



# EMMYS<sup>®</sup>

NEWS & DOC DAYTIME TECH CHILDREN

2026

**CALL FOR ENTRIES**  
53<sup>RD</sup> ANNUAL DAYTIME EMMYS<sup>®</sup>

## IMPORTANT \*\*MUST READ\*\*

### CONTEST FORMAT

The contest has switched to a 1:1 “Primetime format,” meaning:

In all CRAFT CATEGORIES - except as highlighted below - the submission is a complete episode (or episodes) and only the craftsperson/craftspeople who worked on that episode are eligible.

Programs are therefore eligible to enter more than once in craft categories, including if the individual craftspeople are the same. Programs and individuals are eligible to receive multiple nominations within the same category.

Except as highlighted below, all categories accept full episode submissions only and NOT clip reels.

In any joint craft categories where the Dramas are allowed to enter along with the Non-Dramas (e.g. besides writing, directing, and acting), administration is committed to creating a separate craft category mid-contest under the following parameters:

- If both the Drama and Non-Drama tracks have A MINIMUM OF 10 ENTRIES (e.g. each are independently viable) within said craft category, this will result in the creation of a “breakout craft category” in THIS YEAR’S contest. Example: If the Dramas and Non-Dramas each have at least 10 entries in the Costume Design/Styling category, contest administration would immediately create a Costume Design/Styling in a Daytime Drama Series category, and a Costume Design/Styling for a Daytime Non-Fiction Program category.
- Category break out is not necessarily indicative of permanent addition of the breakout category in future Daytime competitions.

### CATEGORY EXCEPTIONS

The following categories are exempt from the above:

- All Program categories - these are still team-based and eligible entrants are subject to 19% participation.
- Drama Writing - this category is still team-based and eligible entrants are subject to 19% or contractual participation. \*\*NEW THIS YEAR: There will be a waiver option for writer(s) who did not reach the 19% threshold but contributed to the submitted episode(s).
- Drama Directing - this category is still team-based and eligible entrants are subject to 19% or contractual participation. \*\*NEW THIS YEAR: There will be a waiver option for director(s) who did not reach the 19% threshold but contributed to the submitted episode(s).

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

## CATEGORY EXCEPTIONS (CONTINUATION)

- All Performer categories (acting, hosting, and personality) - these categories are still annual-based and submissions should consist of clip reels using clips of no more than 15 minutes total run time. **\*\*NEW THIS YEAR:** There will be a differentiation between “hosting anthology” and “hosting ensemble” submissions. See below for details.
- Casting - this category is still team-based and the submission must be a clip reel of newly cast individuals of no more than 15 minutes total max run time.
- Main Title and Graphics - this category is still a reel featuring usage of new for 2025 main title and graphic sequences and therefore must be a clip reel of no more than 15 minutes total max run time.

## MEMBERS-ONLY JUDGING

As announced last year, judging for the Daytime Emmys has moved to a members-only model. Judges who are members of either NATAS, the Television Academy, or dual members will automatically be approved to judge. Members must be at the National Active Member level by the date the competition opens for judging. Members in applicable categories will be assigned, at the discretion of competition administrators, to the appropriate category or categories, as outlined in our judging guidelines (see below). Judges in non-applicable categories (e.g., a judge in the Visual Effects Peer Group when Daytime does not have a Visual Effects category) may be assigned to a program category or categories.

For categories in which NATAS is unable to field a viable panel solely with member judges – and only in these categories – administrators will also consider judges from the following groups, in order of priority: (1) prior Emmy Award winners, (2) prior Emmy Award nominees, and (3) those who otherwise meet the published membership criteria for their respective Peer Group but have elected not to join at this time.

On a go-forward basis, NATAS will consider the availability of member-judges in the ongoing viability evaluation of competition categories, and may eliminate those categories for which full panels of member-judges are consistently unobtainable.

## NEW CREDITS VETTING PROCESS

Continuing the policy instituted NATAS-wide last year, the Daytime Emmys will now further streamline the credits vetting process by requiring additional information upfront within the entries themselves. These are required for all non-performer categories EXCEPT GUEST (see below). Entrants will be required to submit within Orthicon itself credits verification proof in the following acceptable formats:

### FOR EPISODE-SPECIFIC ENTRIES

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted -OR-
- Option C - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT EXIST - a signed letter from an Executive Producer validating the individual's credit. An EP letter will only be accepted if Option A AND Option B do not exist. If they exist but list the individual with a different ineligible credit, that does not count as the documentation not existing.
- Option D - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT SHOW THE APPROPRIATE CREDIT - a "non-traditional" crew call sheet (such as an email, a Zoom meeting, etc) indicating the approved credit AND a signed letter from the Executive Producer validating the approved credit.

### FOR TEAM-SPECIFIC ENTRIES (PROGRAM CATEGORIES, CASTING, MAIN TITLE/GRAPHICS) AND GUEST PERFORMER

A or B are the same as above but ALL should include C (signed letter from the Executive Producer) validating they reached the 19% requirement

## FOR DRAMA WRITING AND DRAMA DIRECTING "WAIVERS"

Drama Writing and Drama Directing are team-based, whereby eligibility is determined by 19% participation. However, there is a waiver if either of the episodes submitted in these categories are written/directed by an individual who does not qualify under the 19% threshold. For a waiver:

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted

## **EMAIL ADDRESS REQUIREMENT**

Each individual entrant requires a UNIQUE EMAIL ADDRESS associated with it, e.g. not a show shepherd or awards consultant. It can be a manager/agent/PR rep, provided that email is only associated with that specific content. These addresses are ONLY used in the event of a nomination and/or win as our ordering system requires a unique email for each record. Entry of Records are still the de facto contacts for follow-up, ticketing, etc.

## **SUBMISSION-BASED NOMINATION COUNTS**

1. Any category of fewer than 10 submissions is automatically reviewed for potential merger or elimination.
  - In the Daytime competition, the Outstanding Daytime Drama Series category, and its associated Writing and Directing categories, have been pre-approved to proceed with fewer than 10 submissions.
  - Categories with 3 or fewer submissions have no nominations. At its discretion, the National Awards Committee may nevertheless proceed with an award in these categories based on a standard of excellence, if the category is not otherwise merged or eliminated.
2. In categories with 4 to 10 submissions, the default number of nominations is 50% of the number of submissions in the category, rounded up to the nearest whole number, unless a more natural cutoff or a minimum viability limitation applies.

3. Thereafter, the default number of nominations in a category is as follows:

- 10 - 29 submissions: 5 nominations
- 30 - 59 submissions: 6 nominations
- 60 - 89 submissions: 7 nominations
- 90 - 119 submissions: 8 nominations
- 120 -149 submissions: 9 nominations
- 150 or more submissions: 10 nominations

4. Ties.

- In the case of a two-way tie for the final nomination, which would increase the nomination total beyond the default number, the National Awards Committee, at its discretion, may either: (i) allow the tie to stand and increase the number of nominations by one, or (ii) adopt a natural cutoff that avoids the tie and thereby reduces the number of nominations.
- In the case of a tie of more than two submissions for the final nomination, the National Awards Committee, at its discretion, must either: (i) break the tie, using its standard procedures, to reduce the tie to a two-way tie or single nomination, or (ii) adopt a natural cutoff that avoids the tie and thereby reduces the number of nominations.

## DOCUMENTARY PROGRAMMING

Any programming in any genre that is produced by the documentary department of a platform/network/production company is NOT eligible for the Daytime Emmys. It should instead be entered in either the Documentary Emmys or the documentary category within the Primetime Emmys.

## SCIENCE AND NATURE PROGRAMMING RE-ALIGNMENT

The Daytime Emmys is no longer offering a Science and Nature category. Science and Nature programming that has traditionally fallen under the Daytime Emmys that features an offscreen/voiceover narrator belongs either in News & Doc or Primetime. Science and Nature programming that has traditionally fallen under the Daytime Emmys that features a participatory host belongs in Children's & Family if geared towards viewers infancy to age 15, or it belongs in Primetime in geared towards older viewers. Please contact administration if you are unsure where you belong.

## GUEST PERFORMER IN A DAYTIME DRAMA SERIES

The Guest category is now mandated by a MAXIMUM of 19% of episodes aired/streamed for the first time during the eligibility period (calendar year 2025). Performers appearing on more episodes than that are eligible only in Leading, Supporting, or Emerging Talent categories.

## HOSTING AND PERSONALITY CATEGORIES

If your program has a hosting ensemble - now defined as a duo or group of hosts who each appear on at least 19% of episodes - you must enter all members of the ensemble you wish to include on a single entry where each appears on at least one clip of the reel. Administration defers to entrants as to which members of the ensemble should be included, but the program is not eligible to make additional host entries. (Onscreen talent who do not perform hosting responsibilities, such as contractors on How-To programs, are not eligible.)

If your program has a hosting anthology - now defined as a program whereby each episode is hosted by a separate host or hosts - you may enter each as a separate entry. (Onscreen talent who do not perform hosting responsibilities, such as contractors on How-To programs, are not eligible.)

## REDEFINING MULTI-CAM AND SINGLE-CAM

All categories formerly defined or Tracked by multi-cam and single-cam have been re-categorized as either Studio or Non-Studio. Programs featuring both filming styles must a) choose to enter categories featuring the pre-dominant style and b) may NOT enter certain crafts in one style and other crafts in the other style. Predominant is defined as 50.1%.

## PROGRAM CATEGORY EPISODE REQUIREMENTS

All Program entries that are Series MUST submit TWO EPISODES for their Program category.

## ASSOCIATE PRODUCERS

Associate Producer is now an eligible title in all Program categories without petition.

## LEGAL/COURT

The Legal/Courtroom programming category is now SERIES-ONLY. Legal/Court Specials are eligible in Daytime Special. To enter Legal/Courtroom, you must have at least three episodes within the calendar year eligibility window.

## SUBMISSION LENGTH REQUIREMENTS

Except for reel and Short Form categories (which are universally a maximum of 15 minutes runtime), there is now a universal submission length MAXIMUM of 60 minutes. If your program is more than 60 minutes in length, you must choose a total of up to 3 segments edited together with 2-3 seconds of black in between each segment, totaling no more than 60 minutes total. This submission length requirement also applies to craft entries.

## SPECIAL AND SHORT FORM ELIGIBILITY

Programming that qualifies in the Daytime Special and Daytime Short Form categories are no longer eligible to enter directing and writing categories independently. Those categories are now Series-only. Instead, directors and writers are eligible within the respective Special and Short Form Program categories, thereby ensuring nobody has been disenfranchised.

## DAYTIME SPECIAL TRACKING

Daytime Special is now being Tracked by “Live” and “Prerecorded.” To qualify for the Live track, you need to be at least two-thirds live material whereby it is not edited or added/removed after-the-fact.

## TV-MA CONTENT

Any NON-FICTION content that is TV-MA and previously submitted to Daytime due to different qualifications at the time are still eligible in Daytime. Previously submitted TV-MA content is not being re-routed. However, new Non-Fiction content that is TV-MA - AND ALL DAYTIME DRAMA/ CATEGORY 1 CONTENT - will not be accepted.

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

# IMPORTANT DATES AND DEADLINES

JANUARY 1, 2025 to DECEMBER 31, 2025 - Eligibility Window

THURSDAY, MARCH 19, 2026 - Open for Submissions

THURSDAY, APRIL 9, 2026 at 6pm EASTERN - Entry Deadline **UPDATED**

INFO TO COME - Open for Judging Sign Ups

THURSDAY, APRIL 23, 2026 at 6pm EASTERN - Late Entry Deadline (extra fee per entry) **UPDATED**

TUESDAY, APRIL 28, 2026 - Payment Deadline

WEDNESDAY, MAY 20 - WEDNESDAY, JUNE 10, 2026 at 6pm EASTERN - Judging

EARLY JULY 2026 - Nominations Announcement

5 BUSINESS DAYS AFTER NOMINATIONS ANNOUNCEMENT - Gratis Credit Changes Deadline

OCTOBER 30, 2026 - Daytime Emmys ceremony in Hollywood, CA (venue and time TBA)

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# WEBINAR CALENDAR

Thursday, March 19, 2026

Thursday, March 26, 2026

Thursday, April 2, 2026

Thursday, April 9, 2026

**\*\*TUESDAY\*\*** April 14, 2026 

Thursday, April 23, 2026 

All webinars are at 3pm Eastern/noon Pacific.

<https://theemmys.zoom.us/j/84567977963?pwd=DXjyNTyyaNRVLEcl0fHn5GNplaZysD.1>

Meeting ID: 845 6797 7963

Passcode: 950810

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# EMMY COMPETITION ELIGIBILITY BY GENRE

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

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

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

## PRIMETIME EMMYS GENRES

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

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

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

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

## **BASIC INFORMATION**

### **FORMAT OF THIS CALL FOR ENTRIES**

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

### **WHAT ARE THE DAYTIME EMMY AWARDS?**

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

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

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

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

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

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

## WHERE DO I ENTER THE DAYTIME EMMYS?

“Orthicon” is the official entry and judging system for the Daytime Emmys:

<https://enter.theemmys.tv>

Registration information will carry over from year to year, and a single profile enables individuals to enter, judge, and access multiple contests. Submitters should update their information when logging in for the first time each contest cycle. The Orthicon system is NOT related to the Television Academy/ Primetime entry system.

All materials must be completed and the submission paid for in order for it to be vetted for judging.

## WHAT IS THE STRUCTURE OF THE DAYTIME EMMYS?

As of the 2026 contest, the Daytime Emmys is structured very similarly to the Primetime Emmys whereby the majority of categories are episode-based, meaning:

In all CRAFT CATEGORIES - except as highlighted below - the submission is a complete episode (or episodes) and only the craftspeople/craftspeople who worked on that episode are eligible.

Programs are therefore eligible to enter more than once in craft categories, including if the individual craftspeople are the same. Programs and individuals are eligible to receive multiple nominations within the same category.

Except as highlighted below, all categories accept full episode submissions only and NOT clip reels.

In any joint craft categories where the Dramas are allowed to enter along with the Non-Dramas (e.g. besides writing, directing, and acting), administration is committed to creating a separate craft category mid-contest under the following parameters:

- If both the Drama and Non-Drama tracks have A MINIMUM OF 10 ENTRIES (e.g. each are independently viable) within said craft category, this will result in the creation of a “breakout craft category” in THIS YEAR’S contest. Example: If the Dramas and Non-Dramas each have at least 10 entries in the Costume Design/Styling category, contest administration would immediately create a Costume Design/Styling in a Daytime Drama Series category, and a Costume Design/Styling for a Daytime Non-Fiction Program category.
- Category break out is not necessarily indicative of permanent addition of the breakout category in future Daytime competitions.

## CATEGORY EXCEPTIONS

The following categories are exempt from the above:

- All Program categories - these are still team-based and eligible entrants are subject to 19% participation.
- Drama Writing - this category is still team-based and eligible entrants are subject to 19% or contractual participation. There will be a waiver available for writer(s) who did not reach the 19% threshold but contributed to the submitted episode(s).
- Drama Directing - this category is still team-based and eligible entrants are subject to 19% or contractual participation. There will be a waiver available for director(s) who did not reach the 19% threshold but contributed to the submitted episode(s).
- All Performer categories (acting, hosting, and personality) - these categories are still annual-based and submissions should consist of clip reels using clips containing clips of no more than 15 minutes total run time. **\*\*NEW THIS YEAR:** There will be a differentiation between “hosting anthology” and “hosting ensemble” submissions. See below for details.
- Casting - this category is still team-based and the submission must be a clip reel of newly cast individuals of no more than 15 minutes total max run time.
- Main Title and Graphics - this category is still a reel featuring usage of new for 2025 main title and graphic sequences and therefore must be a clip reel of no more than 15 minutes total max run time.

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

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

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

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

## GENRE DEFINITIONS

### DAYTIME DRAMAS

The categories of Daytime Drama, Writing Team for a Daytime Drama Series, and Directing Team for a Daytime Drama Series recognize multi-camera daily serialized dramatic programs or reboots or spin-offs thereof. These categories are eligible by-review only. If you are wishing to enter these categories, you MUST notify administration at [daytime@theemmys.tv](mailto:daytime@theemmys.tv) for a review.

Definitions therein:

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

**Daily:** New program episodes must be released on an average schedule of at least four (4) consecutive calendar days per week for at least two (2) consecutive weeks.

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

**Additionally, Program Length:** The average episode length must be 15 minutes or longer.

**Reboots and Spin-Offs:**

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

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

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

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

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

## **DAYTIME TALK SERIES**

A Daytime Talk Series can include scripted elements and other aspects of a Variety Series such as monologues, musical performances, etc. so long as the main intent of the program is of a Daytime nature, are exhibited by:

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

## **INSTRUCTIONAL/HOW TO**

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

- A focus on the how-to - techniques, materials, getting to know the craftspeople, “DIY,” etc.
- Not a competition or prize-driven, including cash

## **OTHER NON-FICTION GENRES**

A non-fiction program is likely to be eligible for the Daytime Emmys, as opposed to the News & Documentary Emmys, if it has a PARTICIPATORY HOST or is roundtable-style, as opposed to an offscreen narrator. Eligibility in Daytime versus Primetime is determined by genre. If you are unclear on eligibility, please see below for how to submit for an Eligibility Panel review.

## ELIGIBILITY PANEL

If:

- You are a new entrant and you are unclear which contest you belong in
- Your program was previously in the Primetime Emmys but may fall into the Daytime Instructional/How-To category with the re-alignment
- You are a Talk Series that has never entered an Emmys contest before
- Your program may qualify as Young Teen
- You are a spin-off or reboot of an existing property
- You are petitioning to change contests from Daytime to Primetime or vice versa
- You are appealing an administrative decision made regarding contest placement
- We recommend a petition to the Eligibility Panel to get an official ruling on which contest your material is eligible in. To petition, email [eligibility@theemmys.tv](mailto:eligibility@theemmys.tv) with a link of up to 6 episodes and state the reason for your petition. Please do NOT include a cover letter beyond the basics as material designed to sway the panel will not be distributed or taken into consideration.
- To keep in mind when you are petitioning – programs are designated to specific contests and can only switch due to either a substantial change in the nature of the contest or a substantial change to the nature of the material. If a contest has automatically switched your eligibility (e.g. you used to enter Children’s in Primetime), you do not need to petition.
- Staff of either Academy can unilaterally refer material to the Eligibility Panel without a petition.

## GENDERED ACTING CATEGORIES

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

## ACTING CATEGORIES

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

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

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

If a performer exits the landscape as one character and then returns as a completely different character, they can enter more than once.

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

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

## EMERGING TALENT PARAMETERS

The Emerging Talent in a Daytime Drama category is designed to honor individuals within their first two years on their first Daytime Drama contract and who has never won this category before. Contest eligibility starts on January 1, 2025, so eligibility in this category is for:

- anyone who joined the cast of their first Daytime Drama no earlier than January 1, 2023
- is on their first Daytime Drama
- is not a previous winner in this category

Actors with well-known careers in other forms of television or media are eligible for this category as it is for emerging talent within the Daytime Drama space, but Daytime Dramas should be advised that this is not an appropriate category for industry legends, e.g. Elizabeth Taylor on “General Hospital.”

## HOSTING CATEGORIES

For Daytime programming that has Hosts (Talk Series, Culinary, and sometimes Lifestyle, How-To/Instructional, Arts & Popular Culture, Entertainment News, Travel/Adventure, and Short Form), a host is defined as:

- the individual or individuals who appear(s) on screen (instead of just in voiceover),
- welcome and say goodbye to the studio and/or at-home audience,
- lead or moderate conversations/interviews/Q&As,
- and/or provide context for the tasks being performed

Programming may feature on screen talent who are NOT Hosts, such as contractors in How-To/Instructional shows. Non-Hosts, who are not eligible to enter any Host category, are often demonstrating one specific skill or task.

Additionally, Hosts are now required to go into the Host category that fits their GENRE, regardless of the length of programming, e.g. if your program is a culinary program but is entered into Short Form, the Host must now enter the Culinary Host category.

For Daytime Personality - Daily and Daytime Personality - Non-Daily, these are Host categories for all genres of Daytime programming that do not have their own designated Host categories. In these categories, the production can determine which qualified Hosts to enter, but all entrants chosen must appear on the single submission reel. Programs are not permitted to enter multiple times in the Host category, but administration will defer to production decisions regarding which onscreen talent are being entered. It is no longer the case that all individuals with eligible titles must be submitted. Hosts not featured on the reel are not eligible, and cannot self-submit.

For Daytime Hosts, there are four available categories. Entrants are only eligible in one category for each Program, and each Host/Co-Host/Anchor/Correspondent that the production is considering eligible from the Program MUST be entered within the same entry (e.g. all the hosts from The View on the same entry). In Hosting only, NATAS will allow the production teams to determine which on-camera personalities should be part of the Host nomination, but:

- All of those individuals must be entered in the same entry AND must be featured on the reel
- All other self-submissions for the Host category from that program will be disqualified

## DAYTIME TALK SERIES HOST

Honoring the work of the Host(s) or programs eligible for the Daytime Talk Series category.

## CULINARY HOST

Honoring the work of the Host(s) of programs with a focus of 50% or more on the culinary arts. Hosts may be part of programs entered into Culinary Instructional Series, Culinary Cultural Series, or Short Form Daytime Program. Daytime does not allow cooking competition programs.

## DAYTIME PERSONALITY - DAILY

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

## DAYTIME PERSONALITY - NON-DAILY

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

## SHORT FORM

Content that has an average runtime of 15 minutes or less must enter the specific Short Form Program category. Short Form content is not eligible in Writing or Directing, but is in other crafts. Writers and directors are therefore eligible within the Program category.

## CONTENT EXCEPTIONS

Content that contains graphic violence, nudity, sex, excessive coarse language, or is rated TV-MA, is not eligible in the Daytime Emmys. An exception is being made this year for non-fiction TV-MA content ONLY if it has entered Daytime in the past based on different rules.

Programming that consists of more than 51% re-enactments is not eligible in either the Daytime Emmys or the Documentary Emmys. Content that is designated as educational/informational by the FCC, as indicated by an E/I bug and/or airing on a Saturday morning timeslot, is no longer permitted in Daytime and should instead enter Children's & Family.

## SPECIAL VERSUS SERIES

To qualify as a Series, a program must have aired or streamed at least three episodes during the eligibility window. A Special may be a standalone event or a special episode of a pre-existing Series, but to qualify as a special episode, it must have qualities differentiating it from the wholesale Series, e.g. a different airdate, a different length, a different format, and/or a different production team.

If your programming is designed as a Series but has only one or two episodes that aired within the calendar year eligibility, you may select ONE of the episodes and enter it as a special. The Daytime Emmys does not recognize "hanging episodes" and is completely airdate-based.

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

## REGIONAL ELIGIBILITY

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

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

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

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

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

## CRAFT CATEGORIES

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

## DOCUMENTARY PROGRAMMING

Any programming in any genre that is produced by the documentary department of a platform/network/production company is NOT eligible for the Daytime Emmys. It should instead be entered in either the Documentary Emmys or the documentary category within the Primetime Emmys.

## NON-ENGLISH LANGUAGE ENTRIES

The Daytime Emmys no longer have any exclusively Spanish language categories.

Additionally, non-English language content, including Spanish and any other non-English language, that is eligible for the Daytime Emmys vis a vis genre and having at least one US-based co-producer may enter the category/categories it best sees fit provided the material can be uploaded with English subtitles.

## ON CONTRACT PARAMETER

“On contract” is meant to refer to a regular contract, not temporary or spec.

## CREDITS VETTING REQUIREMENTS

Continuing the policy instituted NATAS-wide last year, the Daytime Emmys will now further streamline the credits vetting process by requiring additional information upfront within the entries themselves. These are required for all non-performer categories EXCEPT GUEST (see below). Entrants will be required to submit within Orthicon itself credits verification proof in the following acceptable formats:

### FOR EPISODE-SPECIFIC ENTRIES

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted -OR-

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

- Option C - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT EXIST - a signed letter from an Executive Producer validating the individual's credit. An EP letter will only be accepted if Option A AND Option B do not exist. If they exist but list the individual with a different ineligible credit, that does not count as the documentation not existing.
- Option D - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT SHOW THE APPROPRIATE CREDIT - a "non-traditional" crew call sheet (such as an email, a Zoom meeting invite, etc) indicating the approved credit AND a signed letter from the Executive Producer validating the approved credit.

## FOR TEAM-SPECIFIC ENTRIES (PROGRAM CATEGORIES AND CASTING) AND GUEST PERFORMER

A or B are the same as above but ALL should include C (signed letter from the Executive Producer) validating they reached the 19% requirement.

## FOR DRAMA WRITING AND DRAMA DIRECTING "WAIVERS"

Drama Writing and Drama Directing are team-based, whereby eligibility is determined by 19% participation. However, there is a waiver if either of the episodes submitted in these categories are written/directed by an individual who does not qualify under the 19% threshold. For a waiver:

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted

## **EMAIL ADDRESS REQUIREMENT**

Each individual entrant requires a UNIQUE EMAIL ADDRESS associated with it, e.g. not a show shepherd or awards consultant. It can be a manager/agent/PR rep, provided that email is only associated with that specific content. These addresses are ONLY used in the event of a nomination and/or win as our ordering system requires a unique email for each record. Entry of Records are still the de facto contacts for follow-up, ticketing, etc.

## SUBMISSION-BASED NOMINATION COUNTS

1. Any category of fewer than 10 submissions is automatically reviewed for potential merger or elimination.
  - In the Daytime competition, the Outstanding Daytime Drama Series category, and its associated Writing and Directing categories, have been pre-approved to proceed with fewer than 10 submissions.
  - Categories with 3 or fewer submissions have no nominations. At its discretion, the National Awards Committee may nevertheless proceed with an award in these categories based on a standard of excellence, if the category is not otherwise merged or eliminated.
2. In categories with 4 to 10 submissions, the default number of nominations is 50% of the number of submissions in the category, rounded up to the nearest whole number, unless a more natural cutoff or a minimum viability limitation applies.
3. Thereafter, the default number of nominations in a category is as follows:
  - 10 - 29 submissions: 5 nominations
  - 30 - 59 submissions: 6 nominations
  - 60 - 89 submissions: 7 nominations
  - 90 - 119 submissions: 8 nominations
  - 120 -149 submissions: 9 nominations
  - 150 or more submissions: 10 nominations
4. Ties.
  - In the case of a two-way tie for the final nomination, which would increase the nomination total beyond the default number, the National Awards Committee, at its discretion, may either: (i) allow the tie to stand and increase the number of nominations by one, or (ii) adopt a natural cutoff that avoids the tie and thereby reduces the number of nominations.
  - In the case of a tie of more than two submissions for the final nomination, the National Awards Committee, at its discretion, must either: (i) break the tie, using its standard procedures, to reduce the tie to a two-way tie or single nomination, or (ii) adopt a natural cutoff that avoids the tie and thereby reduces the number of nominations.

## NOMINEE PRESS RELEASE FORMAT

The nominees will be released in two separate releases:

General Nominations - on the nominations announcement date, the press release will not include individual nominee names except in the Performer categories

Full Release with Credits - following the credits review process, in which administration follows up regarding any submitted credits where verification has not been approved, the full release with nominee names will be released.

## LATE CREDIT ADDITIONS

Following the Full Release with Credits, there is a five business day window for gratis changes in which additions, subtractions, or title changes can be made in Orthicon for free. After the completion of the gratis changes window, further changes are accepted through the ceremony date for a late fee of \$250 per change. The fee is due PER REQUEST, regardless of acceptance, and each credit still requires verification.

## CEREMONY FORMAT AND TICKETING

All Daytime Emmys categories will be presented in a single ceremony. Date time, venue location, ticket pricing, and any applicable ticket quotas, are communicated directly to nominees. The Entrant of Record is in charge of their nominated entries and therefore in charge of any ticket quotas offered to them.

## ENTRY FORM BASIC CHECKLIST

The following information is REQUIRED for EACH ENTRY unless otherwise noted. Use the checklist below to ensure each entry has the following information completed according to our rules. The layout of this section takes you through filling out the information in the order it appears within Orthicon. Any checkbox listing “more detailed information below” has a section dedicated to the explanation of that requirement in the following pages.

### FOR REGISTRATION

- Entrant Contact - more detailed information below

### TAB ONE - ELIGIBILITY AFFIRMATIONS

- Eligibility Checkboxes

### TAB TWO - GENERAL INFORMATION

- Category
- Track - more detailed information below
- Program Name - more detailed information below
- Episode Title - more detailed information below
- Program Logo - NOT MANDATORY
- Total Number of Episodes for a Series (For a Special enter “1”)
- Producing Entity - more detailed information below
- Production Companies - more detailed information below
- Essay - GUIDE below; NOT MANDATORY
- Credits Verification - GUIDE below
- Supplemental Materials - only where noted
- Rating - more detailed information below

### TAB THREE - VIDEO AND AUDIO

- Submission Video - more detailed information below
- Ceremony Clip - GUIDE below
- Episode References - GUIDE below

### TAB FOUR - SUBMISSION CREDITS AND PAYMENT

- Eligible Credits - GUIDE below
- Credits Verification - GUIDE below
- Licensing Agreement - GUIDE below
- Payment - GUIDE below

## FOR REGISTRATION

### ENTRANT CONTACT

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

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

**NEW/IMPORTANT:** For any Late Credit Additions requiring payment of late fees, entrants will be required to submit the name and direct email address for the individual in finance responsible for paying the invoice. Third-Party Submitters may not be listed as a finance contact.

### TAB TWO - GENERAL INFORMATION

- Category
- Track - more detailed information below
- Program Name - more detailed information below
- Episode Title - more detailed information below
- Program Logo - NOT MANDATORY
- Total Number of Episodes for a Series (For a Special enter "1")
- Producing Entity - more detailed information below
- Production Companies - more detailed information below
- Essay - GUIDE below; NOT MANDATORY
- Credits Verification - GUIDE below
- Supplemental Materials - only where noted
- Rating - more detailed information below

## TRACK

In categories where administration has deemed entries fall under an “apples and oranges” spectrum but there are not currently enough entries to warrant creation of separate categories, Tracks have been created. Tracks are a separation by any specific parameter (e.g. Drama versus Non-Drama, age demographic, filming style, etc.). Tracked categories guarantee that the MINORITY TRACK receives nominations in proportion to its number of entries compared to the overall number of entries within the category. For example, if the Drama Track has 5 entries within a category with 25 total entries, Drama is entitled to one nomination ( $\frac{1}{5}$  of total entries, or one out of five nominations) even if the highest-score Drama does not qualify for a nomination under traditional rules of average, still subject to score viability.

Tracked categories are noted with a \*\* in the index of categories.

## PROGRAM NAME

Entrants should use the dropdown to see if their Program name already exists in the database based on previous entry. Do not add another Program with the same name. Only if your Program does not exist should you add it.

## EPISODE TITLE

NEW/IMPORTANT. The majority of Daytime categories are now episode-specific. Therefore most submissions require the episode title to be filled in. Please do NOT put quotation marks or list the episode title in tandem with the Program title (e.g. I Love Lucy: Job Switching).

## LOGO

The Program logo is NOT MANDATORY. Once a Program Logo has been uploaded, it is affiliated with that Program and nobody else may upload a logo for it. If your logo has changed or been updated, contact administration to have the record updated.

## DISTRIBUTOR

The distributor is the entity responsible for public distribution of the content. A distributor can be a network or streaming platform.

## PRODUCING ENTITY

This field is meant to credit the entity responsible for the creation of the work, not merely where it can be seen by the public. The primary producing entity may be a network, a division of a network, or a production company. Programming launched via a video-on-demand platform should not be credited to the hosting platform unless it actively contributed to the creation of the content. For programming distributed via syndication, credit should be given to the syndicator. Typically, the primary producing entity will also be the copyright holder of the content being submitted.

## PRODUCTION COMPANIES

Each entry for a specific Program may or may not have the same Production Companies affiliated with it, so it's necessary to fill in the information separately for each entry, and each Production Company must be added separately (e.g. NOT Disney/ABC on the same line).

Only Production Companies listed on an entry at time of entry are eligible to order a Commemorative Emmy in the event of a win. Commemoratives are limited to one per network, one per producing entity, and one per production company, and are made out to the company with the intention of lobby or office display.

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

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

## DOS:

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

## TAB THREE - VIDEO AND AUDIO

- Submission Video - more detailed information below
- Ceremony Clip - GUIDE below
- Episode References - GUIDE below

## **SUBMISSION VIDEO**

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

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

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

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

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 30seconds 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)

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

## 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 write the timecodes into the "Audio In" and "Audio Out" fields - these fields are designated for you to type what is being said or happening on screen during the :30 seconds.
- DON'T select the same Ceremony Clip for multiple categories. If you have (according to the rules) submitted the same program or video submission in more than one category, consider a 30 second clip that highlights costumes in an Costume Design/ Styling category, for example. If you earn more than one nomination it is best to see various parts of the submission video at the ceremony to best represent your work.

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

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

## DOS:

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

## DON'TS:

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

## SUPPLEMENTAL MATERIALS

In certain categories, you may need to upload additional files beyond the submission video, such as scripts for the writing categories. Details are in the by-category descriptions.

## RATING

You are required to fill in the rating for your submission: TV-G, PG, 14, or unrated. TV-MA material is NOT allowed in Daytime except programming that is MA but was eligible under previous legacy rules.

### TAB FOUR - SUBMISSION CREDITS AND PAYMENT

- Eligible Credits - GUIDE below
- Credits Verification - GUIDE below
- Licensing Agreement - GUIDE below
- Payment - GUIDE below

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. Any Daytime categories that are team awards (e.g. Program, Drama Writing, Drama Directing, Casting, Main Title and Graphic Design) are without limitation on the number of statuette-eligible individuals.

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 required for the category). 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 statuette archiving system. Credited individuals are officially recognized as nominees in the event of a nomination, and as winners in the event of a win.

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

- Changes from entry window to five business days after the nominations announcement - gratis
- Changes from six business days after the nominations announcement through the ceremony - \$250 per change
- Changes after the ceremony - not allowed under any circumstances

Entrants will be required to submit within Orthicon itself credits verification proof in the following acceptable formats:

## FOR EPISODE-SPECIFIC ENTRIES

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted -OR-
- Option C - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT EXIST - a signed letter from an Executive Producer validating the individual's credit. An EP letter will only be accepted if Option A AND Option B do not exist. If they exist but list the individual with a different ineligible credit, that does not count as the documentation not existing.
- Option D - ONLY IN CASES WHERE THE FIRST OR SECOND OPTION DO NOT SHOW THE APPROPRIATE CREDIT - a "non-traditional" crew call sheet (such as an email, a Zoom meeting, etc) indicating the approved credit AND a signed letter from the Executive Producer validating the approved credit.

## FOR TEAM-SPECIFIC ENTRIES (Program categories, Casting, Main Title/Graphics) AND GUEST PERFORMER

A or B are the same as above but ALL should include C (signed letter from the Executive Producer) validating they reached the 19% requirement

## FOR DRAMA WRITING AND DRAMA DIRECTING "WAIVERS"

Drama Writing and Drama Directing are team-based, whereby eligibility is determined by 19% participation. However, there is a waiver if either of the episodes submitted in these categories are written/directed by an individual who does not qualify under the 19% threshold. For a waiver:

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals' names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals' names highlighted - names MUST be highlighted

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 Daytime Emmys are Music Direction and Composition and Main Title, 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.

## MASTER AGREEMENT

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

**DEADLINE:** APRIL 9, 2026 at 6pm Eastern  
**LATE DEADLINE:** April 23, 2026 at 6pm Eastern

## ENTRY FEES

PROGRAM (CATEGORIES 1-12):

**DEADLINE:** \$425  
**LATE DEADLINE:** \$500

PERFORMER, HOST AND CRAFT (CATEGORIES 13-40):

**DEADLINE:** \$325  
**LATE DEADLINE:** \$400

There is no fee associated with the Regional Content in a Daytime Genre.

## PAYMENT

Payment by credit card or ACH Transfer is strongly preferred. Please contact the NATAS Finance Department at Finance-Team@TheEmmys.tv to set up ACH Transfer.

For orders over \$5,000 that cannot be paid by credit card, an invoice can be generated for the entry. Please make the check payable to “The National Academy of Television Arts and Sciences” and include a printed hard copy of the invoice generated by the submission site. Payment is due according to invoice terms.

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 APRIL 30, 2026 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.

Audio accepted formats: mp3

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

Images accepted formats: jpg, jpeg, png

Documents accepted formats: pdf

Video max size: 10GB

## SUBMISSION VIDEO

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

Audio Codec: AAC-LC or AAC

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

Sample Rate: 48 Hz

Video Codec: H264 Baseline Profile

Color Space: 4.2.0 (or leave it set to “off”)

Frame rates should match the source material

Resolutions: 1920x1080 (1080p or 1080i)

The Player displays all content in a 16x9 area.

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

## PHOTO

300 dpi .jpg or .png files

16:9

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

- Thursday, March 19, 2026
- Thursday, March 26, 2026
- Thursday, April 2, 2026
- Thursday, April 9, 2026
- UPDATED \*\*TUESDAY\*\* April 14, 2026
- NEW Thursday, April 23, 2026

All webinars are at 3pm Eastern/noon Pacific.

<https://theemmys.zoom.us/j/84567977963?pwd=DXjyNTyyaNRVLEclOfHn5GNplaZysD.1>

Meeting ID: 845 6797 7963

Passcode: 950810

All webinars are at 3pm Eastern/noon Pacific.

Daytime utilizes a peer judging system, whereby qualified judges are placed on panels related to their areas of expertise, watch all of the entries within those categories, and then give them a score on a scale of 7 to 1. The nominees and winners are determined by average score within the single round of judging. In circumstances where there are too many submissions to properly adjudicate a single round of judging, administration may also hold a Preliminary Judging Round.

## JUDGING SIGN UP

More information on how to sign up will be available with a re-release of this Call for Entries.

## MEMBERS-ONLY JUDGING

As announced last year, judging for the Daytime Emmys has moved to a members-only model. Judges who are members of either NATAS, the Television Academy, or dual members will automatically be approved to judge. Members must be at the National Active Member level by the date the competition opens for judging. Members in applicable categories will be assigned, at the discretion of competition administrators, to the appropriate category or categories, as outlined in our judging guidelines (see below). Judges in non-applicable categories (e.g., a judge in the Visual Effects Peer Group when Daytime does not have a Visual Effects category) may be assigned to a program category or categories.

For categories in which NATAS is unable to field a viable panel solely with member judges – and only in these categories – administrators will also consider judges from the following groups, in order of priority: (1) prior Emmy Award winners, (2) prior Emmy Award nominees, and (3) those who otherwise meet the published membership criteria for their respective Peer Group but have elected not to join at this time.

On a go-forward basis, NATAS will consider the availability of member-judges in the ongoing viability evaluation of competition categories, and may eliminate those categories for which full panels of member-judges are consistently unobtainable.

## CONFLICTS OF INTEREST

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

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

## CONFLICTS OF INTEREST (CONTINUATION)

Judges in Daytime Drama Series (Category 1) must not be affiliated with any currently entered Daytime Dramas, or have been affiliated with them for at least two (2) years. Performers on Daytime Dramas will be allowed to judge other performers on their own program but not within their own category.

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

## JUDGING DEMOGRAPHICS

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



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

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

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

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\*\* - craft categories where Daytime Dramas are allowed alongside Non-Fiction

# PROGRAM CATEGORIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

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# PROGRAM CATEGORIES

Programs from all platforms are eligible to enter the Daytime Emmys - network, streaming, or self-produced. No Program categories are divided by platform. Programs are only eligible to enter a SINGLE Program category, and then ancillary crafts as determined by the Program designation. Program eligibility is not daypart-mandated but rather determined strictly by genre.

The following submission parameters apply to ALL Program categories:

- Entrant Contact
- Eligibility Checkboxes
- Category
- Track - only if required
- Program Name
- Program Logo
- Total Number of Episodes for a Series (For a Special enter "1")
- Distributor
- Producing Entity
- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement
- Payment

**CATEGORY 1 - OUTSTANDING DAYTIME DRAMA SERIES**

**CATEGORY 2 - DAYTIME TALK SERIES**

**CATEGORY 3 - OUTSTANDING ENTERTAINMENT NEWS SERIES**

**CATEGORY 4 - OUTSTANDING CULINARY INSTRUCTIONAL SERIES**

**CATEGORY 5 - OUTSTANDING CULINARY CULTURAL SERIES**

**CATEGORY 6 - OUTSTANDING LEGAL/COURTROOM SERIES**

**CATEGORY 7 - OUTSTANDING TRAVEL AND ADVENTURE PROGRAM**

**CATEGORY 8 - INSTRUCTIONAL/HOW-TO PROGRAM**

**CATEGORY 9 - OUTSTANDING LIFESTYLE PROGRAM**

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**CATEGORY 11 - OUTSTANDING DAYTIME SPECIAL**

**CATEGORY 12 - OUTSTANDING DAYTIME SHORT FORM PROGRAM**

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

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## SUBMISSION VIDEO:

- For Series - upload **TWO EPISODES** that originally aired within the 2025 calendar year.
- For Specials - upload the **FULL SPECIAL** unless the runtime is longer than 60 minutes. In that circumstance, upload a reel of **UP TO 3 SEGMENTS** totaling no more than 60 minutes.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## REGIONAL ELIGIBILITY

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

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

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

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

## CATEGORY 1- OUTSTANDING DAYTIME DRAMA SERIES

(For a Series)

This category recognizes daily serialized drama, or reboots or spin-offs thereof.

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

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

**Daily:** New program episodes must be released on an average schedule of at least four (4) consecutive calendar days per week for at least two (2) consecutive weeks.

**Program Length:** Minimum average program content run time of 15 minutes per episode.

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

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

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

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

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

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

## ELIGIBLE TITLES:

Executive Producer, Co-Executive Producer, Consulting Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Line Producer and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

## CATEGORY 2 - DAYTIME TALK SERIES

(For a Series)

This category honors **Series focused on - but not exclusively - unscripted interviews or panel discussions between a host/hosts and guest celebrities or personalities.**

### ELIGIBLE TITLES:

Senior Executive Producer, Executive Producer, Executive Broadcast Producer, Co-Executive Producer, Senior Supervising Producer, Senior Coordinating Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Talent Producer, Senior Field Producer, Segment Producer, Line Producer, Executive In Charge of Production, Consulting Producer, Supervising Post Producer, Post Producer, Senior Field Producer, Field Producer and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

Host(s) for programs entering in this category should be entered into **Daytime Talk Series Host.**

A Daytime Talk Series can include scripted elements and other aspects of a Variety Series such as monologues, musical performances, etc. so long as the main intent of the program is of a Daytime nature, are exhibited by:

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

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

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

## CATEGORY 3 - OUTSTANDING ENTERTAINMENT NEWS SERIES

(For a Series)

This category recognizes excellence in **news programming covering the entertainment industry**. Entries may include content such as human interest, popular culture, celebrity gossip, red carpet, premieres, and interviews.

### ELIGIBLE TITLES:

Senior Executive Producer, Executive Producer, Executive Broadcast Producer, Co-Executive Producer, Senior Supervising Producer, Senior Coordinating Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Talent Producer, Segment Producer, Line Producer, Executive In Charge of Production, Consulting Producer, Supervising Post Producer, Post Producer, Senior Field Producer, Field Producer, Associate Producer, Senior Booking Producer, Bureau Chief, News Producer, Creative Producer, Managing Editor, Host, Anchor, Co-Host and Correspondent credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

- Onscreen talent remains eligible in this category BUT THEY CANNOT WIN TWO EMMY STATUETTES FOR THE SAME FUNCTION - e.g. if a Program wins Outstanding Program and the Hosts win Outstanding Daytime Personality, the Hosts are only eligible for one statuette and it defaults to the craft.
- Onscreen talent can also enter the **Daytime Personality- Daily or Daytime Personality - Non-Daily** category depending on Program format.
- Crime programming that is anthology or focused on one specific case are strictly the purview of Primetime. Crime programming may enter here if similar in format to Entertainment News programming, e.g. multiple cases per episode, focused on cases of particular public/pop culture interest, etc.

## CATEGORY 4 - OUTSTANDING CULINARY INSTRUCTIONAL SERIES

(For a Series)

This category recognizes a **Series** containing a minimum of at least a **51% emphasis on food preparation**. Episodes must have an average runtime of 15 minutes or more and may include content such as recipes, how-to, show and tell, techniques, kitchen equipment, and food testing.

### ELIGIBLE TITLES:

Executive Producer, Executive Producer/Host, Co-Executive Producer, Senior Supervising Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Producer/Host, Culinary Producer, Co-Producer, Segment Producer, Field Producer, Line Producer, and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

- **IMPORTANT!** Culinary programming with at least a 51% focus on the culture of food - local cuisines, food/wine tours, ethnic and regional meals, etc., belong in the new **Culinary Cultural Series** category.
- **Competition-style** culinary programs featuring children as contestants should enter the separate Children's & Family Emmys. Competition style culinary programs featuring adults as contestants should enter the Primetime competition.
- Hosts are eligible to enter the **Culinary Host** category.
- Short Format culinary focused Specials or Series (approximately 15 minutes or less) must submit to the **Short Form Daytime Program** instead.
- This category is Series only. For a one-off culinary special, please enter **Daytime Special**.

## CATEGORY 5 - OUTSTANDING CULINARY CULTURAL SERIES

(For a Series)

This category recognizes a **Series** containing a minimum of at least a **51% emphasis on the culture of food**. Episodes must have an average runtime of 15 minutes or more and may include such content as food/beverage tours, food tourism, ethnic and regional meals, etc.

### ELIGIBLE TITLES:

Executive Producer, Executive Producer/Host, Co-Executive Producer, Senior Supervising Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Producer/Host, Culinary Producer, Co-Producer, Segment Producer, Field Producer, Line Producer, and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

- **IMPORTANT!** Culinary programming with at least a 51% focus on food preparation - recipes, how-to, techniques, etc., belong in the **Culinary Instructional Series** category.
- Competition-style culinary programs featuring children as contestants should enter the separate Children's & Family Emmys. Competition style culinary programs featuring adults as contestants should enter the Primetime competition.
- Hosts are eligible to enter the **Culinary Host** category.
- Short Format culinary focused Specials or Series (approximately 15 minutes or less) must submit to the **Short Form Daytime Program** instead.

## CATEGORY 6 - OUTSTANDING LEGAL/COURTROOM SERIES

(For a Series or Special)

This category recognizes **judge shows, courtroom shows, and programming with a focus on legal cases and issues.**

### ELIGIBLE TITLES:

Executive Producer, Executive Producer/Host, Co-Executive Producer, Supervising Producer, Co-Supervising Producer, Coordinating Producer, Senior Producer, Producer, Story Producer, Segment Producer, Line Producer, Senior Post Producer, Post Producer, Associate Producer, Host and Co-Host credited on at least 19% of episodes first available in the 2025 calendar year or under contract.

### NOTES:

- **NEW/IMPORTANT:** This category is now SERIES-ONLY. Any Legal/Court Specials are eligible in Daytime Special. You must have 3 or more episodes available in the calendar year to enter this category.
- **IMPORTANT:** Onscreen talent remain eligible in their respective Program categories BUT THEY CANNOT WIN TWO EMMY STATUETTES FOR THE SAME FUNCTION - e.g. if a Program wins Outstanding Program and the Hosts win Outstanding Daytime Personality, the statuette defaults to the Host entry.
- **IMPORTANT:** Onscreen talent can also enter the **Daytime Personality - Daily** or **Daytime Talent - Non-Daily** category depending on Program format.

## CATEGORY 7 - OUTSTANDING TRAVEL AND ADVENTURE PROGRAM

(For a Series or Special)

This category recognizes **Series or Specials with a focus on travel, tourism, adventure, thrill-seeking, and cultural exploration.**

### ELIGIBLE TITLES:

Executive Producer, Co-Executive Producer, Supervising Producer, Coordinating Producer, Senior Producer, Senior Field Producer, Series Producer, Producer, Field Producer, Segment Producer, Story Producer, Line Producer, Associate Producer on the Special, or those credited on at least 19% of episodes first available in the 2025 calendar year or under contract. Director and Writer are eligible titles ONLY if the submission is a Special.

### NOTES:

- Hosts can enter **Daytime Personality - Non-Daily.**

## CATEGORY 8 - OUTSTANDING INSTRUCTIONAL/HOW-TO PROGRAM

(For a Series or Special)

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

### ELIGIBLE TITLES:

Executive Producer, Co-Executive Producer, Senior Supervising Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Segment Producer, Field Producer, Line Producer, Consulting Producer, and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract. Director and Writer are eligible titles ONLY if the submission is a Special.

### NOTES:

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

This category is **NOT DAYPART-MANDATED**. Programming that meets the below criteria is eligible for Daytime regardless of timeslot:

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

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

## CATEGORY 9 - OUTSTANDING LIFESTYLE PROGRAM

(For a Series or Special)

The Lifestyle Program category recognizes a Series or Special that **motivates and provides lifestyle recommendations**. It can include such fields as faith, health, fitness, community activism, aging, self-help, acts of heroism, makeovers, philosophy, life transformation, etc.

### ELIGIBLE TITLES:

Executive Producer, Co-Executive Producer, Senior Supervising Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Co-Producer, Segment Producer, Line Producer, Consulting Producer, Story Producer, and Associate Producer credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract. Director and Writer are eligible titles ONLY if the submission is a Special.

### NOTES:

- Onscreen talent can enter the **Daytime Personality - Daily or Daytime Personality - Non-Daily** category depending on Program format.

## CATEGORY 10 - OUTSTANDING ARTS AND POPULAR CULTURE PROGRAM

(For a Series or Special)

This category recognizes **Series or Specials with a primary focus on arts, culture, and entertainment.** Examples include theatre, dance, music, opera, classical and fine arts, roundtables, making-of, and celebrity homes.

### ELIGIBLE TITLES:

Executive Producer, Co-Executive Producer, Senior Supervising Producer, Supervising Producer, Coordinating Producer, Senior Producer, Producer, Co-Producer, Segment Producer, Line Producer, Consulting Producer, and Associate Producer credited on 19% of the total episodes airing the 2025 calendar year, or the entire Special. Director and Writer are eligible titles ONLY if the submission is a Special.

### NOTES:

- News-style programs should enter **Entertainment News Series.**
- The Daytime Emmys does NOT accept programming produced by the documentary department of a network/platform/distributor. Arts and Popular Culture programming is likely the purview of Daytime if it has an onscreen panel or series of hosts.
- The Daytime Emmys does NOT accept “proshots” of theatrical or concert programming unless there is also substantive behind-the-scenes or “making of” content that is part of the same initial airing.
- Onscreen talent can enter the **Daytime Personality - Daily or Daytime Personality - Non-Daily** category depending on Program format.

## CATEGORY 11 - OUTSTANDING DAYTIME SPECIAL

(For a Special)

TRACKS: Live, Post-Produced

The category recognizes **singular special events, special one-off episodes, or non-fiction specials** for a Daytime audience. Examples include parades, dog shows, holiday-themed specials, etc.

### ELIGIBLE TITLES:

Executive Producer, Executive Producer/Director, Executive Producer/Writer, Executive Producer/Writer/Director, Co-Executive Producer, Supervising Producer, Senior Producer, Coordinating Producer, Producer, Talent Producer, Segment Producer, Line Producer, Executive In Charge of Production, Consulting Producer, Co-Creative Producer, Creative Producer, Story Producer, Associate Producer, Writer, Director, Writer/Director.

### NOTES:

- Awards shows (including ancillary Specials such as Creative Arts or red carpet) are not eligible in the Daytime Emmys.
- Countdown/retrospectives/"top 10"s are not eligible.
- **NEW/IMPORTANT!** Writing and Directing are now Series-only categories. Director and Writers of Specials are eligible within this Program category instead.
- Onscreen talent can enter **Daytime Personality - Non-Daily**.

## CATEGORY 12 - OUTSTANDING DAYTIME SHORT FORM PROGRAM

(For a Series or Special)

This category recognizes original Short Format Daytime programming of any associated non-fiction genre including **Specials and Series**, with a **running time of approximately 15 minutes or less**.

### ELIGIBLE TITLES:

Executive Producer, Executive Producer/Writer, Executive Producer/Director, Executive Producer/Writer/Director, Supervising Producer, Senior Producer, Coordinating Producer, Line Producer, Producer, Segment Producer, Associate Producer, Director, Writer, Director/Writer.

### NOTES:

- Comedy and Reality Competition shows are not eligible in this contest, but may be eligible to enter the Primetime Emmys.
- Short Format Children's Live-Action and Animated content should enter the Children's & Family Emmys.
- Short Form Fiction Programming should enter the Primetime Emmys.
- Directors and Writers for Short Form must be entered here as part of this program category. Directing and Writing categories are only open to long form content.
- Hosts can enter **Daytime Personality - Non-Daily**.

# PERFORMER CATEGORIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

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- Entrant Contact
- Eligibility Checkboxes
- Category
- Track - only if required
- Program Name
- Program Logo
- Total Number of Episodes for a Series (For a Special enter "1")
- Distributor
- Producing Entity
- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement
- Payment

**CATEGORY 13 - OUTSTANDING LEAD PERFORMER IN A DAYTIME DRAMA SERIES: ACTRESS**

**CATEGORY 14 - OUTSTANDING LEAD PERFORMER IN A DAYTIME DRAMA SERIES: ACTOR**

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

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

**CATEGORY 17 - OUTSTANDING EMERGING TALENT IN A DAYTIME DRAMA SERIES**

**CATEGORY 18 - OUTSTANDING GUEST PERFORMANCE IN A DAYTIME DRAMA SERIES**

**CATEGORY 19 - OUTSTANDING DAYTIME TALK SERIES HOST**

**CATEGORY 20 - OUTSTANDING CULINARY HOST**

**CATEGORY 21 - OUTSTANDING DAYTIME PERSONALITY - DAILY**

**CATEGORY 22 - OUTSTANDING DAYTIME PERSONALITY - NON-DAILY**

## SUBMISSION VIDEO:

- Submit a reel **up to 15 minutes** in total running time.
- It may consist of **clips from any episodes of any shows you appear on as the same character** (no montages - as aired) from the 2025 calendar year.
- No internal editing or enhancement of the original content is permitted.
- No more than 25% of submission may be from material prior to 2025 (i.e. flashbacks).
- The Head Slate must have a 2-3 second identifying head shot of the performer(s).
- Provide 2-3 seconds of black between scenes.
- Slate "End Of Reel" at the end of the submission.

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

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

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

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

These categories recognize the work of performers in a Daytime Drama Series. Performers eligible for gendered acting categories are encouraged to enter the category that best fits their gender identity. A performer is only able to be submitted in one performance category, and all eligible performers can enter either via Show Shepherd or self-submission.

### ELIGIBLE TITLE:

- Performer.

## CATEGORY 17 - OUTSTANDING EMERGING TALENT IN A DAYTIME DRAMA SERIES

This category recognizes **performers being featured on their first Daytime Drama Series**. Eligibility in this category is for:

- anyone who joined the cast of their first Daytime Drama no earlier than January 1, 2023
- is on their first Daytime Drama
- is not a previous winner in this category

Actors with well-known careers in other forms of television or media are eligible for this category as it is for emerging talent within the Daytime Drama space, but Daytime Dramas should be advised that this is not an appropriate category for industry legends, e.g. Elizabeth Taylor on “General Hospital.”

### ELIGIBLE TITLES:

Performer.

## CATEGORY 18 - OUTSTANDING GUEST PERFORMANCE IN A DAYTIME DRAMA SERIES

This category recognizes **Guest Performers in a Daytime Drama Series**, whereby Guest is defined as having appeared in a maximum of 19% of the total episodes to air/stream within the eligibility period. Performers who have appeared in more than 19% are eligible in Supporting or Lead.

### ELIGIBLE TITLES:

Performer.

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

**These categories recognize hosts or hosting teams for Daytime programming.** A host is defined as:

- the individual or individuals who appear(s) on screen (instead of just in voiceover),
- welcome and say goodbye to the studio and/or at-home audience,
- lead or moderate conversations/interviews/Q&As,
- and/or provide context for the tasks being performed

Programming may feature on screen talent who are NOT Hosts, such as contractors in How-To/Instructional shows. Non-Hosts, who are not eligible to enter any Host category, are often demonstrating one specific skill or task.

Additionally, Hosts are required to go into the Host category that fits their GENRE, regardless of the length of programming, e.g. if your program is a culinary program but is entered into Short Form, the Host must now enter the Culinary Host category.

For Daytime Personality - Daily and Daytime Personality - Non-Daily, these are Host categories for all genres of Daytime programming that do not have their own designated Host categories. In these categories, the production can determine which qualified Hosts to enter, but all entrants chosen must appear on the single submission reel. Programs are not permitted to enter multiple times in the Host category, but administration will defer to production decisions regarding which onscreen talent are being entered. It is no longer the case that all individuals with eligible titles must be submitted. Hosts not featured on the reel are not eligible, and cannot self-submit.

For Daytime Hosts, there are four available categories. Entrants are only eligible in one category for each Program, and each Host/Co-Host/Anchor/Correspondent that the production is considering eligible from the Program **MUST** be entered within the same entry (e.g. all the hosts from The View on the same entry). In Hosting only, NATAS will allow the production teams to determine which on-camera personalities should be part of the Host nomination, but:

- All of those individuals must be entered in the same entry **AND** must be featured on the reel
- All other self-submissions for the Host category from that program will be disqualified

If your program has a hosting ensemble - defined as a duo or group of hosts who each appear on at least 19% of episodes - you must enter all members of the ensemble you wish to include on a single entry where each appears on at least one clip of the reel. Administration defers to entrants as to which members of the ensemble should be included, but the program is not eligible to make additional host entries. (Onscreen talent who do not perform hosting responsibilities, such as contractors on How-To programs, are not eligible.)

If your program has a hosting anthology - now defined as a program whereby each episode is hosted by a separate host or hosts - you may enter each as a separate entry. (Onscreen talent who do not perform hosting responsibilities, such as contractors on How-To programs, are not eligible.)

## ELIGIBLE TITLES:

Host, Co-Host, Anchor, Correspondent.

## CATEGORY 19 - OUTSTANDING DAYTIME TALK SERIES HOST

(For a Series)

This category recognizes the work of the Hosts for programs eligible for the Daytime Talk Series category.

## CATEGORY 20 - OUTSTANDING CULINARY HOST

(For a Series or Special)

This category recognizes the work of the Hosts of programs with a focus of 51% or more on the culinary arts.

## CATEGORY 21 - OUTSTANDING DAYTIME PERSONALITY - DAILY

(For a Series)

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

## CATEGORY 22 - OUTSTANDING DAYTIME PERSONALITY - NON-DAILY

(For a Series or Special)

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

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

# WRITING CATEGORIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

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- Distributor
- Producing Entity
- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement
- Payment

## SUBMISSION VIDEO:

- For Daytime Drama ONLY - upload **TWO EPISODES** that originally aired within the 2025 calendar year.
- For all other Non-Fiction programming - the category is episode-specific. Upload the **FULL EPISODE**.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## OPTIONAL DOCUMENT SUBMISSION:

- Upload the corresponding script(s)

## CATEGORY 23 - OUTSTANDING WRITING TEAM FOR A DAYTIME DRAMA SERIES

## CATEGORY 24 - OUTSTANDING WRITING FOR A DAYTIME NON-FICTION SERIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

## CATEGORY 23 - OUTSTANDING WRITING TEAM FOR A DAYTIME DRAMA SERIES

(For a Series)

This category recognizes the work done by the **writing team on a Daytime Drama Series**.

### ELIGIBLE TITLES:

Head Writer, Co-Head Writer, Associate Head Writer, Writer, Associate Writer, and Story Editor credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

- All entries here must be eligible in **Daytime Drama Series**.
- **NEW/IMPORTANT!** An affidavit will be accepted if a writer is not eligible due to lower than 19% participation but who wrote one or both of the submitted episodes.

### FOR DRAMA WRITING AND DRAMA DIRECTING “WAIVERS”

Drama Writing and Drama Directing are team-based, whereby eligibility is determined by 19% participation. However, there is a waiver if either of the episodes submitted in these categories are written/directed by an individual who does not qualify under the 19% threshold. For a waiver:

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals’ names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals’ names highlighted - names **MUST** be highlighted

## CATEGORY 24 - OUTSTANDING WRITING FOR A DAYTIME NON-FICTION SERIES

(For a Series)

The category recognizes writers for Series in the Daytime Non-Fiction genre: Talk, Culinary, Legal/Courtroom, Lifestyle, Travel/Adventure, Instructional and How-To, and Arts and Popular Culture.

### ELIGIBLE TITLES:

Head Writer, Co-Head Writer, Associate Head Writer, Writer, Associate Writer, and Story Editor credited on the submitted episode.

### NOTES:

- **NEW/IMPORTANT!** Short Form and Specials are no longer allowed in this category. This category is long-form Series-only. Writers are eligible within the Short Form and Special Program categories instead.

# DIRECTING CATEGORIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

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- Distributor
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- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement
- Payment

## SUBMISSION VIDEO:

- For Daytime Drama ONLY - upload **TWO EPISODES** that originally aired within the 2025 calendar year.
- For all other Non-Fiction programming - the category is episode-specific. Upload the **FULL EPISODE**.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 25 - OUTSTANDING DIRECTING TEAM FOR A DAYTIME DRAMA SERIES

## CATEGORY 26 - OUTSTANDING DIRECTING FOR A DAYTIME NON-STUDIO NON-FICTION SERIES

## CATEGORY 27 - OUTSTANDING DIRECTING FOR A DAYTIME STUDIO NON-FICTION SERIES

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

## CATEGORY 25 - OUTSTANDING WRITING FOR A DAYTIME NON-FICTION SERIES

(For a Series)

This category recognizes the directing team on a Daytime Drama Series.

### ELIGIBLE TITLES:

Director[s], Associate Director[s], Assistant Director[s], Stage Manager[s], Production Associate[s], on a Daytime Drama Series credited on at least 19% of episodes first available in the 2025 calendar year or under regular contract.

### NOTES:

- All entries here must be eligible in Daytime Drama Series.
- **NEW/IMPORTANT!** An affidavit will be accepted if a director is not eligible due to lower than 19% participation but who directed one or both of the submitted episodes.

### FOR DRAMA WRITING AND DRAMA DIRECTING “WAIVERS”

Drama Writing and Drama Directing are team-based, whereby eligibility is determined by 19% participation. However, there is a waiver if either of the episodes submitted in these categories are written/directed by an individual who does not qualify under the 19% threshold. For a waiver:

- Option A - Screenshot of the credits roll of the submitted episode featuring the credited individuals’ names - if more than one person is eligible, multiple screenshots condensed into a single PDF file is acceptable -OR-
- Option B - Crew call sheet of the submitted episode featuring all credited individuals’ names highlighted - names MUST be highlighted

## CATEGORY 26 - OUTSTANDING DIRECTING FOR A NON-STUDIO DAYTIME NON-FICTION SERIES

(For a Series)

This category recognizes the directing team on a non-studio-based (e.g. outside the studio traditional single camera style) Daytime Non-Fiction Series.

### ELIGIBLE TITLES:

Director credited on the submitted episode.

### NOTES:

- Non-studio programming is non-fiction Daytime programming where the MAJORITY of the content is filmed traditionally single-camera style, largely outside a studio setting.
- A program that uses both non-studio and studio settings must select a single style to submit and must submit within that style to any applicable crafts. (Example - you cannot submit to Non-Studio Directing and Studio Editing with different episodes.)
- **NEW/IMPORTANT!** Short Form and Specials are no longer allowed in this category. This category is long-form Series-only. Directors are eligible within the Short Form and Special Program categories instead.

## CATEGORY 27 - OUTSTANDING DIRECTING FOR A STUDIO DAYTIME NON-FICTION SERIES

(For a Series)

This category recognizes the **directing team on studio-based (e.g. inside a studio in traditional multiple camera style) Daytime Non-Fiction Series.**

### ELIGIBLE TITLES:

Director, Associate Director, Stage Manager credited on the submitted episode.

### NOTES:

- Studio programming is non-fiction Daytime programming where the MAJORITY of the content is filmed traditionally multiple-camera style, largely inside a studio setting.
- A program that uses both non-studio and studio settings must select a single style to submit and must submit within that style to any applicable crafts. (Example - you cannot submit to Non-Studio Directing and Studio Editing with different episodes.)
- This category is now long form Series-only. Directors for Specials or Short Form are eligible within the individual Program categories.

# CRAFT CATEGORIES

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- Distributor
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- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement
- Payment

The following apply to all craft categories EXCEPT CASTING AND MAIN TITLE AND GRAPHICS:

- These categories are episode-specific. Upload the **FULL EPISODE** or **FULL SPECIAL** unless the runtime is longer than 60 minutes. In that circumstance, upload a reel of **UP TO 3 SEGMENTS** totaling no more than 60 minutes.
- Programs CAN submit more than once to each of these categories, even if the same individuals are associated with multiple entries.
- For the genres of Drama and Talk Series, if any craft category reaches a threshold of at least 10 entries within that genre, administration will create a "break out" craft category (e.g. Outstanding Hairstyling and Makeup for a Daytime Drama Series or Outstanding Hairstyling and Makeup for a Daytime Talk Series) effective for this contest. Craft categories therefore may be Tracked, or may be separated by genre when the nominations are announced.
- **DO NOT SLATE.**
- For music/sound categories - please be sure to provide a mix at broadcast -20db.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

**CATEGORY 28 - OUTSTANDING MUSIC DIRECTION AND COMPOSITION FOR A DAYTIME PROGRAM\*\***

**CATEGORY 29 - OUTSTANDING TECHNICAL DIRECTION AND VIDEO FOR A STUDIO DAYTIME PROGRAM\*\***

**CATEGORY 30 - OUTSTANDING CINEMATOGRAPHY OR CAMERAWORK FOR A DAYTIME PROGRAM\*\***

**CATEGORY 31 - OUTSTANDING EDITING FOR A DAYTIME NON-STUDIO PROGRAM**

**CATEGORY 32 - OUTSTANDING EDITING FOR A DAYTIME STUDIO PROGRAM\*\***

**CATEGORY 33 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A PRERECORDED DAYTIME PROGRAM**

**CATEGORY 34 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A LIVE DAYTIME PROGRAM\*\***

**CATEGORY 35 - OUTSTANDING LIGHTING DIRECTION FOR A DAYTIME PROGRAM\*\***

**CATEGORY 36 - OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN FOR A DAYTIME PROGRAM\*\***

**CATEGORY 37 - OUTSTANDING COSTUME DESIGN/STYLING FOR A DAYTIME PROGRAM\*\***

**CATEGORY 38 - OUTSTANDING HAIRSTYLING AND MAKEUP FOR A DAYTIME PROGRAM\*\***

## CATEGORY 28 - OUTSTANDING MUSIC DIRECTION AND COMPOSITION FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes original **musical direction, composition and supervision for any Daytime Drama and Non-Fiction eligible content.**

### ELIGIBLE TITLES:

Supervising Music Director, Music Director, Music Supervisor, Composer, Original Music, Score Producer, Score Supervisor, and Principal Arranger who did at least a minimum of 40% of the music on the submitted material credited on the submitted episode.

### NOTES:

- The episode or special submitted must contain at least 90% original music written exclusively for the program and presented as aired. The work included in the submission should be substantially original to the program. Reimagined, re-arranged or re-orchestrated content is not eligible. Recurring themes or cues from a series may be included.

### ADDITIONAL REQUIRED MEDIA:

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

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

## CATEGORY 29 - OUTSTANDING TECHNICAL DIRECTION AND VIDEO FOR A STUDIO DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes the **technical team for studio Daytime Series or Specials**.

### ELIGIBLE TITLES:

Senior Technical Director, Technical Director, Senior Video Control, and Video Control credited on the submitted episode.

### NOTES:

- **NEW:** There is NO LONGER a rule preventing a program to enter both Technical Direction and Cinematography.

## CATEGORY 30 - OUTSTANDING CINEMATOGRAPHY OR CAMERAWORK FOR A DAYTIME PROGRAM

(For a Series or Special)

TRACKS: STUDIO, NON-STUDIO

This category recognizes the work of the cinematography team on a Daytime Series or Special shot in the non-studio single camera or multiple camera style.

### ELIGIBLE TITLES:

Cinematographer, Director of Photography, and Camera Operator credited on the submitted episode.

### NOTES:

- **NEW:** There is NO LONGER a rule preventing a program to enter both Technical Direction and Cinematography.

## CATEGORY 31 - OUTSTANDING EDITING FOR A DAYTIME NON-STUDIO PROGRAM

(For a Series or Special)

This category recognizes **the editing for a non-studio-style (e.g. traditional single cam style) Daytime Non-Fiction Program.**

### ELIGIBLE TITLES:

Senior Editor, Editor, Supervising Editor credited on the submitted episode.

## CATEGORY 32 - OUTSTANDING EDITING FOR A DAYTIME STUDIO PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes **the editing for a studio-style (i.e. traditional multi-cam style) Daytime Program.**

### ELIGIBLE TITLES:

Senior Editor, Editor, Supervising Editor credited on the submitted episode.

## CATEGORY 33 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A PRERECORDED DAYTIME PROGRAM

(For a Series or Special)

This category honors sound mixers and editors for a prerecorded Daytime Program.

### ELIGIBLE TITLES:

Production Mixer, Re-Recording Mixer, Sound Supervisor, Audio Supervisor, 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 credited on the submitted episode.

## CATEGORY 34 - OUTSTANDING SOUND MIXING AND SOUND EDITING FOR A LIVE DAYTIME PROGRAM

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

The category honors sound mixers and editors for a live or live-to-tape Daytime Program.

Production Mixer, Audio Supervisor, Pre-Production Mixer, Post-Production Mixer, Music Mixer, Front of House Mixer, PA Mixer, Sound Effects Mixer, Supervising Sound Editor, Sound Editor, and Boom Operator credited on the submitted episode.

## CATEGORY 35 - OUTSTANDING LIGHTING DIRECTION FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

This category recognizes the work of the lighting team on a Daytime Special or Series.

### ELIGIBLE TITLES:

Lighting Designer and Lighting Director credited on the submitted episode.

## CATEGORY 36 - OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes the **art direction/set decoration/scenic design of a Daytime program**.

### ELIGIBLE TITLES:

Production Designer, Lead Art Director, Art Director, Scenic Designer, and Set Decorator credited on the submitted episode.

## CATEGORY 37 - OUTSTANDING COSTUME DESIGN/STYLING FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes the **costume design and styling featured on a Daytime program.**

### ELIGIBLE TITLES:

Costume Supervisor, Wardrobe Supervisor, Wardrobe Designer, Costume Designer, Costume Stylist, Costumer, Wardrobe Stylist, Host Stylist credited on the submitted episode.

## CATEGORY 38 - OUTSTANDING HAIRSTYLING AND MAKEUP FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes the **hairstyling and makeup for a Daytime Program.**

### ELIGIBLE TITLES:

Head Makeup Artist, Makeup Artist, Key Makeup Artist, Prosthetics Designer, Additional Makeup Effects Artist, Special Makeup Effects Artist, Head Hairstylist, Hairstylist, Key Hairstylist, Wig Stylist, Host Hair/Makeup, Host Hairstylist, Host Makeup Artist, Hair and Makeup Artist. Hair and Makeup Department Head, Key Hair and Makeup Artist credited on the submitted episode.

## CATEGORY 39 - OUTSTANDING CASTING FOR A DAYTIME PROGRAM\*\*

(For a Series or Special)

TRACKS: DRAMA, NON-DRAMA

This category recognizes the **work of the casting team in discovering talent specifically debuting on a Daytime Series or Special airing/streaming for the first time in calendar year 2025.**

### ELIGIBLE TITLES:

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

### SUBMISSION VIDEO:

- This category requires a REEL of maximum runtime of 15 minutes featuring newly cast talent debuting in calendar year 2025.
- THIS REEL MUST BE SLATED FOLLOWING THE SPECIFICS BELOW:
  - Do NOT slate the names of the casting team. Rather, each clip should have a head slate featuring headshot(s) or still(s) of the newly cast individuals featured in the clip, followed by a clip of said performer(s).
  - IT IS NO LONGER EXPECTED THAT YOU ID THE PERFORMER NAMES WITHIN THE ACTUAL CLIP. PLEASE DO NOT ID.
  - Sample order - Slate 1 featuring headshot and name of performer, Clip 1 featuring the performer. Slate 2 featuring headshot and name of performer, Clip 2 featuring the performer.
  - Reel does NOT need to include every individual newly cast. It can focus on a few, but must not exceed 15 minutes total runtime.
- Entrants are also required to submit a document listing everyone newly featured in 2025. Call sheets are NOT sufficient as they also may list individuals not new for 2025.

## CATEGORY 40 - OUTSTANDING MAIN TITLE AND GRAPHIC DESIGN FOR A DAYTIME PROGRAM

(For a Series or Special)

This category recognizes the work of **artists and designers who create electronic graphics for a title sequence or for the title and graphics** employed throughout a Daytime Series or Special first available in 2025.

### ELIGIBLE TITLES:

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

### SUBMISSION VIDEO:

- This category requires a REEL of maximum runtime of 15 minutes featuring any NEW main title sequences (must be new for the eligibility window) and graphic sequences.
- Provide 2-3 seconds of black in between sequences.
- Please try to have at least one sequence that is at least 10 seconds total, for purposes of Ceremony Clip usage.

# REGIONAL CATEGORY

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30

# REGIONAL CATEGORY

This category is run as a separate competition under the specific rules outlined below. Submissions MUST be winning submissions from any of the Regional Emmys in the below outlined categories.

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- Production Companies
- Essay - NOT MANDATORY
- Submission Video - more detailed information below
- Ceremony Clip
- Episode References
- Eligible Credits - listed for each individual category
- Credits Verification
- Licensing Agreement

## SUBMISSION VIDEO:

- The same video as submitted to Regional.
- **DO NOT** include bars and tones, **DELETE** commercials and other interstitials and pull blacks down to 2-3 seconds.

## CATEGORY 41 - OUTSTANDING REGIONAL CONTENT IN A DAYTIME GENRE

## CATEGORY 41 - OUTSTANDING REGIONAL CONTENT IN A DAYTIME GENRE

(For a Series or Special)

This category recognizes any regional program winner that won at their home Regional Emmys contest between the dates of June 1, 2024 and May 31, 2025 in the following applicable categories:

- Lifestyle
- Magazine
- Entertainment
- Arts/Entertainment Long or Short Form Content

Content must not have transitioned to the national Daytime contest since winning regionally.

Entrants eligible in this category will be invited to submit beginning approximately May 1, 2025 via a separate link to the Orthicon system independent of the Daytime entry portal. There is no fee associated with entry.

The winner of this category will be eligible for a crystal pillar, not an Emmy statuette.

### ELIGIBLE TITLES:

This category recognizes all those who were recognized on the original Regional entry. Type in each title as Not on List and manually type in their titles.

March 23, 2026 - clarified that submission length requirements are a MAXIMUM of 60 minutes

Deadlines: Entry - April 9 | Late Entry - April 23 | Payment - April 30