



CALL FOR ENTRY
Entry Deadline: January 31, 2024

[GO TO: STUDENT EXPRESS ENTRY SYSTEM](#)

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55th Great Lakes Emmy Awards Gala
June 22, 2024. - Hotel Cleveland, Cleveland, Ohio.

Student Production Awards

THE NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES

NATAS is a professional service organization dedicated to the advancement of the arts and sciences of television and related media and the promotion of creative leadership for artistic, educational and technical achievements within the television industry, best known for the coveted Emmy® Award.

PURPOSE

To recognize outstanding student achievement in production by conferring awards of merit in the Chapter's designated awards region. The presentation of these awards is intended to be an incentive for the continued pursuit of excellence by those studying media and journalism and to focus public attention on outstanding cultural, educational, technological, entertainment, news and informational achievements by undergraduate college and/or high school students.

STANDARD RULES AND REGULATIONS

ELIGIBILITY

1. Projects conceived, produced and executed by students at a high school, university, college or technical/vocational school within the Chapter's designated awards region are eligible for student award consideration.
2. Returning students who previously worked as professionals are not eligible.
3. No professional services may have been employed in the production of the entry.
4. Faculty involvement can only be advisory.
5. Entrants must be enrolled as a full-time student during the eligibility period
6. Students may enter work that was produced as a class assignment, extra-curricular assignment or in conjunction with their academic experience.
7. Students who perform professional work may enter their work in the professional awards competition, provided they meet all eligibility requirements.
8. No entry may be submitted to more than one Chapter's awards.
9. The entry does not need to have been broadcast, cablecast or webcast to be eligible.
10. Entry videos must as they were originally submitted to their advisor. There may not be any edits to the originally completed video except for edits to bring the entry length within the specified category time limit. When editing for time, use only straight cuts with one second of black to denote where content has been removed.
11. There is no limit to the number of entries a school may submit in each category.
12. Pornographic, violent, defamatory or offensive material is not accepted. The interpretation of the Awards Committee is final and absolute.
13. Ineligible entries may be disqualified during any phase of the competition.

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, they are considered a student. If they are paid or working on a project with other "professionals," and want to enter the Chapter's Emmy® Award competition, they cannot enter as a student, but instead must pay the appropriate entry fees. The student is then prohibited from entering subsequent student production categories with other classmates.

ENTRY SUBMISSIONS

A teacher, professor or advisor must approve the entry even if the student handles the submission or upload process themselves. There is no limit to the number of entries a school may submit.

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. Entrants must specifically identify and give credit to all non-original material included in the entry. This includes music use.

LANGUAGE(S)

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.

DOUBLE DIPPING

No single entry may be submitted in its entirety in more than one Programming category. The same student may not be listed on more than one entry for doing the same job using the same work. If a student was responsible for more than one role, they submit the video in the appropriate craft categories to be judged for that particular craft (ie writer, editor, etc.).

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.

INTENTIONAL FALSIFICATION

The faculty advisor warrants that they are the party most responsible for verifying that eligibility requirements have been met. The intentional falsification of production credits or entry credits may be the basis for disqualification.

FEES

While a fee to cover administrative expenses may be charged, there may be no individual student entry fees. Membership is not a requirement for advisors or entrants.

JUDGING AND EVALUATION

Programming Categories are judged on three criteria: content, creativity and execution on a 10-point scale (maximum 30 points); and Craft Categories are judged on two criteria: creativity and execution (maximum 20 points). Judging panels are to be made up of qualified professional judges. Judges have the option of including constructive comments or feedback, to be returned to the student's faculty advisor.

AWARDS

A crystal pillar is awarded to the school for entries validated by a professor or advisor. Students responsible for the production will each receive a certificate. Pillars may be purchased for students listed on winning entries after the awards.

RESTRICTION ON THE USE OF EMMY® MARK

Schools may refer to the fact that they are recipients of a NATAS Student Production Award, but may not use the Emmy® name or replica of the Emmy® figure in any form of commercial advertising or promotion.

GENERAL INFORMATION

CHAPTER RULES AND REGULATIONS

ELIGIBILITY PERIOD:

Entries must have been produced in the **Central Great Lakes Chapter Region** during the eligibility period January 1, 2023, through December 31, 2023.

ENTRY DEADLINE:

Midnight January 31, 2024.

CONTACT INFORMATION:

BobHammer@GreatLakesEmmys.com, 440-526-3669, Chat from your entry dashboard

PAYMENTS:

Fees can be paid online with a credit card or ACH transfer in Student Express. A receipt will be presented on screen and emailed to the submitter's email.

COLLEGE entry fee is a flat rate \$50 per entry

HIGH SCHOOL entry fee, the first 2 entries from a school are free, subsequent entries from the same school will incur a \$20 per entry administrative fee.

Checks make payable to: NATAS Central Great Lakes Chapter, 13500 Pearl Rd.
STE 139 PMB 331, Cleveland, OH 44136

HOW TO ENTER THE CENTRAL GREAT LAKES STUDENT AWARDS

1. The online system Student Express provides everything you need to enter. The entry forms, upload instructions, and payment forms.
2. To enter, please go to <https://greatlakesemmys.tv/student-production-awards/>. You will need to create a Guest User account. Membership is optional.
3. When you have completed the online entry form for your entry, an email confirmation will be sent to the email you used to create the entry. This email confirmation will contain several important items. To upload your video, you will need your Entry ID Number which is located in the upper left corner of the entry form.
4. At the bottom of the entry form, there are important links for you to use to: modify your entry. You can modify your entry until the deadline. But if you need to delete or change a category for a submission, please email the chapter. These two functions need to be handled by the chapter office.
5. **Questions— bobhammer@GreatLakesEmmys.com. 440-526-3669**

FREQUENTLY ASKED QUESTIONS

HOW ARE INSTRUCTORS RECOGNIZED ON THE ENTRY?

Instructors, teachers, or other non-student advisors should be entered in the ADVISOR's text box. You may enter more than one name.

HOW DO I DELETE AN ENTRY ALREADY SUBMITTED?

We have to delete it for you. Change the name to the entry to "Delete Me" or find the Entry Email Receipt, reply, and ask to have this entry deleted.

HOW TO CHANGE THE CATEGORY ON AN ENTRY?

We must change it for you. Find the Entry Email Receipt, reply, and ask to have this entry changed to a different category.

HOW MANY PEOPLE CAN BE LISTED ON THE ENTRY?

To maintain a high level of award excellence, Chapters must continue to self-regulate their entries, making sure only the appropriate individuals are recognized. For student entries, it can be the primary creative talent or the entire class.

HOW TO PREPARE MY VIDEO FOR UPLOAD:

Entrants are responsible for the technical quality of their videos. Be sure to watch each video in its entirety to make sure it plays, BEFORE you approve it. We are not responsible for videos that do not play. Do NOT letterbox your video

DO I HAVE TO BE A MEMBER TO ENTER?

NO. Entrants are not required to be a member.

Entrants must be members OR have a Guest Account to submit or be listed on an entry. Please have your entrants register for FREE or join before you start the entry process or you will have to stop and register each entrant. Use Sign Up at the bottom of the page. Under Account Type; select Guest Account.

WHO IS THE SUBMITTER CONTACT ON THE ENTRY?

This is the person who is submitting entries (i.e. completing the online entry forms) on behalf of their school. This is the first person we will contact if we have any questions or require additional information regarding the entry. This person may or may not be listed as an entrant as well.

WHAT FORMS OF PAYMENT ARE ACCEPTED?

Credit Cards or ACH are the preferred method of payment. We no longer accept personal checks unless special arrangements have been made with the Chapter. Contact the office to set up arrangements to pay by company check.

I FORGOT SOMEONE ON AN ENTRY AND THE DEADLINE HAS PASSED?

The submitter can add a name up until the time nominations are announced in late April



The Making of Emmy

COLLEGE STUDENT PRODUCTION AWARD CATEGORIES

COLLEGE PROGRAMMING CATEGORIES

*Note: The same material may not be entered in more than one programming category.
Note: The same material may not be entered in a craft category using the same role.*

C-01. NEWSCAST

For outstanding achievement in a newscast, produced daily or less than daily, but broadcast, streamed or otherwise distributed as a “live” program. Post edits are not permitted except for the removal of breaks. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc.

Time Limit: 30 minutes

C-02. NEWS REPORT – SERIOUS NEWS

C-03. NEWS REPORT – LIGHT NEWS

For outstanding achievement in a presentation of timely news, information and current events. Entries may contain spot news coverage, investigations and feature stories on any newsworthy subject. Coverage of controversial issues is welcome. Entries will be judged on the basis of editorial content and pictorial coverage, which demonstrates awareness of broadcast journalistic standards including accuracy and fairness. Judges will particularly look for well-organized material paying close attention to clearly written narration and appropriate sound bites. Preference will be given to individual pieces demonstrating reporting and field production. In-studio set-up or anchor link work will not be considered as an asset unless it materially contributes to the editorial content of the individual report.

Time Limit: 10 minutes.

C-04. MULTIMEDIA JOURNALIST (MMJ)

For outstanding achievement by a single individual covering a single or multi-part news story. The MMJ is reporter, writer, photojournalist and editor. Entry may not be submitted in any other programming or craft category.

Time Limit: 10 minutes.

NOTE: This category is intended for solo projects. Collaborative or group projects must be submitted in one of the other appropriate categories.

C-05. VIDEO ESSAY

For outstanding achievement by a single individual covering 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 or professional talent track. Entry may not be submitted in any other programming or craft category.

Time Limit: 10 minutes.

NOTE: This category is intended for solo projects. Collaborative or group projects must be submitted in one of the other appropriate categories. In addition, Video Essay submissions must not include any on-camera or voice-over narration. Visual elements, interview soundbites and nat sound are permitted to tell the story.

C-06. NON-FICTION – SHORT FORM

For outstanding achievement in a presentation of a short-form treatment of a single non-fiction subject. Subject matter can include (but is not limited to) investigations, examinations of social issues, personal relationships, sports lifestyles, music, performing arts, entertainment, fashion and historical retrospectives. Content creativity and execution will be important elements in judging the entries. Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites.

Time Limit: Up to 10 minutes.

C-07. NON-FICTION – LONG FORM

For outstanding achievement in a presentation of a long-form treatment of a single non-fiction subject. Subject matter can include (but is not limited to) investigations, examinations of social issues, personal relationships, sports lifestyles, music, performing arts, entertainment, fashion and historical retrospectives. Content creativity and execution will be important elements in judging the entries. Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites.

Time Limit: Minimum 10 minutes – maximum 30 minutes.

Note: If the original presentation ran more than 30 minutes, entrants are permitted to make three edits to bring the entry to time.

C-08. PUBLIC AFFAIRS/COMMUNITY SERVICE

For outstanding achievement in a presentation of content with current social, civic or other issue-oriented subject matter. Entry may be a single story or a multi-part series of stories on the same topic. Advocacy of a point of view is encouraged. Content, creativity and execution will be important elements in judging the entries. Entry will be judged on awareness of broadcast journalistic standards including accuracy and fairness.

Time Limit: 10 minutes.

C-09. ARTS/ENTERTAINMENT/CULTURAL AFFAIRS

For outstanding achievement in a presentation of content devoted to cultural or artistic significance. Entry may be a single story or a multi-part series of stories on the same topic.

Time Limit: 10 minutes.

C-10. MAGAZINE PROGRAM

For outstanding achievement in a program consisting of various stories of regional interest, usually on current events or entertainment in a format that often includes interviews and interspersed with links by presenters who appear in the reports. Could cover “pre-produced” or “recorded and edited” morning announcements. Designed to entertain and inform. Judges will look at the overall content, creativity and execution of the entire program as a complete product.

Time Limit: 30 minutes.

C-11. MUSIC VIDEO

For outstanding achievement in replication, reinterpretation or original material in a music video. Judges will evaluate content, creativity and execution.

Time Limit: 5 minutes.

C-12. FICTION – SHORT FORM

For outstanding achievement in a presentation of a short-form treatment of a single fictional subject. Dramatizations or student originated soap operas or plays are permitted. Content creativity and execution will be important elements in judging the entries. Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites.

Time Limit: Up to 10 minutes.

C-13. FICTION – LONG FORM

For outstanding achievement in a presentation of a long-form treatment of a single fictional subject. Dramatizations or student originated soap operas or plays are permitted. Content creativity and execution will be important elements in judging the entries. Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites.

Time Limit: Minimum 10 minutes – maximum 30 minutes.

Note: If the original presentation ran more than 30 minutes, entrants are permitted to make three edits to bring the entry to time.

C-14. SPORTS STORY OR SEGMENT

For outstanding achievement in a sports news, information or feature story. In-studio set-up or anchor link work will not be considered as an asset unless it materially contributes to the editorial content of the presentation. Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites.

Time Limit: 10 minutes.

C-15. SPORTS PROGRAM

For outstanding achievement in a sports program or special. Entry may be live or edited and must have, as its basis, special coverage not to be taken from a newscast. Entries may include multi-camera and pre-produced segments. Entry may have no post-edits except for the removal of PSAs, interstitials or commercials. Entry will be judged on awareness of broadcast journalistic standards including accuracy and fairness.

Time Limit: 30 minutes.

Note: This category is for shows such as pre/post-game shows, sports interview/discussion programs, season recap shows, etc. If the original presentation ran more than 30 minutes, entrants may select up to three (3) segments/excerpts to bring the entry to the specified time limit. One (1) second of black should be included between segments/excerpts.

C-16. LIVE SPORTING EVENT/GAME

For outstanding achievement in the production of a live or recorded live sports event or game. A composite is required and may include segments or excerpts that provide 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.

Time limit: 30 minutes.

Note: One (1) second of black should be included between segments/excerpts.

C-17. PUBLIC SERVICE ANNOUNCEMENT (PSA)

For outstanding achievement in announcements that effectively focus interest in and marshal support for worthy community or area causes.

Spots may be 5-seconds to 2 minutes in length.

C-18. COMMERCIAL

For outstanding achievement in a production advertising a product, business, service, school or school department, or a community or school event that is conceived, written, created and produced for a class/school project.

Spots may be 5-seconds to 5-minutes in length.

COLLEGE CRAFT CATEGORIES

Note: Only those who performed the specified craft should be listed on the entry.

Note: The same material may not be entered in a programming category using the same role.

Note: One (1) second of black should be inserted between elements of a composite entry.

C-19. ANIMATION/GRAPHICS/SPECIAL EFFECTS

For outstanding achievement in animation, graphics, and/or special effects demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-20. AUDIO/SOUND

For outstanding achievement in audio or sound design demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-21. DIRECTOR

For outstanding achievement in directing demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-22. EDITOR

For outstanding achievement in editing demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-23. PHOTOGRAPHER

For outstanding achievement in photography demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-24. TALENT – NEWS OR SPORTS

For outstanding achievement in on-camera talent demonstrating the skills of one or more individuals in the areas of news anchoring, reporting, host/moderator, sports play-by-play, analyst, etc. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment.

Time Limit: 15 minutes.

C-25. TALENT – PERFORMER

For outstanding dramatic on camera work in a short film or work of fiction. This is not the subject of an interview but rather talent following a script in the body of work. Actors may not be paid for their participation.

Time Limit: 15 minutes.

C-26. WRITER

For outstanding achievement in writing in all forms, including both fiction and non-fiction. This award is designed to encourage clarity of thought as well as creativity. Style and substance both count heavily in determining the winner. Scripts must be fair and accurate and must demonstrate logical organization of editorial content so that a viewer will easily understand the story that is being told.

Time Limit: 15 minutes.

HIGH SCHOOL STUDENT PRODUCTION AWARDS

For 25 years the Central Great Lakes Regional chapter of The National Academy of Television Arts & Sciences has hosted the Regional High School Student Production Awards. These competitive Awards include programming and craft categories. Each of the recipient schools receives a crystal pillar with the Student Production Awards logo recognizing the achievement of the student production. The students receive individual certificates from their regional chapter.

Regional recipients will automatically advance to the National Student Production Awards. Recipients of these national awards will be announced at an event later in the year. For more information visit the website: <http://emmyonline.org/nationalstudent>

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Time Limit: 15 minutes.

GLOSSARY OF TERMS

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 Titled Content Series pieces. These are NOT eligible for submission to 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 100 - 600 series categories. (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 or portion of an entry submitted in more than one content category or an 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. This does not necessarily correspond with the original length of the video that was aired/distributed for viewing by the general public. Entry Time Limits vary among categories.

Example: The length of a program when it originally aired was 60 minutes. You are entering that program in a category with an Entry Time Limit of 30 minutes. You must follow appropriate guidelines to shorten the entry video to 30 minutes or less.

EXCERPT

A continuous segment or section from longer content. Excerpts are used to bring longer content to the specified category Entry 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.

FRANCHISE SERIES

News or Short form Content that includes multiple installments, all of which are produced under a unifying title and theme. *Examples: "Reports from the Border" that air every Wednesday night on a local newscast, "Tom's Financial Tips" posted weekly on the web, "Your Pet's Health" features in an ongoing magazine broadcast.*

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.

INVESTIGATIVE REPORT

Systematic, in-depth and original research and reporting of a single topic of interest, such as serious crime, political corruption, or corporate wrongdoing.

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,
The ROLE on the 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, Children's & Family, 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, Children's & Family, 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.

PHOTOGRAPHER

For regional Emmy® award submissions, the term Photographer refers to and includes videographer, cinematographer, camera operator, shooter, and director of photography.

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.

Who is the Producer?

PRODUCER

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.

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

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.

THE FOLLOWING ARE NOT CONSIDERED TO BE PRODUCERS AND ARE, THEREFORE, NOT EMMY® STATUETTE ELIGIBLE.

Note: An appropriate plaque or certificate may be purchased to recognize the support or contributions of these individuals.

1. Clients, Sponsors, Underwriters, Funders, Distributors
2. CEOs, Presidents, Vice Presidents, Company Owners, General Managers with no hands-on role in the video production
3. News Directors and Executive Producers with no hands-on role in the video production
4. Support staff or management with no hands-on role in the video production
5. People or organizations that are the subject of the video, including interviewees
6. People or organizations that provide resources (archives, photos, film, location access, etc.) for and/or during the production

PRODUCTION TIME LIMIT

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.

TITLED FRANCHISE

News or Short Form Content that includes multiple installments, all of which are produced under a unifying title and theme.

Examples:

“Reports from the Border” that air every Wednesday night on a local newscast,

“Tom’s Financial Tips” posted weekly on the web,

“Your Pet’s Health” features in an ongoing magazine broadcast.

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

CHAPTER NOTE: The use of the terms NOTE, CHAPTER NOTE, and EXAMPLE are defined thusly.

NOTE is information that applies to every one of the nineteen chapters.

CHAPTER NOTE; is information specific to onechapter’s call for entry process.

EXAMPLE: is information that applies to every one of the nineteen chapters.

JUDGING

JUDGING PANELS

The Chapter's Awards Committee will determine nominations on the basis of the results of balloting conducted by panels of qualified peer judges.

The following criteria, as recommended by the accounting firm of Lutz & Carr, shall govern the composition and function of the judging panels:

- Whenever possible, it is preferred that panels be comprised of at least **8** qualified individuals to serve on a judging panel. These 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.
- Judges do not have to be NATAS members but must have at least 2 years experience in the peer category being judged.
- Judges may not have a conflict of interest, which is described as 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.

PEER JUDGING DEFINED

A peer judge is defined as any person with a minimum of **two years** of professional experience in the field of television program production, programming, or allied media who is directly engaged in or supervises the discipline they're being asked to judge. Potential judges may also include professionals in allied fields, who by the specific nature of their work are uniquely qualified to make judgmental decisions concerning particular areas of television or media production. Examples of peer judges include: television and multi-media writers, producers, directors; programming, production and news executives; craft persons; advertising agency executives and creative directors involved in programming decisions; print journalists (who have hands-on television production experience); sports professionals; college university educators who represent journalism/film/television/media; former broadcast journalists, and media retirees.

To judge, teachers must either teach the specific crafts being judged, or have had professional experience performing the craft being judged.

Writing newspaper or magazine columns, blogs, and/or articles about television or media does not qualify a person as a peer in any category. Television critics are not peers, unless they also have previous professional experience.

Whenever a current job title does not obviously qualify a judge as a peer, the judge should list, on the judge's certification section of the ballot, his/her previous experience, which qualifies him/her as a peer for the programs or crafts being judged.

The success of the Emmy® awards process depends on the willingness of qualified professionals to serve as judges. As stipulated by the Standard Rules, those persons entering the competition have agreed to serve as a judge, when asked.

ENTRY JUDGING

- Judges are chosen by The National Academy of Television Arts & Sciences because of their standing in the industry and professional expertise. They are expected to judge with the same care and respect required from others. The success of the Awards, the integrity of the Emmy® award itself, all depends on that care and respect.
- Judges are not eligible to vote for any achievement in which they may have a personal or vested interest. In such cases, they are obliged to write "conflict of interest" in the place where they would normally mark their scores. A conflict of interest 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.

- If a category has too many entries to view in a normal judging session, the panel may be split into two or more preliminary panels. However, an additional panel, a Blue Ribbon panel, must be assembled to screen those entries receiving the top scores from each of these split panels. Members of this final panel may also have been members of the preliminary panels.
- A standardized judging rating system for all Chapters has been provided by the National Awards Committee and Regional Awards Subcommittee to bring uniform clarity and fairness to Emmy® judging. Content entries are judged on a scale of 1 to 7 on each of three criteria: content, creativity and execution. The final total for each entry judged has a potential of 24 points. Craft achievement entries are rated on a scale of 1 to 7 on two criteria: creativity and execution, for a potential total of 14 points.
- Each entry must be given a score. No fractions or zeros may be used on the ballot.
- All entries to be judged are deemed to be eligible by the Chapter whose work is being judged. For that reason, judges are required to score each entry regardless if they feel it has been placed in the wrong category or might have technical problems. Forms are available should judges wish to challenge any entry.
- On challenged entries, judges are asked to score without bias, even if they believe an entry is not in an appropriate category.
- Included on the online judging ballot is a certification section. Each panel member will verify their professional credits to be a peer judge and state they have viewed the programs and/or crafts achievements as defined by the Chapter rules.
- Votes are confidential and are verified by the Chapter's accounting firm.
- Judges must not disclose to others or in writing, including social media, how they have voted. If they ignore or abuse this privilege, their ballot will be disqualified and/or their judging status eliminated.

STANDARD OF EXCELLENCE

The Chapter Awards Committee, in consultation with its requisite awards accounting firm, shall determine the level of excellence for each of the categories judged. The first designation determines the score required to receive a nomination. The second designates the score required to receive an award. All entries that receive a score above the nomination level shall receive nominations. Of this group (the nominees), those that receive a score above the designated awards level, shall receive an award. It must always be emphasized that entries do not compete against each other; they compete against levels of excellence. Therefore, in each category, there may be one award, more than one award, or no award.

AWARDS CUTOFF GUIDELINES

As an aid to the Awards Committee during Chapter cutoff meetings to determine regional Emmy® nominees and recipients, it is the strong recommendation of the National Awards Committee that the following guidelines into consideration.

7 Point Judging Scale

- 7 – Definitely Worthy of an Emmy® Award
- 6 – Worthy of an Emmy® Award
- 5 – Potentially Worthy of an Emmy® Award
- 4 – Worthy of a Nomination
- 3 – Potentially Worthy of a Nomination
- 2 – Likely Not Worthy of Recognition
- 1 – Not Worthy of Recognition

21 Point Content Categories

- 18-21 Emmy® Award worthy
- 15-17 Nomination with Emmy® Award consideration
- 12-14 Nomination worthy
- 9-11 Nomination consideration at discretion of committee

14 Point Crafts Achievement Categories

- 12-14 Emmy® Award worthy
- 10-11 Nomination with Emmy® Award consideration
- 8-10 Nomination worthy
- 6- 7 Nomination consideration at discretion of committee

MINIMUM VIABILITY GUIDELINES FOR NOMINATION CONSIDERATION

In general, submissions must have an average judge-assigned score of 12.0 or greater (Content Categories) or 8.0 or greater (Craft Categories) to qualify for nomination. No submission shall be eligible for nomination if the average judges' score is less than 9.0 (Content Categories) or 6.0 (Craft Categories). Submissions with average scores between 9.0 and 11.0 (Content Categories) or 6.0 and 8.0 (Craft Categories) may be nominated at the discretion of the Chapter's Awards Committee.

DISCLOSURE OF AWARD RECIPIENTS

In order to maintain integrity, it is the policy of NATAS and the strong recommendation of the National Awards Committee that there is no prior disclosure of award recipients before the envelope is opened to reveal the category results. This includes press releases. A template of the final press release can be given to the CPA firm processing the ballots ahead of time so they can enter the appropriate results and bring copies of the completed release to the awards ceremony. In no case should the final results be given to the press, social media or other media sources prior to the opening of the envelopes. All announcements and releases should remain in the possession of the representative from the CPA firm until the ceremonies have concluded. Other than the CPA firm, any additional Chapter and/or vendor personnel will be accountable to annual, strict non-disclosure agreements.

CODE OF CONDUCT

I. THIS CODE OF CONDUCT

This Code of Conduct Policy (“Code of Conduct”):

(A) Outlines the principles and standards that all NATAS Employees, Members, and third-party persons and entities acting on behalf of NATAS or its Regional Chapters (“Chapters”) must follow, so as to maintain the highest standard of professional conduct;

(B) Applies to both workplace conduct and to conduct at any events or other activities held by, sponsored by, or otherwise associated with NATAS;

(C) Applies to all involved in NATAS operations, including Officers, Directors, Chapter Governors, Committee Chairs, Employees, and all classes of Members, as well as any person or entity interacting with or for NATAS or its Chapters; and

(D) Applies to all participants, including Members, guests, staff, volunteers, and vendors at events, competitions, and on NATAS social media channels.

NATAS is committed to providing safe, constructive, equal, and fair opportunities to all.

II. DEFINITION OF ETHICAL CONDUCT AND PRACTICES

NATAS and its Chapters have zero tolerance for discrimination, harassment, or illegal, dishonest, unethical, or otherwise harmful conduct. NATAS and its Chapters therefore prohibit all forms of unlawful discrimination, harassment, intimidation, threats, retaliation, and any other physical or verbal misconduct.

Accordingly, those to whom this Code of Conduct applies are expected to refrain from committing any act that will degrade NATAS in society, or otherwise prejudice, damage, or harm the standing, reputation, welfare, or best interests of NATAS or any of its Members.

NATAS will neither tolerate nor condone misconduct. Moreover, NATAS will not ignore misconduct, and will actively seek to prevent its recurrence. NATAS is committed to enforcing this standard at all levels.

III. FORMS OF COVERED, PROHIBITED CONDUCT

NATAS and its Chapters do not tolerate:

(A) Discrimination.

Discrimination based on race, color, creed, sex, age, religion, faith, ethnicity, national origin, marital status, sexual preference, gender identification (or non-identification), mental or physical disability, or any other category or classification protected by law.

(B) Intimidation, Threats, and Retaliation.

Intimidation of, or threats or retaliation against, those opposing harassment, those filing a harassment complaint, or those otherwise participating in a harassment investigation, proceeding, or hearing.

(C) Unwanted Physical Contact or Physical Assault.

Physical assault or unwanted physical contact. This includes unnecessary touching, blocking of movement, interference with any work, and any other contact violative of applicable local, state, or federal laws.

(D) Hurtful Language.

Verbal or written derogatory language, including racial, ethnic, or religious slurs, profanity, and unwanted sexual comments or advances.

(E) Unwanted Sexual Attention.

This includes threats, demands, or requests for sexual favors in exchange for benefits or job security, and any retaliation against someone who has refused sexual advances.

(F) Bullying or Stalking.

This includes physical bullying, stalking, cyber-bullying, and cyber-stalking.

(G) Inappropriate disruptions, disorderly behavior, or other visible incapacity or diminished capacity due to intoxication, substance abuse, or for any other reason.

This includes public intoxication, as well as intoxication in the workplace.

(H) Plagiarism or misrepresentation of any kind.

(I) The misappropriation or misuse of any NATAS or Chapter event, venue, facility, workplace, program, materials, or platform for any disruptive or other unauthorized purpose.

(J) A conviction of a felony or other crime of moral turpitude in any jurisdiction.

(K) Any other action or activity that could reasonably be construed as antithetical to the best interests and reputation of NATAS or its Chapters.

Members are responsible for the behavior of their guests at events or in the workplace. A failure of a Member to prevent prohibited conduct of the Member's guest is also a violation of this Code of Conduct.

IV. REPORTING VIOLATIONS

If any Member, Employee, or other person or entity discovers or suspects any violation of this Code of Conduct, they are encouraged to report it pursuant to the then-current NATAS Whistleblower Protection Policy and/or Chapter Whistleblower Protection Policy. The report may be submitted in writing, verbally in person, or verbally by telephone. A report to NATAS may be filed anonymously in the manner provided by the then-current NATAS Whistleblower Protection Policy. A complainant is encouraged to provide as much information and detail as possible so that the complaint can be properly reviewed.

V. EVENT-SPECIFIC AND OTHER VIOLATIONS

As guidance for you, the reader, the following outlines your responsibilities in connection with misconduct occurring at a NATAS event or workplace, or a Chapter event or workplace.

NATAS or any of its Chapters may eject, remove, or ban any person from one or more events, or dismiss from any workplace, if that person does not adhere to this Code of Conduct. Therefore, if a question or issue arises which relates to you, and this Code of Conduct:

(A) If you are asked to stop any harassing behavior or otherwise-prohibited conduct, STOP immediately. Your failure to stop once asked shall constitute grounds for ejection, removal, or a ban from the event or workplace, as applicable.

(B) If you experience or witness any form of harassing behavior, or behavior otherwise prohibited by this Code of Conduct, please immediately contact: (i) The nearest NATAS staff member, if at a national event;

(ii) The nearest Chapter Governor or regional staff member, if at a regional event;

(iii) The NATAS New York office, by submitting an e-mail complaint to: reports@emmyonline.tv; or

(iv) Your Chapter's Executive Director, President, or Chapter Council Representative.

VI. ENFORCEMENT

In the event of any violation or potential violation of the Code of Conduct, the then-existing NATAS policies, or the Chapter's policies as applicable, will be followed to review and resolve the matter. Any violation of this Code of Conduct may lead to disciplinary action, which may include, without limitation:

(A) refusal of admission to, rejection or removal from, or a banning from, the event or workplace,

(B) exclusion from future events or the workplace in the future,

(C) disqualification or suspension from participation in NATAS competitions or Chapter competitions, or

(D) the suspension of, expulsion of, or disqualification from membership.

This Code of Conduct is subject to change. It may be amended, supplemented, or superseded by one or more separate and further policies with or without notice. Accordingly, it is the responsibility of all NATAS Members to regularly review this Code of Conduct.