



Call for Entry

53rd Annual

Central Great Lakes Chapter

Regional Emmy® Awards



Cleveland/Akron/Canton/Mansfield, Ohio
Indianapolis/Bloomington/Muncie, Indiana
Toledo, Ohio
Youngstown, Ohio
Ft. Wayne, Indiana
Erie, Pennsylvania
Lima, Ohio
Lafayette, Indiana

John Stealy
2021

CENTRAL GREAT LAKES CHAPTER 53rd REGIONAL EMMY® AWARDS CALL FOR ENTRY

Eligibility Period: January 1, 2021 - December 31, 2021
Entry Deadline January 31, 2022

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Student Entry Opens January 1

Watch for a separate Call for Entry for College and High School Awards

GENERAL INFORMATION

EASY ENTRY PROCESS

- Read the 2021 Contest Rules - as a lot has changed.
- Choose your categories - there are some new ones and a lot of changes here as well.
- Renew your membership, or create a new membership account.
- Or register as a free guest user before beginning your entry.
- Submit your entry via your account dashboard.
- Pay for your entry by credit card or company check.
- Upload your video
- Verify and approve your video.

ELIGIBILITY

Eligibility Period: January 1, 2021 - December 31, 2021

Eligibility Area: Cleveland, Indianapolis, Erie, Youngstown, Akron/Canton, Mansfield, Lima, Toledo, Fort Wayne, Anderson, Muncie, Bloomington, West Lafayette

DEADLINES

Early Bird Entry Deadline:	December 31, 2021
Entry Deadline:	January 31, 2022
Extension Period:	February 1 - February 5, 2022. <i>NOTE: Late fees applied!**</i>
Video Uploads Due:	February 5, 2022
Payment Due:	February 5, 2022

MEMBERSHIP

NATAS Members get discounted entry fees; Join now and get in on the savings. Membership is \$70 for professional and associates. Student Membership is \$15 and not valid for entry into professional awards.

EARLY BIRD ENTRY FEES DECEMBER 1 - DECEMBER 31, 2021

Membership must be paid to receive the discount.

Entry must be submitted and video uploaded by December 31, 2021

One (1) through six (6) names on entry:*

NATAS MEMBER	\$75 Per name
NON-MEMBER	\$250 Per name

Important! Any additions to the entry after December 31 could result in loss of discount for all Early Bird entrants on that entry.

ENTRY FEES JANUARY 1 - JANUARY 31

All entry fees are based on per entrant name.

One (1) through six (6) names on entry:*

NATAS MEMBER	\$85 Per name
NON-MEMBER	\$250 Per name

*BEYOND (6) SIX ENTRANTS ON ONE ENTRY

ADDITIONAL MEMBER NAMES:	\$125 Per name
ADDITIONAL NON-MEMBER NAMES:	\$325 Per name

INCOMPLETE ENTRIES

Are subject to a \$25 reprocessing fee and/or disqualification, with forfeiture of the entry fee.

****EXTENSION PERIOD FEBRUARY 1 - FEBRUARY 5**

Late Entry will accepted until February 5.

Extension period entry \$50 surcharge per name will apply!

NOMINATIONS

Nominations will be announced late April on www.GreatLakesEmmys.TV

AWARDS GALA JUNE 2022

We plan to return to an in-person gala in June 2022. Check the website GreatLakesEmmys.TV for updated information.

FORGOT SOMEONE? ADD A NAME AFTER DEADLINE!

You may now request to add a name to your submitted entry prior to April 1, 2022. All additions will be at regular rates plus \$50 per entry change handling fee. Contact the NATAS office for this service. To add a name after nominations have been announced a written application is required and the fee is \$500 per name. See page 6 of the Call for Entry for criteria.

IMPORTANT DATES!

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MC, VISA, AMEX, DISCOVER

All payments are due at the time of submission.

Make company checks payable to:

NATAS-Central Great Lakes

13500 Pearl Road STE 139-331

Cleveland OH 44136

QUICK TIPS

- You are responsible for the correct spelling of all information on the entry form; changes/ corrections/additions after the entry deadline will incur a \$25 reprocessing fee.
- Proof read your email confirmation of entry details; ask the other entrants on the entry to read it as well. that's why we send it.
- Read the contest rules - some rules have changed from last year as per the national Emmy® policy.
- All entries must reflect the highest standard of journalistic ethics, including accuracy and truth.

EMMY® AWARDS CONTEST RULES

PURPOSE

To recognize outstanding achievements in television and allied media by conferring annual awards of merit in the Chapter's designated awards region which includes Cleveland, Akron/Canton, Youngstown, Toledo, Fort Wayne, Indianapolis, Bloomington, Muncie, West Lafayette, and Erie. The presentation of these awards is intended to be an incentive for the continued pursuit of excellence for those working in the television and digital media industry and to focus public attention on outstanding cultural, educational, technological, entertainment, news, informational programming and craft achievements in television and online.

WHO CAN ENTER

Membership in The National Academy of Television Arts & Sciences is not required to enter the Emmy® Awards. Entrants must have each performed a significant and hands-on role in the production. Eligibility is determined by role rather than an individual's job title. Managers, News Directors, clients and supervisory personnel are typically not considered eligible but may petition to be included if they actively participated and their work significantly contributed to the content being submitted.

Entrants, producers, management or designated representatives may submit an entry on behalf of another individual. In that case, the submitter is responsible for confirming the entrant's knowledge of and adherence to all eligibility rules and that they have given their consent to the content submitted. Also, submitters are strongly encouraged to reach out to all key contributors on the entry, to make them aware that their work is being submitted and to allow them the opportunity to add their name.

STUDENT PRODUCTIONS

Students are not considered peer professionals and as such, their regional student productions are not eligible for Emmy® award recognition. If material is produced as part of a class for which school credit is received, the material is considered to be the work of a student. If a student works on a project submitted for Emmy® consideration by a professional, and is included on the entry for that project, they cannot enter as a student, but instead must pay the appropriate professional entry fees. Student award recipients or their institutions from any NATAS Chapter's high school or college competitions may not use the Emmy® name or replica of the Emmy® figure in any form of commercial advertising or promotion for their recognition.

SUBMISSION ELIGIBILITY

To be eligible, original entries must have been transmitted to the general public by a television station, a cable company, satellite, the Internet or other digital delivery medium. Eligibility is limited to digital and telecast/cablecast programming that was originally produced and intended for the Chapter's regional or local audience during the Chapter's eligibility year.

Broadcast and cablecast entries must have been produced and intended for a regional or local audience within the Chapter's designated awards area and must have had their first transmission in that awards area during the eligibility period. Entries produced and intended for a wider audience (a national audience) should be submitted for consideration in NATAS' national awards.

Video content distributed via the Internet must have been produced and intended for a regional or local audience within the Chapter's designated awards area. Internet content intended for a wider audience (a national audience) should be submitted for consideration in NATAS' national awards.

Additional eligibility clarification notes:

- Local station news coverage that may receive national exposure should be submitted to regional Emmy® Award competitions.
- A documentary film that has a limited theatrical release at film festivals (showing on 50 or fewer screens in the U.S. over a one-year period) before telecast or being made available online is eligible provided the program content is produced and intended for the regional or local audience. Documentary films with a theatrical debut more than one year prior to their television or streaming debut will not be eligible.
- Local content that later receives national distribution may be submitted to either a regional or a national awards competition, but not both.
- Local segments that are eligible to participate as entries in National Emmy® Award competitions (i.e. News & Doc) may compete in both regional and national awards competitions under prevailing rules.

ORIGINAL MATERIAL

At least two-thirds of an entry must consist of original material, unless previously produced material has been given some unique and creative treatment that, in the opinion of the Chapter Awards Committee, results in new, original content.

Materials provided by a news service, cooperative news association or similar source must be treated as previously produced material, unless originally intended for first release in the Chapter's regional awards eligibility area to which it was submitted with on-site supervision by the entrant.

CONTENT ELIGIBILITY

UPDATED

The interpretation of the Chapter Awards Committee is final and absolute. Entries must be submitted as originally shown. There may not be any post-distribution changes except as noted in the category descriptions.

The following programming is not eligible:

1. Pornographic, violent, defamatory or offensive content.
2. Previously distributed programs, series or related craft content which was distributed and met eligibility requirements during a previous awards year or another Emmy® competition.
3. Program length commercials or infomercials.
4. Closed circuit content or internal communications.
5. No content produced or created for a regional or national Emmy® awards show may be submitted to an Emmy® awards contest. Related craft material is also ineligible.
6. Motion picture content that premiered in general release to the public in theaters.
7. Compilation reels, "clip shows" or "best of..." programs that were edited from original content.
8. Any acquired foreign productions not originated in the United States.

ENTRY QUOTA

In order to sustain a high level of award excellence, Chapters must continue to self-regulate their entries, making sure only the appropriate individuals are recognized. To maintain this consistency, there is a maximum quota of 12 eligible names allowed on each entry. Any name(s) added beyond this number will require written authorization from the primary responsible entrant detailing the additional job title and responsibility. Chapters would then have the option of accepting these additional entrants or not.

CATEGORY VIABILITY

UPDATED

In the event that the number of entries in a category falls below a range of four (4) to nine (9), Chapters have the option of eliminating or merging the category with another. If a category is merged, entrants would have the option of dropping out of the competition and receiving a refund of their entry fees.

Categories for which entrants do not readily volunteer to judge may be eliminated in the following eligibility year.

EXCERPTS

An excerpt is defined as a continuous segment or section from longer content.

Unless noted in the category description, no more than three (3) excerpts may be used to bring longer content to the specified category time limit.

For entries representing a program series, content must be included from multiple episodes of the series. A maximum of three (3) representative excerpts is permitted. One to two seconds of black, with no audio or slates, must be added to separate excerpts.

If the awards committee determines the content of any excerpt is ineligible, the entire entry will be ruled ineligible.

Removal of a commercial break between segments does not constitute a separate excerpt.

COMPOSITES

A composite is defined as a sampling of a minimum of two (2) and no more than five (5) representative segments or examples of work that convey to a judging panel the scope, breadth, or range of an individual's talents within the specified craft category.

The elements within a composite, unless otherwise noted in the category description, are to be "as aired" with no post-distribution changes, such as additional edits, music or special effects. Composites may include stories or segments in their entirety and/or excerpts from longer content.

One to two seconds of black between cuts, with no audio or slates, must be added to separate segments within the composite.

DEMO REELS OR MONTAGES ARE NOT ACCEPTED.

ENTRY PLACEMENT

When an entry's content allows for a choice of category placement, the producer has the discretion to enter the material in the most appropriate content category in addition to any craft achievement categories where it is eligible.

However, certain rules must also be considered and followed:

- No entry may be submitted to more than one Emmy® awards competition (Regional or National).
- *Exception: Regional Emmy® recipients in the Breaking News and Investigative Report categories are eligible for submission to the National News & Documentary competition under prevailing rules.
- Different episodes from the same program or series can only be entered in one Emmy® Awards competition.
- Entrants are not allowed to separate content from individual craft achievement and submit in multiple Emmy® Awards competitions.
- If the Chapter deems content ineligible, craft submissions related to that content would also be ineligible.
- The first distribution of the entry is the primary determination of eligibility.

The Chapter reserves the right to disqualify outright or move any entry to a different category if in its judgment such action is warranted. Entries will not be accepted if no applicable category is found.

DOUBLE-DIPPING

No entry may be submitted in its entirety in more than one content category. No entrant may be recognized more than once for performing the same job function for the same content.

Exceptions are given for content that was part of a full newscast, or included as an excerpt in the Overall Excellence, News Excellence and Community Service categories. To be eligible for this exception in the newscast categories, the same entrant cannot be listed on the newscast entry and another entry.

Example:

An investigative reporter is listed on a newscast entry. Under this double-dipping rule, a portion of the newscast content could be entered in Investigative Report, but the same reporter cannot be listed as a reporter since their name already appeared on the newscast entry in that specified role.

If you enter a full program or episode from a series in a content category, you cannot also enter a segment from the same program or series in another content category.

Content produced as both a multi-part series and a full-length program may be entered only once, regardless of the amount of new material added.

Example:

An investigative team does a three-part series within a newscast on gun control. Once the three parts have aired, and the same material re-purposed as a news or program special, the team would need to decide if they should enter the original series or the special, not both.

For Branded Franchise series, you may choose to submit up to five (5) representative segments from the series as a single entry in the appropriate category. If you enter the Branded Franchise as a series, you cannot also enter a segment from the same Franchise in another content category. However, if you do not submit the franchise as a series entry, you may submit individual segments in the appropriate categories.

Example:

Your franchise is "This Week's Health Advice." The specific subject matter varies from week to week with topics such as Heart Health Awareness, Mary's Battle with Lupus, Dietary Tips, The Best Yoga Studios in Springfield. You may submit each segment separately as individual entries based on the subject matter. Alternatively, you may submit all 5 segments in the Health category as a single entry representing the franchise. However, if you submit the franchise as a series entry, you may not submit any individual segments from the franchise elsewhere.

A single or multi episode full-length program, or a multi-part news series, all on the same subject, may only be entered in one content category. If the subject matter varies, different episodes from the same overall program series can be entered in other program categories as appropriate based on content. This exception does not apply to individual stories from a news series.

Examples:

Your entry is a four-part series, Saving the Bay. Part one of the series is entered in the Informational/Instructional category. Part three cannot be entered in the Environment category.

Your program is called Community Weekly, an on-going weekly series. Though it is basically a Public Affairs series, episode 204 may be about music, episode 216 about sports, while other episodes are more generic. Under our rules, episode 204 could be entered in an Entertainment category, while episode 216 could be entered in Sports. Other episodes from the series could be entered in Public Affairs.

In situations where craft persons, like writers, photographers, editors, etc., served in multiple roles that significantly impacted the final product, they may be listed on content categories and/or craft achievement categories provided they don't violate double-dipping guidelines.

Examples:

If a craft person is a writer/photographer on a documentary, they could enter the documentary in a program category listing themselves as only the writer. They could also enter the documentary (or a portion of it) in the photographer craft category, listing themselves as photographer only.

If they are not an entrant on the program entry, they could enter the writer and/or photographer craft categories, using the same material since they performed different job functions.

If they list themselves as both writer and photographer on the program entry, they are ineligible to enter either the writer or photographer craft categories.

They cannot enter either craft category using the dual job title since one craft category is only for writer and the other only for photographer.

ENTRY ERRORS AND OMISSIONS

The National Academy of Television Arts & Sciences assumes no responsibility for the acts or omissions of those individuals or entities submitting entries pursuant to this notice. All submitting entities and/or individuals are advised to review submissions with respect to correct name credits and other information. NATAS shall accept all submissions that are not in conflict with any of its rules and regulations.

Once a Chapter's award nominations are announced, there is a 10 calendar day grace period in which names, under extreme, special circumstances, can be added to a nominated entry. These requests should be authorized in writing to the Chapter from the person who submitted the entry or one of the entry nominees requesting this addition and detailing why this request should be granted. An individual may petition the Chapter directly if the situation warrants. The Chapter's Awards Committee will make the final decision and ruling.

Once the Emmy® awards ceremony has concluded, NO individual names can be added to an awarded entry as an additional recipient, under any circumstances.

INTENTIONAL FALSIFICATION

The entrant warrants that they are the party most responsible for the award-worthiness of the entry. The intentional falsification of production credits or entry credits will result in disqualification.

Attempts to adjust show titles, original distribution dates and/or descriptions of content in order to submit to multiple Chapters or multiple categories, regardless of the circumstances, is prohibited.

DISQUALIFICATION

Ineligible entries may be disqualified during any phase of the competition.

COPYRIGHT

Each entrant agrees that any form of analog and/or digital recording, whether it be film, tape recording, screenshot or supplemental printed material that is furnished to NATAS in connection with an entry may be retained by NATAS for file, reference and archival purposes and may be viewed partially or in its entirety for judging purposes. All of, or portions of, said content may be used on or in connection with the awards ceremony, any broadcast/telecast and other exhibition, including internet; as well as with promotional announcements or activities for any of the foregoing. If required, the entrant is further responsible for approval and clearances to the appropriate parties for any use of this copyright content.

JUDGING PROCEDURE

Judging panels should be made up of no fewer than 6 qualified judges who shall be certified as peer judges, with no more than 3 of those judges from the same station or company. Whenever possible, it is preferred that the judging coordinator secure at least 8 qualified individuals to serve on a judging panel. Judges may not have a conflict of interest, which is described as having a direct involvement in the production of an entry, or having a personal relationship with a member of the production staff of an entry. Group ownership, by itself, does not necessarily create a conflict of interest.

NON-COMPETITIVE JUDGING

Entries are judged against a standard of excellence on their own merit and do not compete against each other. Craft entries are evaluated using a 1-10 scale each for Creativity and Execution. All other entries are scored using a 1-10 scale each for Content, Creativity and Execution. There may be one award, more than one award or no award given in each category. Any exceptions will be noted in the category description.

LANGUAGE OTHER THAN ENGLISH

NEW

Entries in English will be judged by English-speaking professionals. Entries in Spanish will be judged by Spanish-speaking professionals. Entries in other languages may be entered. We recommend that entrants in languages other than English or Spanish submit an English-language translation of the narration track.

JUDGING REQUIREMENT

The success of the Emmy® Awards process depends on the willingness of qualified professionals to serve as judges. Peers in other NATAS Chapters are judging our Chapter's entries. Our Chapter will judge other Chapters' entries. By entering, you agree to serve as a judge when asked.

DISCLOSURE OF JUDGING RESULTS

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

WHO RECEIVES THE AWARD?

Producers, craft persons and other eligible entrants as listed on the entry form receive the Emmy® statuette.

Eligible entrants must have significant, creative, and hands-on involvement in the actual production of the video that is submitted. Roles peripheral to the actual video production (proposal/grant writing, research, fundraising, general supervision, etc.) are not substantial enough to be considered in this competition.

Executive Producers and management personnel (such as News Directors) are not eligible for Emmy® statuettes unless directly involved in the hands-on production of the work submitted. Those who serve in a managerial or supervisory role only should not be listed on

the entry. To be considered, Executive Producers, General Managers, News Directors or other management personnel must have directly participated in the execution of the video. In such cases, a written request outlining the person's involvement should be submitted via email to the Chapter's awards committee for approval. *Note: General Managers are statuette eligible for the Overall Excellence category. News Directors are statuette eligible for the News Excellence category.*

In the Craft Achievement categories, those who actually perform a specific discipline receive the Emmy® statuette. Supervising or directing the work of others does not qualify except for achievements in directing categories.

Emmy® Awards are presented to individuals, not to their employers. It is the individual entrant's achievement that is being judged and recognized, even if an employer pays entry fees.

Others who work on a nominated or recognized entry may order contributor certificates or plaques. Individuals who did not receive a statuette, but were eligible for production certificates and/or plaques are not considered Emmy® recipients.

COMMEMORATIVE STATUETTES

As a courtesy, stations, studios, production companies and other Chapter-approved organizations may order a commemorative statuette for public display at their place of business. The statuette is engraved the same as the original Emmy® Award, with the word "commemorative" added. Neither the organization's name nor any other special wording may be engraved in place of where the individual's name and position would usually appear. Commemorative Emmy® statuettes cannot be ordered for individuals.

PROMOTION

All publicity, advertising or any written reference undertaken by nominees and award recipients to the Emmy® Awards, must clearly state that the awarded achievement is for a Regional Emmy® Award. The word "Regional" must appear in these instances. The recipient of a nomination or an Emmy® Award may refer in advertising and publicity to the fact that they have been honored only for one year after the recognition was bestowed. They may use a replica of the Emmy® statuette in such advertising. Individuals who significantly contributed to the production or craft but were not honored with a statuette cannot specifically advertise they are an Emmy® award recipient. They can only state they worked on the recognized program.

RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

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

The ® registration mark and the appropriate copyright notice: © NATAS/Television Academy must accompany any portrayal of the Emmy® statuette or moniker.

REGIONAL AWARDS CATEGORY MENU

SPECIAL ACHIEVEMENT AWARDS

UPDATED

One award, more than one award or no award is given only to the eligible recipient(s) listed on each category. Others who may have contributed to the content and execution of the material presented in the entry may purchase plaques to commemorate their participation.

An entry submitted in a Special Achievement category may not be duplicated in its entirety in any other Special Achievement category.

101. OVERALL EXCELLENCE

Awarded to the President/General Manager only for excellence in the overall operations of a television station, news/sports cable system or online media outlet, during the eligibility period. Entry should reflect the organization's overall local product including any news & sports coverage, other locally produced programs, promotional announcements, on-air examples of events hosted by the organization and involvement in the community, and any further evidence of excellence. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the quality, breadth and efficacy of the organization's operations, stressing substance rather than style, and exhibit performance in sustaining excellence throughout the eligibility year. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed. No introductions, post production, montages, music or special effects may be added. This is not intended to be a "buzz" or demo reel. Entry should include a written synopsis of the organization's operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes

NOTE: This category is exempt from double-dipping rules. Only one entrant may be listed on the entry.

102. NEWS EXCELLENCE

Awarded to the News Director only for excellence in the overall news operation during the eligibility period. Entry should present as many different examples as possible, including, but not limited to: enterprise in general assignment reporting, breaking news coverage, specialty and beat reporting, series, documentaries, continuing coverage of community issues, editorials/commentaries, etc. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the quality, breadth and efficacy of a news operation, stressing substance rather than style, and exhibit the news department's performance in sustaining excellence throughout the year. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed. No introductions, post production, montages, music or special effects may be added. This is not intended to be a "buzz" or demo reel. Entry should include a written synopsis of the news organization's operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

NOTE: *This category is exempt from double-dipping rules. However, the entry submitted for News Excellence may not also be submitted in another Special Achievement category. Only one entrant may be listed on the entry.*

103.SPORTS EXCELLENCE

NEW

Awarded to the individual most responsible for excellence in the overall operations of a television station's sports department, regional sports network, sports franchise or online sports media outlet during the eligibility period. Entry should reflect the organization's overall local product including any sports news coverage, locally produced sports programs, promotional announcements, in-arena or in-stadium content, examples of charitable events and involvement in the community, and any further evidence of excellence. Entry should emphasize the quality, breadth and efficacy of the organization's operations, stressing substance rather than style, and exhibit performance in sustaining excellence throughout the eligibility year. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed. No introductions, post production, montages, music or special effects may be added. This is not intended to be a "buzz" or demo reel. Entry should include a written synopsis of the organization's operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

NOTE: This category is exempt from double-dipping rules. However, the entry submitted for News Excellence may not also be submitted in another Special Achievement category. Only one entrant may be listed on the entry.

104.COMMUNITY SERVICE

Awarded to the individual most responsible for excellence in programming; whether news or non-news, involving the entire company in a continuing effort to focus interest on and marshal support for a worthy community cause or causes. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the depth, breadth, duration and efficacy of the efforts and must be comprised only of material as actually distributed. No introductions, post production, montages, music or special effects may be added. Composite entries are allowed, but entry is exempt from the excerpt and composite limits. Entry should include a written synopsis of the news organization's efforts and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

NOTE: This category is exempt from double-dipping rules. Only one entrant may be listed on the entry.

INTERACTIVE VIDEO

UPDATED

For excellence in video content focused on a single topic that uses digital platforms, like the web, mobile phones, social media, tablets, smart TVs, etc., to allow the audience to actively participate in the content thereby making a direct impact on the outcome of the viewing experience. The interaction goes beyond passive social media interactions of liking, reacting, or sharing. The interaction between the viewer and the content creator enhances involvement and engagement beyond a linear television or video experience.

NOTE: This category is not exempt from double-dipping rules. The entry is the video content that was enhanced by audience participation not a newly created video to summarize or explain the project. The entry should include a written summary in the synopsis section of the online entry form to explain how viewers interacted with the video content, the tools used, and the impact of the interaction on the content. The summary can include active URLs to online content that support viewer interaction.

EXAMPLES:

- You create a video using a platform where you directly interact with viewers, such as Instagram Stories, where viewers answer your questions, ask you questions, vote in polls, answer trivia questions or submit user generated content. The interaction is incorporated into the video.
- Your linear, live video includes a call to action for viewers to participate in the video content using tools like QR codes or text messages to participate in segments or the overall video. The interaction is incorporated into the live video.
- Your live or on-demand video allows viewers to determine what they see next through specific interactions. The interaction could also determine what the content creator does next related to the production for example, creating an alternate ending to the video content.

105.INTERACTIVE VIDEO MICRO (UP TO 1 MINUTE)

NEW

NOTE: This category is for videos created in non-traditional broadcast formats such as Instagram Stories or TikTok videos.

106.INTERACTIVE VIDEO SHORT FORM (UP TO 10 MINUTES)

107.INTERACTIVE VIDEO LONG FORM (LONGER THAN 10 MINUTES)

NEWS CONTENT

UPDATED

News content categories are intended for journalistic material produced by news departments within television stations, newspapers, or online news reporting entities.

Producers should be the primary entrants for these categories. Qualified others may be eligible if their contributions are significant to the entry's award-worthiness. Submitters who created work as part of media pool coverage can only enter their material once and must clearly identify their contributions on the entry.

For single News entries, the original video and submission length must not exceed 10 minutes.

Multi-part news series entries are eligible and must include a minimum of two (2) but no more than five (5) separate reports from the series. The Total submission time limit for News series entries may not exceed 15 minutes.

NOTE: One (1) second of black must be inserted between elements of a series entry or between excerpts if the original video has been edited to fit the entry time limit for the category.

CHAPTER NOTE: This is for a single story or a series of related stories. This is not a composite of un-related stories. Those composites should be entered in the Craft categories.

NEWSCASTS & NEWS PROGRAMS

For excellence in a regularly scheduled newscast. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc. Post edits are not permitted except for the removal of commercials. For newscasts that exceed the 30 minute category time limit entrant may submit up to 3 excerpts. Entry Time Limit: 30 minutes.

201. NEWSCAST - MORNING - MARKET 1-50

202. NEWSCAST - MORNING - MARKET 51+

Defined as airing between Midnight and 10 a.m.

203. NEWSCAST-DAYTIME-MARKET 1-50

204. NEWSCAST-DAYTIME-MARKET 51+

Defined as airing between 10 a.m. and 6 p.m.

205. NEWSCAST-EVENING-MARKET 1-50

206. NEWSCAST-EVENING-MARKET 51+

Defined as airing between 6 p.m. and Midnight

207. WEEKEND NEWSCAST - MARKET 1-50

208. WEEKEND NEWSCAST - MARKET 51+

Defined as airing on Saturday or Sunday anytime.

209. NEWS SPECIAL

For excellence in coverage of a one-time-only, significant, newsworthy event, occasion, or topic. The subject should be an in-depth treatment of a current topic.

Entry Time Limit: 60 minutes.

NEWS GATHERING

CHAPTER NOTE: This is for a single story or a series of related stories. This is not a composite of un-related stories. Those composites should be entered in the Craft categories.

301. DAILY NEWS REPORT (SINGLE SHIFT)

For excellence in coverage of a single news story or topic which is shot, edited and aired within one work shift. Entry may include live and/or recorded elements and online video content. Topic covered must not be considered a news investigative report or news specialty report. Entry Time Limit: 10 minutes.

NOTE: This is the basic news reporting done day-in and day-out by a news department. Entries in this category typically evolve out of the daily planning of a newscast or other news distribution product.

302. HARD NEWS REPORT (NO PRODUCTION TIME LIMIT)

For excellence in coverage of a single hard news story or topic which has no production time limit for its preparation. Entry may include live and/or recorded elements and online video content. Topic covered must not be considered a news investigative report or news specialty report. Entry Time Limit: 10 minutes.

NOTE: This is the basic news reporting done day-in and day-out by a news department. Entries in this category typically evolve out of the daily planning of a newscast or other news distribution product.

303. BREAKING/SPOT NEWS

For excellence in coverage of a single unanticipated news event. Entry should convey a sense of immediacy in the coverage of an unfolding event. Entry should be a composite of at least two (2) reports on the same topic - as they were originally broadcast or streamed. Exempt from composite and excerpt limit rules. Entry may include live or taped elements and online video content. Entry Time Limit: 30 minutes.

NOTE: Regional recipients in this category are eligible, at their discretion, to compete for a crystal pillar in the National News and Documentary Awards in the following category: Outstanding Regional News Story – Breaking News.

304. CONTINUING COVERAGE

For excellence in coverage of a single, evolving news topic through an extended number of reports distributed over a time period exceeding 24 hours. Entries will be judged in part on story advancement. Entry should be a composite of at least two (2) reports as they were originally broadcast or streamed. Exempt from composite and excerpt limit rules. Entry Time Limit: 30 minutes

NOTE: Continuing coverage entries typically consist of an establishing report followed up by additional reports that show how the story has evolved and changed with new revelations or sidebar stories over a longer period of time, such as days, weeks or months.

305. TEAM COVERAGE

For excellence by a team involved in covering multiple news reports on a single subject, shot, edited, produced and broadcast or streamed within 24 hours. Entry may include multiple live and/or recorded elements and online video content. Entry may be a single, continuous report or a composite of multiple reports or elements. Exempt from composite and excerpt limit rules. Entry Time Limit: 30 minutes.

NOTE: As a team entry, multiple entrants must be listed on the entry form.

306. INVESTIGATIVE: SINGLE REPORT

For excellence in a single report focused on a community problem requiring research and investigative journalism. Entry will be judged on the quality and extent of research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entry must include written documentation in the synopsis section of the online entry form. Entry Time limit: 15 minutes.

307. INVESTIGATIVE: MULTIPLE REPORTS

For excellence in a series of reports covering one investigation focused on a specific community problem requiring research and investigative journalism. Entry will be judged on the quality and extent of research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entry must include written documentation in the synopsis section of the online entry form and a minimum of two (2) reports. Entry Time Limit: 30 minutes.

NOTE: Regional recipients in this category are eligible, at their discretion, to compete for a crystal pillar in the National News and Documentary Awards in the following category: Outstanding Regional News Story Investigative Report.

NEWS FEATURE:

For excellence in reporting of feature news stories or topics. Features are generally defined as stories that have a personal, emotional or creative slant and include elements that go beyond the scope of straight factual information found in a hard news story. Multiple Report entries may include either several reports on the same feature topic or several reports from an ongoing branded feature news series and must include a minimum of two (2) and no more than five (5) reports. Single Report Entry Time Limit: 10 minutes. Multiple Report Entry Time Limit: 15 minutes.

308. LIGHT FEATURE SINGLE REPORT

Entry Time Limit: 10 minutes.

309. LIGHT FEATURE MULTIPLE REPORTS

Entry Time Limit: 15 minutes.

310. SERIOUS FEATURE SINGLE REPORT

Entry Time Limit: 10 minutes.

311. SERIOUS FEATURE MULTIPLE REPORTS

Entry Time Limit: 15 minutes.

312. ARTS/ENTERTAINMENT

For excellence in news or journalistic coverage of general entertainment, variety or visual and performing arts. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

313. BUSINESS/CONSUMER

For excellence in news or journalistic coverage of business, finance, consumer affairs, or economic topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

314. CRIME

For excellence in news or journalistic coverage of crime, violations of the law, or criminal justice-related topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

315.DIVERSITY/EQUITY/INCLUSION

NEW

For excellence in news or journalistic coverage focused on topics including racism, discrimination, inequity, marginalized communities, and similar social injustices, notably focused on efforts to raise awareness or effect positive change. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

316.EDUCATION/SCHOOLS

For excellence in news or journalistic coverage of schools, teaching, or education-related topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

317.ENVIRONMENT/SCIENCE

For excellence in news or journalistic coverage of environmental impact issues, science, or related topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

318.HEALTH/MEDICAL - SINGLE SHIFT

319.HEALTH/MEDICAL - NO PRODUCTION TIME LIMIT

For excellence in news or journalistic coverage of health or medical-related topics.
Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

320.HUMAN INTEREST - SINGLE SHIFT

321.HUMAN INTEREST - NO PRODUCTION TIME LIMIT

For excellence in news or journalistic coverage of stories that appeal to the human spirit.
Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

322.LIFESTYLE

For excellence in news or journalistic content that deals with everyday life subjects such as: food preparation, recipes, techniques, home improvement, decoration, renovation, gardening, outdoors, crafts and/or automotive repairs.
Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

323.MILITARY

For excellence in news or journalistic coverage of military related topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

324.POLITICS/GOVERNMENT

For excellence in news or journalistic coverage of political, civil, or government-related topics.
Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

325.SOCIETAL CONCERNS

For excellence in news or journalistic coverage of current issues of societal concern, community, or immediate public interest.
Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

326.WEATHER

For excellence in news or journalistic coverage of weather-related topics. Entry Time limit (single story): 10 minutes. Entry Time limit (series): 15 minutes.

SPORTS CONTENT

Producers should be the primary entrants for Sports Content categories. Qualified others may be eligible if their contributions are significant to the entry's award-worthiness.

Sports News content is only eligible in the appropriate News subcategories.

For Short-Form Content and Sportscast entries, the original video must not exceed 10 minutes.

For Long-Form Content and Program entries, the original video must be longer than 10 minutes and submission length may not exceed 30 minutes (exception: Sports Documentary). No more than three (3) excerpts may be included to bring longer content to the 30-minute entry time limit (exceptions: Sports - One-Time Special and Sporting Event/Game Live Broadcast.) Excerpts must be presented in original, chronological order.

Series entries are eligible and must include a minimum of two (2) but no more than five (5) separate segments from the series. The total submission time limit for News and Short-Form Content series entries may not exceed 15 minutes. Long Form Content series entries may not exceed 30 minutes.

UPDATED

NOTE: One (1) second of black must be inserted between elements of a series entry or between excerpts if the original video has been edited to fit the entry time limit for the category.

401.SPORTS STORY - NEWS

For excellence in news or journalistic coverage of sports, athletes, coaches, and other related topics. Time limit: 10 minutes.

402.SPORTS STORY - CONTENT

For excellence in content about sports, athletes, coaches, and other related topics. This category is intended for features, segments, and other storytelling vehicles of varying lengths and NOT for traditional 30 or 60-minute programs. Time limit: 15 minutes.

403.SPORTS PROGRAM - LIVE

For excellence in a sports program or series that is live or recorded live. Entry must have, as its basis, special coverage not to be taken from a newscast, including but not limited to pregame and postgame shows surrounding live sporting events. Entry may include multi-camera and pre-produced segments that cover the full spectrum of the event. Entry may not have post edits except for the removal of commercials. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc. Time limit: 30 minutes.

404.SPORTS PROGRAM - POST-PRODUCED OR EDITED

For excellence in a daily or weekly sports program or sports series (non-news). Entry must have, as its basis, special coverage not to be taken from a newscast. Content in these programs is post-produced and heavily edited. Entry may have no post-broadcast edits except for the removal of commercials. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc. Time limit: 30 minutes.

405.SPORTS ONE-TIME SPECIAL

For excellence in a one-time sports-related special program that is not part of a daily or weekly sports program, game or series. Entry may be live, recorded live or post-produced. Entry should have no post edits except for the removal of commercials. Entry may include no more than eight (8) excerpts to bring the entry down to the 30-minute time limit.

NOTE: Examples might include content surrounding regional coverage of the Cleveland Marathon, Indianapolis 500 Race, All-Star Game, or High School Football Championship Preview.

406. SPORTS DOCUMENTARY

For excellence in a creative, in-depth treatment of a sports topic presented in a factual and informative manner. Entry Time limit: 60 minutes.

407. SPORTS INTERVIEW/DISCUSSION

UPDATED

For excellence in content consisting of sports interview/discussion content that is at least 75% unscripted. This category is primarily intended for formal interviews where both the interviewer(s) and interviewee(s) are visible on camera and engaged in discussion.

NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced. Time Limit: 30 minutes

408. SPORTS LIVE SPORTING EVENT/GAME

For excellence in production of a single program or series, (live or recorded live) sporting event or game. A composite is required and should include examples of: Show Open, Graphics Package, Use of Replays, Inserted Pre-Produced Segments, Use of Statistical or Other Prepared Material, Highlights, Standard Coverage (e.g. Routine Innings or Downs), and any additional material at entrant's discretion. Series entries must have something that makes it a series (an actual baseball series, playoff series, season series between teams, etc.) Entry may include no more than eight (8) excerpts to bring the entry down to the 30-minute time limit.

PROGRAMMING CONTENT

UPDATED

Producers should be the primary entrants for Programming Content categories. Qualified others may be eligible if their contributions are significant to the entry's award-worthiness. Submitters who created work as part of media pool coverage can only enter their material once and must clearly identify their contributions on the entry.

Unless otherwise noted, the time limit for any program or long form content category is 30 minutes. A maximum of three (3) segments/excerpts is permitted to bring longer programs to the required entry time limit. For program series or long form series entries, the entry must include excerpts from at least two (2) episodes from the series.

Short Form content must be submitted in its entirety as originally distributed. The original video and submission length must not exceed 10 minutes.

News content is only eligible in the appropriate News categories.

NOTE: One (1) second of black must be inserted between elements of a series entry or between excerpts if the original video has been edited to fit the entry time limit for the category.

501.DOCUMENTARY- CULTURAL

For excellence in the creation of a formal, structured television presentation with dramatic impact of an event, condition or situation of cultural significance. Time limit: 60 minutes.

502.DOCUMENTARY- HISTORICAL

For excellence in the creation of a formal, structured television presentation with dramatic impact of an event, condition or situation of historical significance. Time limit: 60 minutes.

503.DOCUMENTARY- TOPICAL

For excellence in the creation of a formal, structured television presentation with dramatic impact of an event, condition or situation of current significance. Time limit: 60 minutes.

504.MAGAZINE PROGRAM

For excellence in a program or series consisting of various stories of regional interest designed to entertain and inform. Time limit: 30 minutes.

505.PUBLIC AFFAIRS PROGRAM

For excellence in a program or series that focuses on current community, social or political issues that are of general public interest or concern. Time limit: 30 minutes.

506.SPECIAL EVENT COVERAGE

For excellence in coverage of a one-time-only, anticipated community or entertainment event such as a parade, holiday fireworks or a funeral procession. Entry may include multi-cameras and pre-produced segments that cover the full spectrum of the event. Live entries should include at least 75% live material, with no post edits. Time limit: 30 minutes.

507.ENTERTAINMENT

For excellence in content whose purpose is to entertain. Examples include scripted content, music videos, live stage performance. Time limit: 30 minutes.

NOTE: Content about entertainment should be submitted in the Arts/Entertainment category.

508.INFORMATIONAL/INSTRUCTIONAL

For excellence in content whose purpose is to be instructional; to teach formally or informally about a subject. Time limit: 30 minutes.

509.INTERVIEW/DISCUSSION

UPDATED

For excellence in content that consists of interview/discussion material that is at least 75% unscripted. This category is primarily intended for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera and engaged in discussion.

NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced. Time limit: 30 minutes.

510.ARTS/ENTERTAINMENT

For excellence in content about general entertainment, variety, or visual and performing arts. Time limit:30 minutes.

511.BUSINESS/CONSUMER

For excellence in content about business, finance, consumer affairs, or economic topics. Time limit:30 minutes.

512.DIVERSITY/EQUITY/INCLUSION

NEW

For excellence in content focused on topics including racism, discrimination, inequity, marginalized communities, and similar social injustices, noticeably focused on efforts to raise awareness or effect positive change. Time limit:30 minutes.

513.CHILDREN/YOUTH/TEEN

For excellence in content that is of interest and value to a target audience 19 years of age or younger. Time limit:30 minutes.

514.HEALTH/MEDICAL

For excellence in content about health or medical related topics. Time limit:30 minutes.

515.HISTORICAL/CULTURAL

For excellence in content about historical or cultural related topics. Time limit:30 minutes.

516.LIFESTYLE

For excellence in content that deals with everyday life subjects such as: food preparation, recipes, techniques, home improvement, decoration, renovation, gardening, outdoors, crafts, and/or automotive repairs. Time limit:30 minutes.

517.NOSTALGIA

For excellence in content consisting of “retro” or “throwback” topics of a nostalgic or historical nature such as biographies, personal tributes or sociological retrospectives. Time limit:30 minutes.

518.POLITICS/GOVERNMENT

For excellence in content about political, civil, or government related topics. Time limit:30 minutes.

519.SOCIETAL CONCERNS

For excellence in content about current issues of societal concern, community, or immediate public interest. Time limit:30 minutes.

520. BRANDED CONTENT- SHORT FORM (UP TO 10 MINUTES)

UPDATED

521. BRANDED CONTENT- LONG FORM (LONGER THAN 10 MINUTES)

For excellence in a complete, stand-alone video or video series produced with the intention of connecting or engaging an audience with an organization's brand. The content may tell a story and/or inform in an entertaining, creative, or emotional way. The video includes some visual branding, product placement, or overt mention of the organization at the center of the production.

NOTE: Video may not contain a call for commerce. Website URLs or requests to follow social media accounts do not constitute calls for commerce. Program length commercials (infomercials) are not eligible. Content from projects identified as "branded" may not be entered in other content categories.

EXAMPLES:

Businesses or non-profits that produce content to highlight their own establishments or services

Hospital or medical stories promoting a particular health care facility or cause such as organ/tissue donation

Videos in which organizations explore topical issues or put forth chosen experts to offer advice on topics with a focus on the organization's viewpoint or services

Travel content produced by or for specific destinations such as "what to do when you're in Las Vegas"

Local power company vignettes telling the story of the company's evolution in the community

Police/fire department recruitment videos

College tour or recruitment videos

SPOT ANNOUNCEMENTS

UPDATED

For excellence in promotional, commercial or public service announcements. Entries must be regionally conceived, produced and distributed. Spots that contain more than 50% of network or syndicator-provided material do not qualify. Music, graphics and pre-edited video constitute such material. Spots may be 5 seconds to 2 minutes in length, except for the Long Form Promotional Spot category. If a campaign is entered, a maximum of five (5) spots may be included which are edited together for a single video upload. If a campaign is entered, no spots from that same campaign may be submitted in a single-spot category.

NOTE: One (1) second of black must be inserted between elements of a campaign.

601. PUBLIC SERVICE ANNOUNCEMENT- SINGLE SPOT OR CAMPAIGN

For excellence in announcements that effectively create awareness, focus interest on or marshal support for worthy community causes or non-profit organizations.

Single Spot Entry Time Limit: 2 minutes

Campaign Entry Time Limit: 10 minutes (a minimum of two but no more than five spots, each spot up to 2-minutes in length)

602. COMMERCIAL- SINGLE SPOT OR CAMPAIGN

For excellence in commercial production advertising a product, business or service that is conceived, written, created and produced in and for the regional market. Program length commercials (infomercials) are not eligible.

Single Spot Entry Time Limit: 2 minutes

Campaign Entry Time Limit: 10 minutes (a minimum of two but no more than five spots, each spot up to 2-minutes in length)

News Promotion:

For excellence in announcements that promote news departments within television stations, newspapers or online news reporting entities and/or content produced by those entities. This includes promotion of or teases for specific news stories, breaking news or weather, sports content within newscasts, news specials, news image and on-air news/weather/sports anchors and reporters.

603. NEWS PROMOTION – TOPICAL (SINGLE SPOT)

Entry Time Limit: 2 minutes

NOTE: May include cold opens and in-show teases.

604. NEWS PROMOTION – IMAGE (SINGLE SPOT)

Entry Time Limit: 2 minutes

605. NEWS PROMOTION – CAMPAIGN

NEW

Campaign Entry Time Limit: 10 minutes (a minimum of two but no more than five spots, each spot up to 2-minutes in length)

Program Promotion:

For excellence in announcements that promote content produced outside the news department. This includes spots that promote a broader station/company image as well as regionally produced spots for network, local and/or syndicated programming.

606. PROGRAM PROMOTION (SINGLE SPOT)

Entry Time Limit: 2 minutes

607. IMAGE PROMOTION (SINGLE SPOT)

Entry Time Limit: 2 minutes

608. PROMOTIONAL CAMPAIGN

NEW

Campaign Entry Time Limit: 10 minutes (a minimum of two but no more than five spots, each spot up to 2-minutes in length)

NOTE: This category is intended for non-news promotional campaigns.

Sports Promotion:

UPDATED

For excellence in announcements that promote sports content produced outside the news department. This includes spots that promote a broader station/company image as well as regionally produced spots for network, local and/or syndicated programming.

NOTE: Intended for promos produced for content that would be entered in the Sports Content section with the exception of Sports Story - News.

609. SPORTS PROMOTION (SINGLE SPOT)

Entry Time Limit: 2 minutes

NOTE: May include sports program teases or cold opens.

610. SPORTS PROMOTION CAMPAIGN

NEW

Campaign Entry Time Limit: 10 minutes (a minimum of two but no more than five spots, each spot up to 2-minutes in length)

611. LONG FORM PROMOTIONAL SPOT

NEW

For excellence in longer announcements that promote regional programs, events or a broader station image (such as end of the year reviews or a special anniversary). Spots must be at least 2 minutes in length Entry Time Limit: 5 minutes

CRAFT ACHIEVEMENT

For excellence in a specific craft discipline demonstrating the skills of one or more individuals. Each entry may contain a single example of the craft or a composite of material as originally distributed. While craft entrants may submit more than one entry per craft discipline, only one of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries in the same craft category. Craft awards are intended for hands-on craft persons, not those who supervise craft persons. Entry Time Limit: 15 minutes (unless otherwise indicated.)

UPDATED

NOTE: One (1) second of black must be inserted between elements of a composite.

Talent

701.ANCHOR – NEWS

702.ANCHOR – WEATHER

703.ANCHOR – SPORTS

For **Anchor, Sports Analyst and Sports Play-by-Play** categories only: A segment is an excerpt from a news program (newscast, news special, breaking news, live sporting event/game, etc.) with the material that doesn't include the entrant edited out. An entry may include up to five segments. Each segment may include material from only ONE program: think of this as "five segments equals five changes of clothing" rule. It's allowed, but not required, for the co-anchor's and reporters' video to be edited out of a segment. Anchor entries may include examples of studio anchoring, field anchoring, specials, breaking, etc., but NOT reporter packages (if an anchor also does reporter packages, they must enter those in one of the reporter categories.)

704.SPORTS ANALYST / SPORTS PLAY-BY-PLAY

CHAPTER NOTE: For excellence while performing the role of a Sports Analyst, Play by Play, Color Announcer. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

705.REPORTER – CONSUMER

NEW

CHAPTER NOTE: For excellence while performing the role of a Reporter on a Consumer story. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

706.REPORTER – FEATURES/HUMAN INTEREST

NEW

CHAPTER NOTE: For excellence while performing the role of a Reporter on a Features or Human Interest story. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

707.REPORTER – DAILY NEWS

CHAPTER NOTE: For excellence while performing the role of a Reporter on a General Assignment. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

708.REPORTER – INVESTIGATIVE

CHAPTER NOTE: For excellence while performing the role of Investigative Reporter. Preferred Role: Investigative Reporter, Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

709.REPORTER – LIVE

CHAPTER NOTE: Suggested but not limited to news, weather, sports, traffic, consumer, investigative, medical, political or general assignment where the reporter is live for the entire story. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

710.REPORTER – POLITICAL

CHAPTER NOTE: For excellence while performing the role of Reporter. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

711.REPORTER – SPORTS

CHAPTER NOTE: For excellence while performing the role of a Sports Reporter. Preferred Role: Reporter. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

712.COMMENTATOR/EDITORIALIST

CHAPTER NOTE: For excellence while performing the role of Commentator or Editorialist in a newscast. Preferred Role: Commentator, Editorialist. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

713.PERFORMER/PROGRAM HOST/NARRATOR

CHAPTER NOTE: For excellence while performing the role of a Performer, a Host, or a Narrator in content material. Preferred Role: Performer, Actor, Dancer, Host, Narrator. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

714.LIVE NEWS PRODUCER

Enter a composite not to exceed 30 minutes. Material entered in this category cannot be entered by the same entrant in any News Content categories.

CHAPTER NOTE:: This is an area to demonstrate a producer's ability for showcasing, use of graphics, crafting, writing, flow of stories, use of technology and overall execution.

715.LIVE SPORTS PRODUCER

Enter a composite not to exceed 30 minutes. Material entered in this category cannot be entered by the same entrant in any Sports Content categories.

CHAPTER NOTE:: This is an area to demonstrate a producer's ability for showcasing, use of graphics, crafting, use of technology and overall execution.

716.WRITER NEWS

CHAPTER NOTE: For excellence in writing news. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries. PDF Script preferred for all writer categories.

717.WRITER SHORT FORM/LONG FORM

CHAPTER NOTE: For excellence in writing other than news. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries. PDF Script preferred for all writer categories.

718.DIRECTOR - LIVE OR RECORDED LIVE (PL TRACK IS PREFERRED)

CHAPTER NOTE: For excellence in directing a live or recorded live production that could include studio or location productions, including telethons, marathons, sporting events, game shows, dramas, and more

719.DIRECTOR - NEWSCAST (PL TRACK IS PREFERRED)

720.DIRECTOR - CONTENT - POST-PRODUCED

CHAPTER NOTE: For excellence in directing involving cast and crew. A not live, scripted drama or documentary style program intended to be edited. This is not instructing the editor during post production.

721.EDITOR NEWS/SPORTS

722.EDITOR SHORT FORM CONTENT (UP TO 10 MINUTES)

CHAPTER NOTE: For excellence in editing Promos, PSAs, Commercials, Opens, etc.

723.EDITOR LONG FORM CONTENT (LONGER THAN 10 MINUTES)

724.PHOTOGRAPHER - NEWS/SPORTS

CHAPTER NOTE: For excellence while performing the role of Photographer in a news/sports story or program. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

725.PHOTOGRAPHER - SHORT FORM CONTENT (UP TO 10 MINUTES)

726.PHOTOGRAPHER - LONG FORM CONTENT (LONGER THAN 10 MINUTES)

CHAPTER NOTE: For excellence while performing the role of photographer in content other than news or sports. Preferred Role: Photographer, Videographer, Camera Operator. Each entry may contain a single example of the craft OR a composite of material as originally transmitted. While craft entrants may submit more than one entry per craft discipline, only ONE of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries.

727.VIDEO ESSAY

For excellence by a single individual telling a single or multi-part story. The video essay creator is the photographer and editor, weaving together elements captured in the field to tell the story without a reporter, narrator or host. Entry may not be entered in any other craft category.

CHAPTER NOTE: This is for a single story only. You may enter more than once.

728.VIDEO JOURNALIST

For excellence by a cross-discipline individual, serving as photojournalist, editor, talent, and writer; covering a single or multi-part story or topic. Entry may not be entered in any other craft category.

CHAPTER NOTE: This is for single story or multi-part stories. Composites of unrelated stories are not accepted. You may enter more than once.

Graphic Arts

Entries must contain graphical elements originally created for regional markets. Re-purposed content from national sources is not eligible. Graphics Composites may include more than 5 examples of work, for up to five minutes of entry video, as long as each example is separated by one second of black and there is no other post-production to the entry. Visual Effects is creating or manipulating imagery digitally.

729.MOTION GRAPHICS, VISUAL EFFECTS, COMPOSITING, ART DIRECTION

Compositing is Rotoscoping and Blending visual elements with practical imagery.

NOTE: Entry may include a before and after video to demonstrate the craft that might not be evident by only seeing the final product (ex. Removing a billboard, fixing a dent on a car bumper, adding trees to a landscape.)

730.AUDIO

(Live & Post Production)

731.MUSICAL COMPOSITION/ARRANGEMENT

CHAPTER NOTE: Your role should be that of a composer or arranger.

732.RESEARCH

CHAPTER NOTE: Attach a PDF to this entry to further demonstrate your efforts.

733.Technical Achievement

For excellence in technical engineering which might include: oversight in the coverage of a special event, specific technical innovation that enhances viewer experience or a technical success story that is as unique and noteworthy as to warrant special honor and recognition. In addition to the video, entry should include a one-page synopsis detailing specific objectives and challenges that were overcome as a result of the technical achievement. Time Limit: 30 minutes.

REGIONAL AWARDS MANUAL

GLOSSARY OF TERMS

BRANDED FRANCHISE SERIES

Short form content that includes multiple installments, all of which fit under a unifying theme.

Examples: *“Tom’s Financial Tips” that air every Wednesday night on a local newscast, “Reports from the Border” that post on a local news website over a 6-month period*

CALL FOR ENTRIES

The document that provides information related to the Emmy® Awards contests, including rules, guidelines and categories.

CHAPTER AWARDS COMMITTEE

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS chapter. This committee has the final say on selecting categories for the chapter Call for Entries, determining content and entrant eligibility and reviewing judges’ challenges (among other duties.)

CLIP SHOWS AND “BEST OF” PROGRAMS

Programs or other content that consist of previously distributed material in the form of a “year in review” special or a collection of Branded Content Series pieces. These are NOT eligible for Regional Emmy® Awards contents.

CLOSED CIRCUIT CONTENT

Content that is only available to a select and limited audience via distribution on a closed circuit (hospitals, in flight entertainment, hotels, doctor’s offices, private companies, etc.)

Video content transmitted in a public sports venue, arena or stadium is not considered distribution on a closed circuit and is eligible in content and craft categories.

COMPOSITE

A sampling of a minimum of two (2) and no more than five (5) representative segments or examples of work that convey to a judging panel the scope, breadth, or range of an individual’s talents within the specified craft category. The elements within a composite, unless otherwise noted in the category description, are to be “as aired” with no post-distribution changes, such as additional edits, music or special effects. Composites may include stories or segments in their entirety and/or excerpts from longer content. One to two seconds of black between cuts, with no audio or slates, must be added to separate segments within the composite.

CONFLICT OF INTEREST

Having a direct involvement or vested interest in the production of an entry, or having a personal relationship with an entrant. Judges may NOT judge entries in which any of these criteria are met. Group ownership, by itself, does not create a conflict of interest. Examples: A producer working for a station owned by TEGNA in one market is not prohibited from judging an entry produced by another TEGNA-owned station in another chapter. NBC Sports Chicago personnel are not prohibited from serving as judges for entries produced by NBC Sports Bay Area.

CONTENT CATEGORY

A category for which there are three (3) areas of excellence being considered in the judging process: Content, Creativity and Execution. Our chapter's content categories are 1 - (insert final content category number).

(also see: Craft Category)

CRAFT CATEGORY

A category for which there are two (2) areas of excellence being considered in the judging process: Creativity and Execution. These categories focus solely on the craft designated for each (photography, editing, talent, etc.) Our chapter's craft categories are the **700 series** categories.

(also see: Content Category)

DEMO REELS / MONTAGES

Short examples edited from content that showcases your work. Demo reels or montages often include shorter excerpts from the original video that may or may not have added music, graphics and/or special effects.

Example: A photographer cannot take short segments from original content and edit those pieces together for a composite submission in the craft category.

DISTRIBUTION

The process of getting video content from a producer to a viewer. This may include being broadcast on a television or cable station, streamed on a website or app, posted on a company website or social media account.

DOUBLE-DIPPING

Any entry submitted in its entirety in more than one content category or instance of any entrant submitting work in an attempt to be recognized more than once for performing the same job function for the same content.

See specific examples of double-dipping in the RULES section of this Call for Entries.

ELIGIBILITY WINDOW

Period of time in which any content must have been produced to be eligible for entry in this regional Emmy® Awards contest. This window varies among NATAS chapters and will be prominently displayed in each Call for Entries.

EMMY® AWARD

The most prestigious peer-judged award recognizing excellence in professional achievement with annual awards of merit in the television industry through extensive, confidential peer review of broadcast work and related media.

ENTRANT

Individual whose work has been submitted for consideration in a regional Emmy® Award contest.

ENTRY TIME LIMIT

Maximum length allowed for the submitted entry video not the original video that was aired/distributed for viewing by the general public. This varies among categories.

NEW

EXCERPT

A continuous segment or section from longer content, excerpts are used to bring longer content to the specified category time limit.

FEATURE

While still journalistic in nature, this content takes less of a hard news tone while incorporating strong storytelling. It may be a serious or lighter subject. The story construction and personality of the interviewees are highlighted in a feature story. Feature news stories often run a bit longer and may not have an immediate time peg.

HARD NEWS

Classic, fact-gathering and reporting. Should include a news hook and timely peg.

INFOMERCIALS

A program or long form content that promotes a product, service or idea and includes a call to commerce.

JOB TITLE VS. ROLE ON ENTRY

Job title is the word or words under your name on a business card that indicate(s) what job position you hold within the organization for which you work.

Role on Entry is the particular function you performed on an Emmy® Award entry.

Many of these are similar or even the same (Producer, Photographer, Editor) while some job titles (Executive Producer, Chief Creative Officer, Assignment Desk Editor) don't directly translate to a tangible job function performed during the production process. Entrants often perform roles on an entry that aren't a part of their job title (a producer who edits, a director who writes, a photographer who lights the set, an editor who produces.)

For the purposes of regional Emmy® Award statuette eligibility, *Role on Entry* is the determining factor over *Job Title*.

JOURNALISTIC / JOURNALISTIC COVERAGE

Method of coverage that considers all sides fairly, reporting without bias or persuasion.

KEY CONTRIBUTOR

One whose work on a production was significant enough to be considered eligible for a regional Emmy® Award statuette. In the estimation of the entry submitter, the entry would not have been award-worthy without this person's contributions.

LONG FORM CONTENT

Video production that exceeds 10 minutes in length. These subcategories are the intended home for content that previously would have been submitted in Program categories or sub-categories, as well as longer segment or feature categories or sub-categories and online content that meets other eligibility criteria.

MEMBER

One who has completed the membership process in one of the 19 regional NATAS chapters.

(Membership is not required to enter regional Emmy® Awards contests)

NATAS

The National Academy of Television Arts & Sciences (NATAS) was founded in 1955. It is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award.

Regional Emmy® Awards are given in nineteen regions across the United States. National Awards are given for Daytime Entertainment, News & Documentary, Community Service, Sports, and Technology & Engineering.

Beyond awards, NATAS has extensive educational programs including Regional Student Production Awards for outstanding journalistic work by high school students, as well as scholarships, publications and major activities for both industry professionals and the viewing public.

NATIONAL AWARDS

The Daytime, News & Documentary, Community Service, Sports, and Technology & Engineering Emmy® Awards contests are held annually and open to all entrants whose work meets eligibility criteria.

NATIONAL AWARDS COMMITTEE

As outlined in the NATAS bylaws, this group of people administers the policy and structure of the National and Regional Emmy® Awards process. Its membership consists of representatives from each of the National Awards constituencies as well as regional/chapter reps.

NEWS SERIES

Multiple reports that build on the same subject or news story.

ONE-TIME SPECIAL

A stand-alone program or content that is not part of a larger series of content.

ORIGINAL DISTRIBUTION DATE

The date that content was first made available (aired or otherwise distributed) to the general public.

PEER JUDGING

The process by which Emmy® Awards entries are reviewed by professionals of like disciplines for the purpose of determining award-worthiness. Entries are judged against a standard of excellence and not each other.

PODCAST

A digital audio file made available on the Internet for downloading to or streaming on a computer or mobile device. Audio-only Podcasts are not eligible for Emmy® Award consideration. Podcasts that also include a video element would be eligible for regional entry as long as they are in compliance with all other requirements.

PRIMARY INTEREST

A term used to help determine eligibility of content for regional Emmy® Awards contests. This was previously used as the standard of eligibility, but has been replaced with the phrase “produced and intended for a regional or local audience,” as the National Awards Committee determined this was more effectively measured and determined.

PRODUCER

NEW

NOTE: The duties of the newscast producer (the person producing the overall newscast) are generally understood industry-wide and are not outlined here.

This description is meant to define duties associated with producers of specific content within a newscast or program, as well as producers of short/long form content, programs, promos, branded and other eligible content distributed on various platforms.

To be listed on an entry as “**Producer**” an entrant must perform the majority of the following producer duties:

1. Serving as an “overseer” of the content, determining the overall tone, structure, look, sound, and mission of the content.
2. Making strategic editorial decisions that have a significant impact on the resulting content.
3. Identifying interview subjects and shoot locations.
4. Scheduling interviews, shoots, and edits.
5. Writing and/or approving scripts.
6. Formulating ideas for graphics/animations and working with designers through completion.
7. Working with editors to assure the content meets expectations and overseeing necessary changes.
8. For studio-based programs or content, the producer would generally fulfill much of the above and/or oversee control room decisions, timing, etc.

PRODUCTION TIME LIMIT

NEW

Maximum length allowed to produce an entry, which may be indicated in hours or the term Single Shift.

PROGRAM

A traditional content format used in broadcast and cable television. In order to be more inclusive of content delivered via non-traditional means, the term Long Form Content is being used in most applications that were previously referred to as Programs. Certain categories (Documentary, Sports Program, Magazine Program) have retained the term where the traditional definition remains applicable.

PROGRAM SERIES

Multiple episodes of a program with similar subject matter or an overall unifying theme.

RECIPIENT

One who receives a regional Emmy® Award. As regional entries are judged against a standard of excellence and not each other, there may be no recipient, one recipient or more than one recipient in a given category. Honorees in the National Emmy® Award contests are referred to as “winners” since only one entry is awarded in each category, with the exception of ties.

REGIONAL AWARDS MANUAL

The document that sets forth the rules and available categories for each regional chapter’s Call For Entries. It also includes a section of Chapter Guidance and this Glossary of Terms.

SEGMENT

A section of video content that could be part of a program or entry.

SERIES

Multiple installments of similar and related content.
(also see: *News Series and Program Series*)

SHORT FORM CONTENT

Video production that is no more than 10 minutes in length. These subcategories are the intended home for content that previously would have been submitted in Program Feature or Segment categories or sub-categories, as well as online content that meets other eligibility criteria.

SINGLE SHIFT

This is defined as the time between when a work shift begins and ends (could be a normal work shift or an extended, breaking-news type of shift). This term is replacing the previously-used "within 24 hours" as a way to separate longer term projects and productions from those completed within one work shift. A story assigned one day but researched, scheduled, and shot over another day or multiple days, should be submitted in a "no production time limit" category.

STUDENT PRODUCTION AWARDS

Crystal pillars presented to recipients of separate contests among high school and college students, with the intention to recognize outstanding student achievements in production. Rules and category options for Student Production Awards are outlined in the Regional Awards Manual.

STUDENT PRODUCTIONS

Content conceived and created by full-time students at a university, college, technical/vocational school or high school. Student Productions may not include any professional services and faculty involvement can only be advisory.

SUBMISSION LENGTH

Exact runtime of an entry video.

SUBMITTER

Person who completes the process of entry in a regional Emmy® Award contest. This person may also be an entrant but is not required to.

SYNDICATED

Content that is licensed for distribution on multiple broadcast or online outlets and available for consumption in multiple geographic locations.

TIME LIMIT

The maximum amount of time allowed. A chapter call for entries will include two (2) types of time limits: Entry Time Limit and Production Time Limit.

Entry Time Limit: maximum length allowed for an entry, this varies among categories

Production Time Limit: maximum length allowed to produce an entry, which may be indicated in hours or the term Single Shift.

UNIQUE AND CREATIVE TREATMENT

When an entry includes previously produced material, it is only eligible if its use is significantly different from any previous use of the same material

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