



# CENTRAL GREAT LAKES

55th EMMY® AWARDS CALL FOR ENTRY

Eligibility Period: Jan. 1, 2023 – Dec. 31, 2023

Entry Deadline: January 31, 2024

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**55<sup>th</sup> Great Lakes Emmy Awards Gala**  
**June 22, 2024. - Hotel Cleveland, Cleveland, Ohio.**

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## **GENERAL INFORMATION**

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### **Overview of Changes**

#### **JUDGING BONUS**

This has been increased to \$25. If you judged a panel in 2023, you will get \$25 off an entry fee. If you judged two panels, you can get \$25 off two entry fees. If you judged more than 5 panels, that judging bonus will apply to all of your entry fees. The discounts cannot be combined.

#### **JOB ROLES**

Emmy® Express has simplified the role process by providing an easy drop-down list to select from. The list will include most of the allowable roles such as Producer, Writer, Photographer, and Director. Job title is what's on your business card, Role is the function you did on the entry. Requests to use a role not on the list must be submitted to the awards committee.

#### **NEW - SPORTS OPEN/TEASE:**

This is for material like cold opens to sports programs and game coverage, along with videos played in stadiums and arenas during events.

#### **PROMOTION – NEWS:**

The Topical, Image, and Campaign categories were consolidated into one category. You can enter any news promotion material here.

#### **PROMOTION NON-NEWS:**

The Program, Image, and Campaign categories were consolidated into one category. You can enter any non-news material here.

#### **PROMOTION – SPORTS:**

The Promotion and Campaign categories were consolidated into one category. You can enter any sports material here.

#### **DIRECTOR:**

The Live, Recorded Live, and Newscast, categories were consolidated into one category.

#### **DISCONTINUED:**

#### **LONG FORM PROMOTION:**

#### **TALENT – SPORTS/ANALYST - PLAY-BY-PLAY:**

#### **TALENT – COMMENTATOR/EDITORIALIST:**

#### **AUDIO:**

#### **INTERACTIVE VIDEO:**

#### **ENVIRONMENT/SCIENCE:**

## **Deadlines, Payments & Tips**

### **EASY ENTRY PROCESS**

- Read the Contest Rules - There are several changes..
- Choose your categories – there are fewer choices this year.
- Renew your membership.
- Or register as a new member or guest user before beginning your entry.
- Submit your entry via your account dashboard – notify others on your entry!
- Pay for your entry by credit card or company check.
- Upload your video
- Verify and approve your video.

### **ELIGIBILITY**

Eligibility Period: January 1, 2023 - December 31, 2023

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

### **IMPORTANT DATES!**

Early Bird Entry Deadline: December 31, 2023  
Entry Deadline: January 31, 2024  
Grace Period: February 1 - February 3, 2024. NOTE: Late fees apply!\*\*  
Video Uploads Due: February 3, 2024  
Payment Due: February 3, 2024

### **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 15 - DECEMBER 31, 2023**

#### **SAVE \$10 per entrant!**

Entry must be submitted, video uploaded, payment received by December 31, 2023  
Important! Any changes to the entry after December 31 could result in a loss of discount.

### **ENTRY FEES JANUARY 1 - JANUARY 31**

Special Achievement categories are a flat fee. \$300 members, \$400 non-members.

All other category entry fees are based on per entrant name.

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

NATAS MEMBER	\$115 Per name
NON-MEMBER	\$300 Per name

### **\*BEYOND (6) SIX ENTRANTS ON ONE ENTRY**

ADDITIONAL MEMBER NAMES:	\$160 Per name
ADDITIONAL NON-MEMBER NAMES:	\$370 Per name

### **JUDGING BONUS – FOR ENTRANTS THAT JUDGED IN 2023**

A discount of \$25 will be applied to one entry fee per panel judged last year in 2023.

## **INCOMPLETE ENTRIES**

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

## **\*\*EXTENSION PERIOD FEBRUARY 1 - FEBRUARY 3**

Late Entry will be accepted until February 3.

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

## **NOMINATIONS**

Nominations will be announced in late April on [www.GreatLakesEmmys.TV](http://www.GreatLakesEmmys.TV)

## **AWARDS GALA JUNE 22, 2024**

Plan to attend the gala at the fabulous, historical Hotel Cleveland.

## **FORGOT SOMEONE? ADD A NAME AFTER THE DEADLINE!**

You may now request to add a name to your submitted entry prior to April 1, 2024. All additions will be at regular rates plus a \$50 per entrant administrative fee. Additions from April 1 up to Nominations being announced are \$100 per entrant administrative 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.

## **MC, VISA, AMEX, DISCOVER, ACH TRANSFER**

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.
- Proofread 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 – we want to be fair and transparent.
- All entries must reflect the highest standard of journalistic ethics, including accuracy and truth.

Join the chapter or renew your  
membership prior to submitting your  
entry to receive membership rates.  
GreatLakesEmmys.TV

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## **FREQUENTLY ASKED QUESTIONS**

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### **HOW DO I DELETE AN ENTRY ALREADY SUBMITTED?**

WE have to delete it for you. Find the Entry Email Receipt, reply, and ask to have this entry deleted. Please advise if you have an uploaded video.

### **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. Please advise if you have an uploaded video.

### **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. To maintain this consistency, there is a maximum quota of 12 eligible names allowed on most entries.

Any name(s) added beyond this number will require written authorization from the primary responsible entrant detailing the additional job role and responsibility. Chapters would then have the option of accepting these additional entrants or not.

### **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 Chapter member, but members receive better pricing on entries. If you decide to become a member, please do so BEFORE you begin the entry process.

**IMPORTANT:** If you renew your membership AFTER submitting an entry, YOU must go back to the entry and make sure your entry fee has been updated to the correct fee. A \$25 Refund Service fee is applied to all refunded entrant fees.

Entrants Must Be Members OR have a Guest Account to submit or be listed on an entry. Please have your entrants register or join before you start the entry process or you will have to stop and register the entrant. Use Sign Up at the bottom of the page. Under Account Type; select Guest Account. They will be charged the higher non-member rate.

### **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 station or production company. 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 - for an extra \$50 - \$100 fee. The longer you wait the higher the fee. To add a name after nominations have been announced a written explanation is required and the fee is \$500 extra per name

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## **CONTEST RULES**

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### **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 creative process of the video 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 through (or by way of) 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.
- Regional entries that were selected as recipients in pre-designated categories as noted in this Call for Entries are eligible to participate as entries in National Emmy Award competitions under prevailing rules.

## **REGIONAL OR NATIONAL**

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

- Subject matter must be regionally or locally focused rather than national or global in scope
- If the content or program has been submitted into any of the NATAS national competitions in a previous or current awards cycle, it may no longer be submitted regionally.
- Company/individual has entered other similar content into NATAS national competitions.
- If the program or content has been promoted to/ marketed to a national audience or produced in association with a national media brand, it may not be entered regionally.
- All promotional and craft-category submissions associated with the content must be submitted to the same competition.

Regional content that later receives national distribution may be submitted to either a Regional Awards competition or a relevant National Awards competition, subject to the following restrictions:

- Content may only be submitted to a single competition. A program submitted to a regional competition may not then be submitted to a national competition or another regional competition.
- All craft-category submissions associated with the content must be submitted to the same regional or national competition.

## **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 the first release in the Chapter's regional awards eligibility area to which it was submitted with on-site supervision by the entrant.



## **CONTENT ELIGIBILITY**

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 originating in the United States.

## **ENTRY QUOTA**

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**

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 vs. Composites**

### **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 ALLOWED.**

## **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.

For content distributed across multiple regions, the region the content was produced and intended for is the primary determining factor for selecting the appropriate Chapter for submission.

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.

Please refer to the definition of Producer in the Glossary section (PAGE 37) before listing an entrant's role as Producer.

Exceptions to the double-dipping rule are given for content that was part of a full newscast or included as an excerpt in the Overall Excellence, News Excellence, or 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 the 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 Titled 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 Titled 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 a 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. At a minimum, the appeal must include why the person was not originally listed on the entry AND what significant contributions that person made. 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. Any violation of the rules or error in naming an entrant may result in a disqualification or an Emmy® Award being revoked at any point, including after recipients have been announced.

## **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. All entries from a given Chapter will be judged by professional peer judges from **other** Chapters. 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 1-7 scale each for Creativity and Execution. All other entries are scored using a 1-7 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**

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 spoken sequences.

## **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.

## **FAIRNESS AND DISCLOSURE OF JUDGING RESULTS**

In order to maintain fair, consistent peer judging without influence, judges must watch, at a minimum, the required amount of each entry. They must not score entries with any bias or attempt to manipulate scoring, and must not disclose how they voted. If they ignore or abuse this privilege, their ballot will be disqualified and/or their judging status revoked.

Judges' names and judging scores are confidential and are not released to entrants.

## **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, fundraising, general supervision, etc.) are not substantial enough to be considered in this competition.

The Awards Committee reserves the right to request a list of contributions to and roles performed for a production to verify eligibility to be listed as a producer on an entry. Please refer to the definition of Producer included in the glossary (PAGE 37).

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. (continued)

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.

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



## The Making of Emmy

# AWARDS CATEGORY MENU

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## SPECIAL ACHIEVEMENT AWARDS

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A statuette is awarded only to the eligible recipient(s) in 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.

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

### **101. OVERALL EXCELLENCE**

*Entry time limit: 30 minutes*

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 with 1 second of black between excerpts and composite elements. 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.

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

### **102. NEWS EXCELLENCE**

*Entry time limit: 30 minutes*

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 with 1 second of black between excerpts and composite elements. 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.

**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**

*Entry time limit: 30 minutes.*

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 with 1 second of black between excerpts and composite elements. 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**

*Entry time limit 30 minutes.*

Awarded to the individual most responsible for excellence in community service in an organizational effort to raise awareness and/or marshal support for one or more worthy community causes. The project(s) must include a significant video element(s). While entrants are encouraged to include a variety of video content distributed as part of multiplatform initiatives (broadcast, digital, social media, etc.), a single video production is eligible providing it meets the criteria of this category.

The video portion of the entry must be comprised only of material as actually distributed. No introductions, post-production, montages, music, or special effects may be added. Composite video entries are allowed. Entry is exempt from the excerpt and composite limits. One (1) second of black must be inserted between each excerpt or composite element. Entry must also include a written synopsis of the organization's efforts and achievements, emphasizing the depth, breadth, duration, and efficacy of the efforts. The synopsis may be typed into the available text box within the online entry form or uploaded as a PDF

**NOTE:** *This category is exempt from double-dipping rules. Only one entrant may be listed on the entry. Video elements of the project are also eligible to be submitted separately in their respective categories by those most responsible for the video production.*

**CHAPTER NOTE:** *For single project entries, the entry title should be the project's title. Entries consisting of multiple projects may include several project titles in the entry title (space permitting) or be titled as the organization's name*



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## NEWS CONTENT

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

The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories.

**Please refer to the glossary definition of Producer (PAGE 37).**

Qualified others may be eligible if their contributions are significant to the entry's award worthiness.

Craftspeople should submit in the appropriate craft category.

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 entry submission length must not exceed 15 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 unrelated stories. Those composites should be entered in the Craft categories.*

### 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.

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## NEWSCASTS & NEWS PROGRAMS

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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 and news specials that exceed the specified category time limit entrant may submit up to 3 excerpts.

**CHAPTER NOTE:** *Eligible to Enter: Producer, Anchor. Others who may be eligible to be included in a Newscast submission are Directors, Assignment Desk Editors, Reporters, Meteorologists, Photographers, Editors, and Writers. However, to be listed the person must have actively participated and substantially contributed to the content being submitted. Those whose roles are routine are not eligible. Anchors, Reporters or other defined crafts persons listed on the entry, may not submit the same content in the corresponding Craft Achievement category.*

### **201. MORNING NEWSCAST – MARKET 1-50**

*Entry Time Limit: 30 minutes.*

Defined as airing between Midnight and 10 a.m.

### **202. DAYTIME NEWSCAST – MARKET 1-50**

*Entry Time Limit: 30 minutes.*

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

### **203. EVENING NEWSCAST – MARKET 1-50**

*Entry Time Limit: 30 minutes.*

Defined as airing between 6 p.m. and Midnight.

### **204. WEEKEND NEWSCAST – MARKET 1-50**

*Entry Time Limit: 30 minutes.*

Defined as airing on Saturday or Sunday.

### **205. DAYTIME NEWSCAST – MARKET 51+**

*Entry Time Limit: 30 minutes*

Defined as airing between Midnight and 6 p.m.

### **206. EVENING NEWSCAST – MARKET 51+**

*Entry Time Limit: 30 minutes*

Defined as airing between 6 p.m. and Midnight.

### **207. NEWS SPECIAL**

*Entry Time Limit: 60 minutes.*

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

**NOTE:** *Regularly scheduled newscasts that focus primarily on a single topic or story, including breaking news, are not considered News Specials. While a News Special may be scheduled to air during a regular newscast time slot, the program should be intentionally produced as a separate, in-depth look at the topic.*

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## NEWS GATHERING

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**Chapter Note:** This is for a single story or a series of related stories. This is not a composite of unrelated stories. Those composites should be entered in the Craft categories.

**Eligible to Enter:** Producer and Reporter. Others who may be eligible to be included in a News Content submission are Photographers, Writers, Editors, Meteorologists, and Assignment Desk Editors. However, **to be listed the person must have actively participated and substantially contributed to the content being submitted.** Those whose roles are perfunctory or routine are not eligible.

Anchors, Reporters, or other defined crafts persons listed on the entry, may not submit the same content in the corresponding Craft Achievement category.

### **301. DAILY NEWS REPORT –(SINGLE SHIFT)**

*Entry Time Limit: 10 minutes.*

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. The topic covered must not be considered a news investigative report or news specialty report.

**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)**

*Entry Time Limit: 10 minutes.*

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

**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 – MULTIPLE REPORTS**

*Entry Time Limit: 30 minutes*

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. Entry may include live or taped elements and online video content. Exempt from composite and excerpt limit rules. One (1) second of black must be inserted between each excerpt or composite element.

**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.

**NEW CHAT FEATURE IS LIVE ON YOUR  
ENTRY SUBMISSION PAGES!**

CLICK THE BUTTON AND GET HELP NOW.

Chat is live most days during business hours.  
You can also leave a question on a support ticket.

### **304. CONTINUING COVERAGE**

*Entry Time Limit: 30 minutes*

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. . One (1) second of black must be inserted between each excerpt or composite element.

**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**

*Entry Time Limit: 30 minutes.*

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. . One (1) second of black must be inserted between each excerpt or composite element

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

### **306. INVESTIGATIVE – SINGLE REPORT**

*Entry Time Limit: 15 minutes.*

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.

**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.*

### **307. INVESTIGATIVE – MULTIPLE REPORTS**

*Entry Time Limit: 30 minutes.*

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.

**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.*

**CHAPTER NOTE:** *Any part of an investigative series that is submitted prohibits the submission of any other part of the same series in any other news or content category.*

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## NEWS FEATURE

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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 titled feature news series and must include a minimum of two (2) and no more than five (5) reports.

### **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.*

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## NEWS TOPICALS

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### **312. ARTS/ENTERTAINMENT**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of general entertainment, variety or visual and performing arts.

### **313. BUSINESS/CONSUMER**

*Entry time limit: 15 minutes.*

For excellence in news or journalistic coverage of business, finance, consumer affairs or economic topics.

### **314. CRIME/JUSTICE**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of crime, victims, courts, or justice related topics.

### **315. DIVERSITY/EQUITY/INCLUSION**

*Entry time limit: 15 minutes*

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.

### **316. EDUCATION/SCHOOLS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of schools, teaching or education related topics.

**317. HEALTH/MEDICAL – SINGLE SHIFT**

*Entry Time Limit: 10 minutes.*

For excellence in news or journalistic coverage of health or medical related topics.

**318. HEALTH/MEDICAL – NO PRODUCTION TIME LIMIT**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of health or medical related topics.

**319. HUMAN INTEREST – SINGLE SHIFT**

*Entry Time Limit: 10 minutes.*

For excellence in news or journalistic coverage of stories that appeal to the human spirit.

**320. HUMAN INTEREST – NO PRODUCTION TIME LIMIT**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of stories that appeal to the human spirit.

**321. MILITARY**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of military-related topics.

**322. POLITICS/GOVERNMENT**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of political, civil or government-related topics.

**323. SOCIETAL CONCERNS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of current issues of societal concern, community, or immediate public interest.

**324. WEATHER**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of weather-related topics.

**Entrants that judge this year get discounts next year!**

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## SPORTS CONTENT

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer (PAGE 37). Qualified others may be eligible if their contributions are significant to the entry's awardworthiness. Craftspeople should submit in the appropriate craft category.

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

***For Short Form Content and Sportscast entries,** the original video must not exceed 15 minutes.*

***For Long Form Content and Program entries,** the original video must be longer than 15 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. 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.

***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:** Eligible to Enter: Producer, Host, Talent (Sports Analyst, Play-by-Play, Reporter). Others who may be eligible to be included on a Sports Program submission are Writers, Editors, Photographers, Directors. However, to be listed the person must have actively participated and substantially contributed to the content being submitted. Those whose roles are perfunctory or routine are not eligible. Talent, Writers, Editors, Photographers or other defined crafts persons listed on the entry, may not submit the same content in the corresponding Craft Achievement category*

### **401. SPORTS STORY – NEWS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of sports, athletes, coaches and other related topics..

### **402. SPORTS STORY – SHORT FORM / LONG FORM CONTENT**

*Entry Time Limit: 30 minutes.*

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.

### **403. SPORTS PROGRAM – LIVE**

*Entry Time Limit: 30 minutes*

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 broadcast edits except for the removal of commercials or to bring a program a longer program to the 30-minute entry time limit. A maximum of three (3) excerpts is permitted with one (1) second of black inserted between excerpts. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc.

#### **404. SPORTS PROGRAM – POST-PRODUCED OR EDITED**

*Entry Time Limit: 30 minutes.*

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 or to bring a program a longer program to the 30-minute entry time limit. A maximum of three (3) excerpts is permitted with one (1) second of black inserted between excerpts.. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc.

#### **405. SPORTS ONE-TIME SPECIAL**

*Entry Time Limit: 30 minutes.*

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 entry time limit. One (1) second of black must be inserted between excerpts.

**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**

*Entry Time Limit: 60 minutes.*

For excellence in a creative, in-depth treatment of a sports topic presented in a factual and informative manner. Entry may include no more than three (3) excerpts to bring the entry down to the 60-minute entry time limit. One (1) second of black must be inserted between excerpts.

#### **407. SPORTS INTERVIEW/DISCUSSION**

*Time Limit: 30 minutes.*

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 for the majority of the program. Entry may include no more than three (3) excerpts to bring the entry down to the 30-minute entry time limit. One (1) second of black must be inserted between excerpts.

**NOTE:** *Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced. . There should be limited b-roll and/or graphic elements*

#### **408. LIVE SPORTING EVENT/GAME**

*Time Limit: 30 minutes.*

For excellence in production of a single (live or recorded live) sporting event or game. A composite is required and should include examples of: Show Open, Specialty Graphics Package, Use of Replays, Inserted Pre-Produced Segments, Use of Statistical or Other Prepared Material, Highlights, Exceptional Standard Coverage and any additional material at entrant's discretion. Entry may include no more than eleven (11) excerpts to bring the entry down to the 30-minute entry time limit. One (1) second of black must be inserted between excerpts. Announcers are eligible for entries in this category, however the same material entered here cannot also be included in that announcer's craft composite.



## **409. SPORTS OPEN/TEASE**

*Entry time limit: \*Unspecified*

For excellence in a stand-alone sequence that opens a live or post-produced sports program. Stand-alone promos for a telecast are not eligible; the programming entered must air as part of the telecast under consideration. “Re-teases” – a tease video that occurs in the middle of a telecast – are also eligible. Composites are not eligible in this category. There are no stipulations as to the length of the video submission, but it must contain only one Open/Tease and no other programming.

**NOTE:** *In-stadium or in-arena hype videos should be entered in this category.*

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# **PROGRAMMING CONTENT**

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer (PAGE 37). Qualified others may be eligible if their contributions are significant to the entry’s award worthiness. Craftspeople should submit in the appropriate craft category.

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 15 minutes.

**News content is only eligible in the appropriate News categories.**

**Chapter Note:** *Eligible to Enter: Producer. Others who may be eligible to be included on a Programming Content submission are Writers, Talent/Hosts, Editors, and Photographers. However, to be listed the person must have actively participated and substantially contributed to the content being submitted. Those whose roles are perfunctory or routine are not eligible. Talent, Writers, Editors, Photographers or other defined crafts persons listed on the entry, may not submit the same content in the corresponding Craft Achievement category.*

**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**

*Entry Time Limit: 60 minutes.*

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

## **502. DOCUMENTARY – HISTORICAL**

*Entry Time Limit: 60 minutes.*

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

### **503. DOCUMENTARY – TOPICAL**

*Entry Time Limit: 60 minutes.*

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

### **504. MAGAZINE PROGRAM**

*Entry Time Limit: 30 minutes.*

For excellence in a program or series consisting of various stories of regional interest designed to entertain and inform.

### **505. PUBLIC AFFAIRS PROGRAM**

*Entry Time Limit: 30 minutes.*

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

### **506. SPECIAL EVENT COVERAGE**

*Entry Time Limit: 30 minutes.*

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.

### **507. ENTERTAINMENT**

*Entry Time Limit: 30 minutes.*

For excellence in content whose purpose is to entertain. Examples include scripted content, music videos, live stage performance.

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

### **508. INTERVIEW/DISCUSSION**

*Entry Time Limit: 30 minutes.*

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 for the majority of the program.

*NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced. There should be limited b-roll and/or graphic elements.*

### **509. ARTS/ENTERTAINMENT**

*Entry Time Limit: 30 minutes.*

For excellence in content about general entertainment, variety or visual and performing arts.

### **510. DIVERSITY/EQUITY/INCLUSION**

*Entry Time Limit: 30 minutes.*

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.

## **511. CHILDREN/YOUTH/TEEN**

*Entry Time Limit: 30 minutes.*

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

## **512. HEALTH/MEDICAL**

*Entry Time Limit: 30 minutes.*

For excellence in content about health or medical related topics.

## **513. HISTORICAL/CULTURAL**

*Entry Time Limit: 30 minutes.*

For excellence in content about historical or cultural related topics.

## **514. LIFESTYLE**

*Entry Time Limit: 30 minutes.*

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.

## **515. NOSTALGIA**

*Entry Time Limit: 30 minutes.*

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

## **516. POLITICS/GOVERNMENT**

*Entry Time Limit: 30 minutes.*

For excellence in content about political, civil or government related topics.

## **517. SOCIETAL CONCERNS**

*Entry Time Limit: 30 minutes.*

For excellence in content about current issues of societal concern, community or immediate public interest.

**NEW CHAT FEATURE IS LIVE ON YOUR  
ENTRY SUBMISSION PAGES!**

CLICK THE BUTTON AND GET HELP NOW.

Chat is live most days during business hours.  
You can also leave a question on a support ticket.

**Remember to add a second of black  
between elements in composite entries.**

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## **SPOT ANNOUNCEMENTS & BRANDED CONTENT**

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer (PAGE 37.) Qualified others may be eligible if their contributions are significant to the entry's award worthiness. Crafts people should submit in the appropriate craft category.

Content submitted in the Spot Announcement and Branded Content categories must be regionally conceived, produced and distributed. Submissions 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.** For campaigns, a minimum of two (2) up to a maximum of five (5) spots from the campaign should be edited together for a single video upload. One (1) second of black must be inserted between each spot. If a campaign is entered, no spots from that same campaign may be submitted in a single-spot category.

Branded Content Short Form entries must be submitted in their entirety as originally distributed. The original video and submission length must not exceed 15 minutes.

For Branded Content Long Form the original video must have been longer than 15 minutes and the submission length must not exceed 30 minutes. A maximum of three (3) segments/excerpts is permitted to bring longer videos to the required entry time limit.

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

### **601. PUBLIC SERVICE ANNOUNCEMENT**

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 (up to five spots, each spot up to 2-minutes in length)*

### **602. COMMERCIAL**

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 (up to five spots, each spot up to 2-minutes in length)*

### **603. PROMOTION – NEWS**

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.

*Single Spot Entry Time Limit: 2 minutes*

*Campaign Entry Time Limit: 10 minutes (up to five spots, each spot up to 2-minutes in length)*

***NOTE:** Promotes a given story or topic that will be covered in an upcoming newscast or, Promotes overall newsroom image or overall station image with a primary focus on news coverage or news personnel. May include cold opens and in-show teases.*

## **604. PROMOTION – NON-NEWS**

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

*Single Spot Entry Time Limit: 2 minutes*

*Campaign Entry Time Limit: 10 minutes (up to five spots, each spot up to 2-minutes in length)*

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

## **605. PROMOTION – SPORTS**

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.

*Single Spot Entry Time Limit: 2 minutes*

*Campaign Entry Time Limit: 10 minutes (up to five spots, each spot up to 2-minutes in length)*

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

## **606. BRANDED CONTENT SHORT FORM (UP TO 15 MINUTES)**

Branded Content Short Form entries must be submitted in their entirety as originally distributed. The original video and submission length must not exceed 15 minutes.

## **607. BRANDED CONTENT LONG FORM (LONGER THAN 15 MINUTES)**

For Branded Content Long Form the original video must have been longer than 15 minutes and the submission length must not exceed 30 minutes. A maximum of three (3) segments/excerpts is permitted to bring longer videos to the required entry time limit.

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 integrates the brand or brand messaging in the story-telling 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. Because of the nuanced nature of what constitutes "Branded Content," final determination of category placement is at the discretion of the Chapter's Awards Committee.

**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:**

- Content produced by businesses or non-profits 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

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## CRAFT ACHIEVEMENT

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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.)**

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

### **TALENT**

For Anchor, Sports Analyst, Sports Play-by-Play and Program Host/Moderator/Correspondent categories only: A segment is an excerpt from a news program (newscast, news special, breaking news, live sporting event/game, etc.) with 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 equal five changes of clothing" rule. It's allowed, but not required, for the co-anchors 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.)

#### **701. ANCHOR – NEWS**

#### **702. ANCHOR – WEATHER**

#### **703. ANCHOR – SPORTS**

#### **704. REPORTER – FEATURES/HUMAN INTEREST**

*CHAPTER NOTE: For excellence while performing the role of a Reporter on a Features or Human Interest story. Required 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.*

#### **705. REPORTER – DAILY NEWS**

*CHAPTER NOTE: For excellence while performing the role of a Reporter on a General Assignment. Required 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 – INVESTIGATIVE**

*CHAPTER NOTE: For excellence while performing the role of Investigative Reporter. Required 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.*

**Remember to add a second of black between  
elements in composite entries.**

## **707. REPORTER – SPORTS**

**CHAPTER NOTE:** For excellence while performing the role of a Sports Reporter. Required Role: Reporter or Sideline 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. 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.

## **709. LIVE NEWS PRODUCER**

*Entry time limit: 30 minutes.*

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.

## **710. LIVE SPORTS PRODUCER**

*Entry time limit: 30 minutes.*

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.

## **711. WRITER NEWS**

**NOTE:** Script preferred

**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.

## **712. WRITER SHORT FORM/LONG FORM**

**NOTE:** Script Preferred

**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.

**NEW CHAT FEATURE IS LIVE ON YOUR  
ENTRY SUBMISSION PAGES!**

CLICK THE BUTTON AND GET HELP NOW.

Chat is live most days during business hours.  
You can also leave a question on a support ticket.

**713. DIRECTOR – LIVE OR RECORDED LIVE**

*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*

**714. DIRECTOR – SHORT/LONG-FORM CONTENT – POST-PRODUCED**

*CHAPTER NOTE: For excellence in directing a multi-camera or film-style production intended for post-production. that could include studio or location productions, dramas, documentaries, commercials, and more.*

**715. EDITOR NEWS/SPORTS**

**716. EDITOR SHORT FORM CONTENT (UP TO 15 MINUTES)**

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

**717. EDITOR LONG FORM CONTENT (LONGER THAN 15 MINUTES)**

**718. 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.*

**719. PHOTOGRAPHER – SHORT FORM CONTENT (UP TO 15 MINUTES)**

**720. PHOTOGRAPHER – LONG FORM CONTENT (LONGER THAN 15 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.*

**721. VIDEO ESSAYIST**

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

*NOTE: No more than 10% of the video should be archival material, file footage, VNR or provided video.*



## **722. MULTIMEDIA JOURNALIST**

For excellence by a single cross-discipline individual, serving as photojournalist, editor, talent, and writer (also known as an MMJ, VJ, MSJ, VS) covering a single or multi-part video story or topic intended for a news audience. Entry may not be submitted in any other craft category. Composites are permitted.

***NOTE:** No more than 10% of the video should be archival material, file footage, VNR or provided video. Introductory stand-ups, bridges or end tags shot by other individuals should not be included on the entry.*

## **723. GRAPHIC ARTS – MOTION GRAPHICS, VISUAL EFFECTS, COMPOSITING, ART DIRECTION**

*Entry Time Limit: 5 minutes*

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. 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.)*

## **724. MUSICAL COMPOSITION/ARRANGEMENT**

***CHAPTER NOTE:** Excellence in writing, composing and/or arranging music. Your role must be that of a composer or arranger.*

## **725. TECHNICAL ACHIEVEMENT**

*Entry Time Limit: 30 minutes.*

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. A maximum of five (5) excerpts is permitted with one (1) second of black between each excerpt. 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.

### **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 ALLOWED.**

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## **GLOSSARY OF TERMS**

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### **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.*



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# JUDGING

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## 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.

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# CODE OF CONDUCT

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## **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](mailto: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.