAL MATERIALS:

- Entrants may upload a PDF containing up to five sketches of costumes contained within the episode. Judges will have access to this material.

CATEGORY 43 - OUTSTANDING MAKEUP AND HAIRSTYLING

This category recognizes all makeup and hairstyling for Live Action children's programming, including "everyday," "glam," and "specialty" looks including prosthetics, period, fantasy, wound, futuristic, Halloween, etc.

ELIGIBLE TITLES: Head Hairstylist, Hair Department Head, Key Hairstylist, Hairstylist, Head Makeup Artist, Makeup Department Head, Key Makeup Artist and Makeup Artist.

OPTIONAL SUPPLEMENTAL MATERIALS:

- Entrants may upload a PDF containing up to five sketches of hair/makeup looks contained within the submission reel.

CRAFT CATEGORIES (CLIP OR REEL SUBMISSIONS)

For these categories, you are NOT submitting a full episode. Read the specific video specs for each individual category before uploading your video.

44. Outstanding Original Song for a Preschool Program
45. Outstanding Original Song for a Children's or Young Teen Program
46. Outstanding Show Open (TRACKS: Live Action, Animation)
47. Outstanding Visual Effects for a Live Action Program
48. Outstanding Casting for a Live Action Program (TRACKS: Fiction, Non-Fiction)
49. Outstanding Casting for an Animated Program
50. Outstanding Stunt Coordination for a Live Action Program
51. Outstanding Choreography

CRAFT CATEGORY (CLIP OR REEL SUBMISSIONS) CHECKLIST:

- VIDEO REQUIREMENT: Read the individual category description for information on the video
- ADDITIONAL MATERIALS: Read the individual category description to determine if the category has additional materials required or optional besides the video (e.g. documents)
- PHOTO REQUIREMENT: Show logo
- CEREMONY CLIP REQUIREMENT: List the start time (from your submission video) and the audio in and out cue for the 30 seconds you'd like production to use in the event of a nomination - clip must not contain other copyright materials, e.g. logos, songs, etc. and must be different from the clips selected for this same Program in other categories
- EPISODE REFERENCES REQUIREMENT: List the title/number and original airdate of ALL episodes contained within the clip reel
- SLATE REQUIREMENT: Only Casting requires a slate - all other categories in this grouping do not
- LICENSING AGREEMENT REQUIREMENT: Affirm you have read and agreed to the Entry License and have the unqualified authority to do so
- PAYMENT REQUIREMENT: All entries must be paid for or they will not appear on the judging ballot

CATEGORY 44 - OUTSTANDING ORIGINAL SONG FOR A PRESCHOOL PROGRAM

This category recognizes animated or live action songs placed within a Preschool Children's, Preschool Animated, Animated Special, Fiction Special, or Short Form program that are for viewers from infancy to age 5. Original songs entered in the Children's & Family competition must have been written for and first used in the program indicated on the entry during the June 1, 2024 to May 31, 2025 eligibility window. Songs that were originally written for other purposes are not eligible, even if it was their first use on television. Songs are occasionally released commercially at the same time as they premier on a program or episode. If they are written expressly for first use on the episode they may be eligible if the release and air dates coincide. You must supply details when entering to avoid unnecessary challenge and investigation. Performers and artists are not eligible unless they are credited as a Composer or Lyricist.

IMPORTANT: Title songs/theme songs are no longer allowed in this category. They may be included as part of the Show Open category instead.

Please provide the song title in quotes and proper title case (e.g. "Sunny Days").

REQUIRED VIDEO SUBMISSION:

- Upload a video clip of the song as featured originally in the episode or Special
- If the song is positioned within a program, you may provide short preceding context, i.e. enough lead-in for judges to understand the song placement.
- Do NOT upload the full episode or Special - just the portion containing the song

OPTIONAL AUDIO SUBMISSION:

- Upload an .mp3 or .wav file of the song

OPTIONAL DOCUMENT SUBMISSION:

- Upload a lead sheet with music and/or lyrics

ELIGIBLE TITLES: Composer and Lyricist.

CATEGORY 45 - OUTSTANDING ORIGINAL SONG FOR A CHILDREN'S PROGRAM

This category recognizes animated or live action songs placed within a Children's, Animated, Young Teen, Animated Special, Fiction Special, or Short Form program that are for viewers from age 6 to 15. Original songs entered in the Children's & Family competition must have been written for and first used in the program indicated on the entry during the June 1, 2024 to May 31, 2025 eligibility window. Songs that were originally written for other purposes are not eligible, even if it was their first use on television. Songs are occasionally released commercially at the same time as they premier on a program or episode. If they are written expressly for first use on the episode they may be eligible if the release and air dates coincide. You must supply details when entering to avoid unnecessary challenge and investigation. Performers and artists are not eligible unless they are credited as a Composer or Lyricist.

IMPORTANT: Title songs/theme songs are no longer allowed in this category. They may be included as part of the Show Open category instead.

Please provide the song title in quotes and proper title case (e.g. "Sunny Days").

REQUIRED VIDEO SUBMISSION:

- Upload a video clip of the song as featured originally in the episode or Special
- If the song is positioned within a program, you may provide short preceding context, i.e. enough lead-in for judges to understand the song placement.
- Do NOT upload the full episode or Special - just the portion containing the song

OPTIONAL AUDIO SUBMISSION:

- Upload an .mp3 or .wav file of the song

OPTIONAL DOCUMENT SUBMISSION:

- Upload a lead sheet with music and/or lyrics

ELIGIBLE TITLES: Composer and Lyricist.

CATEGORY 46 - OUTSTANDING SHOW OPEN

TRACKS: LIVE ACTION, ANIMATION

This category recognizes the work of artists and designers who create title sequences, integrating video footage, electronic graphics, animation and songs for Live Action and Animated Children's Programs. Programs should only be entering this category for their first season UNLESS there is at least ⅔ change to BOTH graphics and song. The opening sequence must be featured in at least 50% of the episodes. This category is tracked by Live Action versus Animation, but this tracking is meant to delineate the style of the Show Open itself and may not be indicative of the style of the full program. Show Open is meant to be a colloquial term, and the credits sequence submitted does not need to be specifically in the opening of the show (e.g. may be ending credits sequence).

REQUIRED VIDEO SUBMISSION:

- Upload only the Show Opening sequence, NOT a full episode or Special. The Show Open MUST be new and originally created for the Series or for the season(s) premiering in the eligibility period. A sequence from a previous eligibility year, or one not previously submitted, is not eligible.

ELIGIBLE TITLES: Title Designer, Graphic Artist, Graphics Producer, Creative Director, Animation Director, Illustrator and Director - Graphics, Composer, Lyricist.

CATEGORY 47 - OUTSTANDING VISUAL EFFECTS FOR A LIVE ACTION PROGRAM

This category recognizes outstanding achievement and innovation in the art of both digital Visual Effects and mechanical Special Effects in a Live Action program.

REQUIRED VIDEO SUBMISSION:

- Submit a reel of up to 15 minutes total running time containing up to 5 scenes
- It may consist of any clips from any episodes during the eligibility window
- Entries must be edited to highlight the key visual effects of the program within their context.
- Each entry must be "as aired" with sync audio and surrounding shots in their correct order. Clip reels with soundtrack embellishments or individual effects shots edited out of context are not allowed.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Do not slate Episode References. Episode References should be entered within the entry form

OPTIONAL SUPPLEMENTAL VIDEO:

- Each submission may include up to 5 minutes of optional "before & after" material, demonstrating visually how the work was achieved. The complete "before & after" section must follow the complete "as aired" section after 3-5 seconds of black. This "before & after" section may include "talking heads."
- This supplemental video is not required to adhere to contest specs and may include video not aired, video created for social media, and/or video created specifically for the Emmys.

OPTIONAL SUPPLEMENTAL DOCUMENT:

Each entry may include an optional brief written description of the program's visual effects that corresponds to the entry video. This PDF document may contain visual representations of how the effects were accomplished, and it may include storyboards, diagrams and still photographs that pertain specifically to the shots being described and included in the video submission. The written material must not include the names of any entrants, Special Visual Effects facilities, company logos nor any cast or crew names.

CRAFT CATEGORIES (CLIP OR REEL)

ELIGIBLE TITLES: VFX Supervisor (including On-Set VFX Supervisor, Digital VFX Supervisor, etc.), VFX Producer, VFX Production Manager, VFX Coordinator, VFX Data Wrangler, VFX Editor, VFX Assistant Editor, Lead VFX Artist (including Compositing Supervisor, CG Supervisor, Animation Supervisor, Compositing Lead, CG Lead, etc.), VFX Artist (including Compositor, Modeler, Animator, Lighting Artist, Simulation Artist, Matte Painter, etc.), VFX Technical Director, VFX Creative Executive, SFX Foreman, SFX Supervisor, SFX Coordinator SFX, Technician Virtual Production, Supervisor Virtual Production Producer, Virtual Production Coordinator, Virtual Art Department (VAD) Artist, Virtual Camera Operator, Virtual Production Technical Director, Operator or Artist.

CATEGORY 48 - OUTSTANDING CASTING FOR A LIVE ACTION PROGRAM

TRACKS: FICTION, NON-FICTION

This category recognizes the work of the casting team on a Live Action Preschool, Children's or Young Teen program. If the Program is a reboot or a spin-off - performers originally cast in these roles for a different program are not eligible to be included in the reel, and the casting team responsible for the original property is not eligible unless it's the same team for this version.

REQUIRED VIDEO SUBMISSION:

- Submit a composite reel of selected scenes (as aired) which prominently feature contract players, principal talent, series regulars, and day players that were first cast and first appeared from June 1, 2024 to May 31, 2025.
- Total running time is up to 15 minutes comprising up to 5 scenes. Each scene can contain more than one newly cast Performer if applicable.
- You can include as many or as few newly cast performers as you wish, but all performers must be NEWLY CAST for the eligibility window.
- You MUST slate a still or headshot and the name of each performer before each segment and provide an onscreen ID underneath the performer as they appear. This is necessary for peer judges in their review and evaluation process. **Failure to provide this information will result in disqualification.**
- For any entries containing Puppeteers - you MUST include a headshot in the slate of the Puppeteer WITH THE PUPPET and also ID the Puppet onscreen.
- Do NOT include casting team entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Include 2-3 seconds of black between each segment.
- Slate "End of Reel" at the end of the submission.

REQUIRED DOCUMENT SUBMISSION:

- You must upload a PDF that lists "Principal talent cast in substantial roles" during the eligibility window of June 1, 2024 to May 31, 2025. This should not be a call sheet - it should be simply listing names of who was newly cast for the eligibility window.

ELIGIBLE TITLES: Casting Director, Casting By, Casting Supervisor and Casting Associate who cast contract, recurring, and day player roles. (No under-fives or extras.)

CATEGORY 49 - OUTSTANDING CASTING FOR AN ANIMATED PROGRAM

This category recognizes the work of the casting team on an Animated Preschool, Children's or Young Teen program. If the Program is a reboot or a spin-off - performers originally cast in these roles for a different program are not eligible to be included in the reel, and the casting team responsible for the original property is not eligible unless it's the same team for this version.

REQUIRED VIDEO SUBMISSION:

- Submit a composite reel of selected scenes (as aired) which prominently feature contract players, principal talent, series regulars, and day players that were first cast and first appeared from June 1, 2024 to May 31, 2025.
- Total running time is up to 15 minutes comprising up to 5 scenes. Each scene can contain more than one newly cast Performer if applicable.
- You can include as many or as few newly cast performers as you wish, but all performers must be NEWLY CAST for the eligibility window.
- You MUST slate a still or headshot and the name of each performer before each segment and provide an onscreen ID underneath the performer as they appear. This is necessary for peer judges in their review and evaluation process. **Failure to provide this information will result in disqualification.**
- For any entries containing Puppeteers - you MUST include a headshot in the slate of the Puppeteer WITH THE PUPPET and also ID the Puppet onscreen.
- Do NOT include casting team entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Include 2-3 seconds of black between each segment.
- Slate "End of Reel" at the end of the submission.

REQUIRED DOCUMENT SUBMISSION:

- You must upload a PDF that lists "Principal talent cast in substantial roles" during the eligibility window of June 1, 2024 to May 31, 2025. This should not be a call sheet - it should be simply listing names of who was newly cast for the eligibility window.

ELIGIBLE TITLES: Casting Director, Casting By, Casting Supervisor and Casting Associate who cast contract, recurring, and day player roles. (No under-fives or extras.)

CATEGORY 50 - OUTSTANDING STUNT COORDINATION FOR A LIVE ACTION PROGRAM

This category recognizes the body of work of the Stunt Coordinator on a Series or Special.

REQUIRED VIDEO SUBMISSION:

- Submit a reel of up to 15 minutes containing up to 5 stunt sequences from a Special or from Series episodes that originally aired during the eligibility window.
- The content of the reel MUST NOT include preludes to the program/episodes (teasers).
- The submission may contain a stunt(s) and/or stunt sequence(s)
- You may omit non-essential material or stunt(s) and/or sequences(s) but the submission should include enough "lead-in" for judges to understand the context.
- You may NOT add any non-original as aired material and no internal editing or enhancements may be made to the submission, i.e.,sound/photo edit, slow motion enhancements, frame edits, etc.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Do not slate Episode References. Episode References should be entered within the entry form
- 2-3 seconds of black between each segment – no internal editing.
- Slate "End of Reel" at the end of the submission.

ELIGIBLE TITLES: Stunt Coordinator.

CATEGORY 51 - OUTSTANDING CHOREOGRAPHY

This category recognizes the work of a choreographer or choreography team on a Series or a Special. Choreography must be original and created specifically for the program that is being submitted. Only the original airing of a routine on the program is eligible. Encores, derivations, adaptations and/or recreations (concerts and tours, videos, movies, stage productions, etc.) of prior choreography are NOT eligible.

REQUIRED VIDEO SUBMISSION:

- Entrants may choose to submit up to three pieces of choreography from the Special or from or different episodes of a Series as long as the episodes first aired during the eligibility window. If multiple pieces are submitted, the entrant must be credited as the sole choreographer (or identical choreography team) on all pieces.
- Submit a single video file only of the dance number(s)/choreography from the chosen episode(s). Multiple pieces may be put in any order, with 2-5 seconds of black in between.
- Dance number(s)/choreography must be submitted in their entirety as originally aired, with no internal editing.
- Do NOT include entrant team names on the slate. You will be asked to resubmit material if those names are included.
- Do not slate Episode References. Episode References should be entered within the entry form.
- Slate "End of Reel" at the end of the submission.

ELIGIBLE TITLES: Choreographer.

PUBLIC SERVICE

CATEGORY 52 - OUTSTANDING PUBLIC SERVICE INITIATIVE

This category recognizes campaigns done for Children's & Family eligible programming that focuses on two specific aspects:

1. Excellence in community public service efforts to raise awareness and/or marshal support for one or more worthy community causes, which may include (but is not limited to) a focus on diversity, equity, inclusion, accessibility, marginalized communities, social injustice, or civic engagement
2. Features an off-air component

Entry should emphasize the depth, breadth, duration and efficiency of the campaign, as well as highlight the off-air ancillary aspects. Submissions in this category must not be episode-specific and instead must focus on specific outreach, community engagement, and efforts to promote the concepts within the children's television industry and greater worldview.

Programs are able to enter this category multiple times provided each entry is a different initiative.

It is not considered sufficient to only place a video on a streaming or social media platform and then enter this category. The off-screen component must include a campaign outside of posting.

This category will be determined via a Juried panel. The judges will meet in person or virtually to determine zero, one, or more than one winner, and zero, one, or more than one Honorable Mention. No nominees will be determined in this category.

REQUIRED VIDEO SUBMISSION:

- A reel of up to 15 minutes containing up to 5 scenes from any episodes originally aired in the eligibility window - THE REEL MUST ONLY CONTAIN THE ON SCREEN ELEMENTS
- The video should focus on scenes from the original programming that focus on, or are related to, the community public service initiative

REQUIRED DOCUMENT SUBMISSION:

- Submit a PDF that contains detailed information on the off screen elements of the initiative. Topics can include: a description of the effort, articles and/or personal statements stating the impact, any metrics gathered, any internal data and/or third-party research on the impact or potential impact of such an initiative, initiative goals and whether those goals were reached in part or in full, etc.
- The PDF MAY contain links to outside resources or materials.

ELIGIBLE TITLES: Choreographer.

OPTIONAL SUPPLEMENTAL VIDEO:

- Entrants MAY submit a supplemental video highlighting the off screen elements. Videos may be up to 15 minutes either as a reel or a full narrative piece
- Supplemental video may be created specifically for the Emmys OR for other purposes
- Supplemental video may have been viewed publicly before (via YouTube, social media channels, etc.), or previously internal only
- Supplemental video does not need to adhere to "broadcast guidelines" standards - phone videos, Instagram Live, etc. are acceptable

ELIGIBLE TITLES: Executive Producer, Producer, Director, Writer.

OUTSTANDING INDIVIDUAL ACHIEVEMENT IN ANIMATION

This category recognizes individual achievement in six possible animation disciplines: Background Design, Character Animation, Character Design, Color, Production Design and Storyboard,. There can be one, more than one, or no recipients in each discipline. Team entries are not allowed. An individual may enter multiple achievements if the achievements are for different programs.

This category differs from other animation categories. Please read these rules closely and contact contest administration if you have any questions.

53A. Background Design
53B. Character Animation
53C. Character Design
53D. Color
53E. Production Design
53F. Storyboard

- Along with uploading a video and corresponding credits to the submission site, this category requires the preparation of and uploading artwork. PAY ATTENTION TO THE INDIVIDUAL ART REQUIREMENTS FOR EACH DISCIPLINE.
- All subcategories are now entered and adjudicated online. All artwork will be digitally submitted, at the time of entry, by uploading a single PDF file. Printed hard copies of the entrant's artwork will no longer be accepted.
- Artwork must be originally created for the submitted episode, and no stock will be accepted unless it was created specifically for the submitted episode and first aired from June 1, 2024 to May 31, 2025. Please see additional note under Background Design.
- If possible, digital artwork should include a signature of the artist and director or producer. The purpose of the signatures is to ensure that the artist, director and/or producer are aware that the entry is being made and that the correct entry materials are being submitted. If signatures are not able to be obtained (e.g. no longer employed, out of the country, etc.) the entry will still be accepted. If you are unable to obtain signatures, please include a brief written statement explaining why on the first page of your PDF. This can also be noted on the Submission Information field on the entry form.
- This category is for the individual artist who created the original artwork – supervisors and leads are only eligible if they themselves created the artwork submitted. Job titles may vary from studio to studio.
- The uploaded file with the credits must include the entrant's name HIGHLIGHTED for administrative ease.

DEADLINES: Entry - August 14 | Late Entry - August 26 | Payment - September 15

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CATEGORY 53A - BACKGROUND DESIGN

ELIGIBLE TITLES: Background Key Designer, Background Designer, Background Layout Designer, Background Layout Artist, CGI Pre-Visualization, Storyboard Background Layout, Set Designer, Visual Development Artist

For the individual artist responsible for drawing the background layouts, designing backgrounds or designing sets.

NOTE: You may submit stock images if they have been adapted, revised, or re-dressed in such a way as to render them unrecognizable as previously submitted work. Also include images of previously submitted scenes for comparison. The eligibility for entry will be reviewed in the vetting process on a case-by-case basis.

BACKGROUND LAYOUT ARTISTS

- Upload a single PDF file of layouts digitally signed by the artist and director or producer (if possible), along with the corresponding storyboard pages (when they are used in the designing process) – PDF must include a minimum of five and must be in black and white or grayscale*.
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

BACKGROUND (KEY) DESIGNERS

- Upload a single PDF file of key drawings digitally signed by the artist and director or producer (if possible) – PDF must include a minimum of five and must be in black and white or grayscale*.
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

SET DESIGNERS

- Upload a single PDF file of drawings, a minimum of five, directly related to the design, build, and modeling of the set, digitally signed by the artist and director or producer (if possible). Drawings may include floor plans, orthographic views, details of set elements, etc. Within the PDF file, designers must submit multiple views and/or camera angles of the finished set design to illustrate the scope of the original designs and must be submitted in black and white or grayscale*.
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

*If the background designs are done in color and the finished color design work is actually being used as the final production key, it would be more appropriate to enter for color and be judged with all the other entries that are also used as final production key reference. If not, and the artist is using color in the design phase, artwork must be submitted in black and white or grayscale.

CATEGORY 53B - CHARACTER ANIMATION

ELIGIBLE TITLES: Animator, 2D Animator, 3D Animator, Stop Motion Animator, Key Animator and Character Layout Artist.

For the individual artist responsible for bringing an animated character to life through movement and acting.

ANIMATORS

- Upload a finished video of the episode or special, as aired, edited to their work only. Slate video with title of show, episode title, entrant's name and the character's image and name(s).
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

CHARACTER LAYOUT ARTISTS

- Upload a single PDF file of a minimum of five scenes (scenes do not need to be sequential), digitally signed by the artist and director or producer (if possible).
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work, you may also include corresponding animatic.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

CATEGORY 53C - CHARACTER DESIGN

ELIGIBLE TITLES: Character Designer.

For the individual artist responsible for designing and drawing original production characters.

- Upload a single PDF file of a minimum of five different character designs that are new and original specifically from one episode of the series or special, digitally signed by the artist and director or producer (if possible). Artwork should include the entrant's rough sketches and final color production designs and must include the names of the characters. Re-dressing an existing character does not constitute an original design.
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

CATEGORY 53D - COLOR

ELIGIBLE TITLES: Color Stylist, Color Key, Color Key Stylist, Color Key Design, Color Designer, Colorist, Background Keys, Background Stylist, Background Artist, Background Color Stylist, Background Color, Background Painter and Digital Background Painter.

For the individual artist responsible for the color of characters, props, effects and backgrounds for the submitted single episode of a series or a special.

- Upload a single PDF file of their artwork from one episode of the series or special, digitally signed by the artist and director or producer (if possible).
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of submitted artwork. Slate video with title of show, episode title, entrant's name and a brief description of work.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

CATEGORY 53E - PRODUCTION DESIGN

ELIGIBLE TITLES: Production Designer and Art Director.

For the individual artist responsible for the overall "look" or "style" of a show - all inclusive.

- Upload a single PDF file of their artwork which can include background designs, character designs, sketches, paintings or digital print outs, digitally signed by the artist and director or producer (if possible).
- Include, on the first page of your PDF, a concise, accurate statement of the entrant's contribution (100 words or less) which validates a substantial, creative, hands-on contribution to the final project. This should not be a logline or synopsis of the program. It needs to be an actual description of the entrant's work on this specific episode.
- Upload a finished video of the entire episode or special as aired. Slate video with title of show, episode title and entrant's name.
- Upload a PDF of the beginning and end credits.

NOTE: Entrants in this sub-category may NOT submit additional entries (for the same program) for Character Design, Color or Background Design.

Please note: Artwork that is prominently displayed in the submission that is not personally created by the entrant must be credited to clearly identify the artist(s) responsible for the artwork, in the negative space of each page of the PDF.

CATEGORY 53F - STORYBOARD

ELIGIBLE TITLES: Storyboard Artist

For the individual artist responsible for drawing the storyboard blueprint from an outline or a script.

- Upload a single-panel PDF file of their original storyboard with corresponding dialogue, action notes and screen direction notes digitally signed by the artist and director or producer (if possible)
- Upload a finished video of the episode or special, as aired, edited to show only the corresponding scenes of the submitted storyboard. Slate video with title of show, episode title and entrant's name.
- Upload a PDF of the beginning and end credits with the entrant's name highlighted.

VERSION HISTORY

V1 – JULY 31, 2025

- Clarified deleting of drafts, clarified credits for category 4, clarified supplemental materials for category 43.



NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES

NATAS EMMY® RULES

THE NATAS GENERAL RULES AND PROCEDURES

v.2025.0.0

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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.

ELIGIBILITY

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.


IMPORTANT

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).

ELIGIBILITY

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 (⅔) 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 occured 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 SCEENINGS

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 behlaf 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.

IMPORTANT

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, PROHIBITIONS AND DISQUALIFICATIONS

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.

IMPORTANT

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

ENTRANT RESPONSIBILITY, PROHIBITIONS AND DISQUALIFICATIONS

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.