

# Emmy® Awards Contest Rules

## **PURPOSE**

To recognize outstanding achievements in television and allied media by conferring annual awards of merit in the Chapter's designated award region which includes San Diego, Las Vegas, Bakersfield, Palm Springs, Santa Barbara, Santa Maria, San Luis Obispo. 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:**

1. Local station news coverage that may receive national exposure should be submitted to regional Emmy® Award competitions.
2. 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.
3. Local content that later receives national distribution may be submitted to either a regional or a national awards competition, but not both.
4. Local segments that are eligible to participate as entries in National Emmy® Award competitions (i.e. News & Doc) may compete in both regional and national awards competitions under prevailing rules. 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. L

## **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 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 originated in the United States.

## **ENTRY QUOTA**

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

## **CATEGORY VIABILITY**

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

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

## **EXCERPTS**

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

Unless noted in the category description, no more than three (3) excerpts may be used to bring longer content to the category's specified entry 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 34) 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 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 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.

*CHAPTER NOTE:* In situations where there is a successful appeal after the nominations have been announced, the following fees must be paid for the name to be added: \$300 per entrant if a member; and, \$500 per entrant if a non-member.

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 copyrighted 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 1-10 scale each for Creativity and Execution. All other entries are scored using a 1-10 scale each for Content, Creativity and Execution. There may be one award, more than one award or no award given in each category. Any exceptions will be noted in the category description.

## **LANGUAGE OTHER THAN ENGLISH**

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. Role's 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 a listed as a producer on an entry. Please refer to the definition of Producer included in the glossary (Page #34)

Executive Producers and management personnel (such as News Directors) are not eligible for Emmy® statuettes unless directly involved in the hands-on production of the work submitted. Those who serve in a managerial or supervisory role only should not be listed on the entry. To be considered, Executive Producers, General Managers, News Directors or other management personnel must have directly participated in the execution of the video. In such cases, a written request outlining the person's involvement should be submitted via email to the Chapter's awards committee for approval. *Note: General Managers are statuette eligible for the Overall Excellence category. News Directors are statuette eligible for the News Excellence category.*

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

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

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

## **COMMEMORATIVE STATUETTES**

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

## **PROMOTION**

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

## **RULES FOR THE PROTECTION OF THE EMMY® STATUETTE**

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

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

**### END OF RULES ###**

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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 34). 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.

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. 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.*

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

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

*CHAPTER NOTE: EPs and NDs may only enter the Newscast categories if they were actively involved in the production, i.e., stacking, boothing, and/or writing the show. Their names, unless they are the actual Producer, should be listed AFTER the producer on the entry form.*

## **1. Evening Newscast**

Entry Time Limit: 30 minutes.

**A. Larger Markets** (San Diego, Las Vegas)

**B. Smaller Markets** (Santa Barbara-Santa Maria-San Luis Obispo, Bakersfield, Palm Springs)

## **2. Morning/Daytime Newscast**

Entry Time Limit: 30 minutes.

**A. Larger Markets** (San Diego, Las Vegas)

**B. Smaller Markets** (Santa Barbara-Santa Maria-San Luis Obispo, Bakersfield, Palm Springs)

### **3. Weekend Newscast**

Entry Time Limit: 30 minutes.

**A. Larger Markets** (San Diego, Las Vegas)

**B. Smaller Markets** (Santa Barbara-Santa Maria-San Luis Obispo, Bakersfield, Palm Springs)

### **4. News Special**

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.

Entry Time Limit: 60 minutes.

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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# 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.

## 5. Overall Excellence

**Awarded to the President/General Manager only** for excellence in the overall operations of a television station, news/sports cable system or online media outlet, during the eligibility period. Entry should reflect the organization's overall local product including any news & sports coverage, other locally produced programs, promotional announcements, on-air examples of events hosted by the organization and involvement in the community, and any further evidence of excellence. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the quality, breadth and efficacy of the organization's operations, stressing substance rather than style, and exhibit performance in sustaining excellence throughout the eligibility year. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed 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. Only one entrant may be listed on the entry.*

## 6. Journalistic Enterprise

For excellence in the continuing endeavor of high journalistic enterprise, which may include investigative pieces, breaking news, features, profiles, interviews, documentaries, etc. Composite entry may include a maximum of 5 different stories. One (1) second of black must be inserted between stories. The distribution date and length of each story must be submitted with the entry. Entry Time Limit: 30 minutes.

*NOTE: This category is **not** exempt from double-dipping rules.*

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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.

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

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

Multi-part News series entries are eligible and must include a minimum of two (2) but no more than five (5) separate reports from the series. 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.*

## 7. Breaking/Spot News

### A. Single Report

*Entry time limit: 15 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 must be one continuous report as originally broadcast or streamed. Entry may include live or taped elements or a combination of both. Entry Time Limit: 15 minutes.

### B. 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. Entry Time Limit: 30 minutes.

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

## 8. Daily News Report (single shift)

For excellence in coverage of a single news story or topic which is shot, edited and aired within one work shift. Entry may include live and/or recorded elements and online video content. Topic covered must not be considered a news investigative report or news specialty report. Entry Time Limit: 15 minutes.

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

### **9. Investigative-Single or Multiple Reports**

For excellence in a single report or a series of reports covering one investigation 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. Multiple report entries should be a composite of at least two (2) reports on the same topic - as they were originally broadcast or streamed. Entry must include written documentation in the synopsis section of the online entry form. One (1) second of black must be inserted between each excerpt or composite element.

Entry Time Limit: 30 minutes.

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

### **10. Team Coverage**

For excellence by a team involved in covering multiple news reports on a single subject, shot, edited, produced and broadcast or streamed within 24 hours. Entry may include multiple live and/or recorded elements and online video content. Entry may be a single, continuous report or a composite of multiple reports or elements. Exempt from composite and excerpt limit rules. One (1) second of black must be inserted between each excerpt or composite element. Entry Time Limit: 30 minutes.

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

### **11. Arts/Entertainment – News**

*Entry time limit: 15 minutes*

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

### **12. Business/Consumer - News**

*Entry time limit: 15 minutes*

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

### **13. Education/Schools - News**

*Entry time limit: 15 minutes*

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



**14. Environment/Science - News**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of environmental impact issues, science or related topics.

**15. Historical/Cultural - News**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage about historical or cultural related topics.

**16. Human Interest - News**

*Entry time limit: 15 minutes*

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

**A. News (single shift)**

**B. News (no production time limit)**

**17. Politics/Government - News**

*Entry time limit: 15 minutes*

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

**18. Military - News**

*Entry time limit: 15 minutes*

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

**19. Technology - News**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of technology industry stories and related topics.

**20. Diversity/Equity/Inclusion - News**

*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.

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# SPECIALTY 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 34). 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.

Both news and non-news content may be submitted in these categories.

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.

## **21. Crime/Justice**

For excellence in content about crime, victims, courts, or violation of the law, justice related or criminal justice related topics.

Entry Time Limit: 15 minutes (for Single Reports and Short Form Content); 30 minutes (for Long Form Content)

## **22. Health/Medical**

For excellence in content about health or medical related topics.

Entry Time Limit: 15 minutes (for Single Reports and Short Form Content); 30 minutes (for Long Form Content)

## **23. Religion**

For excellence in content about religious and/or spiritual related topics.

Entry Time Limit: 15 minutes (for Single Reports and Short Form Content); 30 minutes (for Long Form Content)

## **24. Lifestyle**

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

Entry Time Limit: 15 minutes (for Single Reports and Short Form Content); 30 minutes (for Long Form Content)

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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 (INSERT PAGE #). 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.

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.

## **25. Sports Story - News**

Entry Time Limit: 15 minutes.

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

CHAPTER NOTE: Must have aired in a newscast.

## **26. Sports Story – Short Form or 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.

CHAPTER NOTE: Not for content aired in a newscast

## **27. Sports Program – Live or Post Produced**

For excellence in a sports program or series. 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 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. Entry Time Limit: 30 minutes.

## **28. Live Sporting Event/Game - Single Game**

*Entry 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, Use of Replays, Inserted Pre-Produced Segments, Use of Statistical or Other Prepared Material, Highlights, Exceptional 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.

## **29. 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 34). 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.

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.

*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.*

### **30. Documentary**

For excellence in the creation of a formal, structured television presentation with dramatic impact of an event, condition or situation of current, cultural and/or historical significance.  
Entry Time Limit: 60 minutes.

### **31. Magazine Program**

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

### **32. Public Affairs Program**

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

### **33. Special Event Coverage**

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

### **34. Informational/Instructional**

For excellence in content whose purpose is to be instructional; to teach formally or informally about a subject.  
Entry Time Limit for Short Form Content: 15 minutes.  
Entry Time Limit for Long Form Content); 30 minutes.

### **35. Interview/Discussion**

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.

Entry Time Limit for Short Form Content: 15 minutes.

Entry Time Limit for Long Form Content); 30 minutes.

*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.*

### **36. Arts/Entertainment**

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

Entry Time Limit for Short Form Content: 15 minutes.

Entry Time Limit for Long Form Content: 30 minutes.

### **37. Military**

For excellence in content about military related topics.

Entry Time Limit for Short Form Content: 15 minutes.

Entry Time Limit for Long Form Content); 30 minutes

### **38. Diversity/Equity/Inclusion**

For excellence in content focused on topics including racism, discrimination, inequity, marginalized communities, and similar social injustices, notably focused on efforts to raise awareness or effect positive change.

Entry Time Limit for Short Form Content: 10 minutes.

Entry Time Limit for Long Form Content); 30 minutes.

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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 32). 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. For excellence in promotional, commercial or public service announcements.

Content submitted in the Spot Announcement and Branded Content categories must be regionally conceived, produced and distributed. Spots that contain more than 50% of network or syndicator-provided material do not qualify. Music, graphics and pre-edited video constitute such material. Spots may be 5 seconds to 2 minutes in length, except for the Long Form Promotional Spot category. For campaigns, a minimum of two (2) up to a maximum of five (5) spots may be edited together for a single video upload. If a campaign is entered, no spots from that same campaign may be submitted in a single-spot category.

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.

## 39. 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.

Entry Time Limit for Single Spot: 2 minutes.

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

## 40. Promotion – News Promotion

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

**A. News Promotion – Topical (Single Spot)** *Entry Time Limit: 2 minutes*

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

**B. News Promotion – Image (Single Spot)** *Entry Time Limit: 2 minutes*

**C. News Promotion – Campaign** *Entry Time Limit: 10 minutes (up to five spots, each spot up to 2 minutes in length)*

## 41. 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.

**A. Program Promotion (Single Spot)**

*Entry time limit: 2 minutes*

**B. Image Promotion (Single Spot)**

*Entry time limit: 2 minutes*

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

**C. Promotional Campaign (Non-News)**

*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.*

**42. Long Form Promotional Spot**

*Entry Time Limit: 5 minutes*

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

**43. Branded Content**

*Entry time limit: 30 minutes*

For excellence in a complete, stand-alone video or video series produced with the intention of connecting or engaging an audience with an organization's brand. The content 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



#### **44. 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.

**A. Single Spot** *Entry Time Limit: 2 minutes*

**B. Campaign** *Entry Time Limit: 10 minutes (up to five 2-minute spots)*

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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.

## 47. Graphic Arts

*Entry time limit: 5 minutes*

Entries must contain graphical elements originally created for regional markets. Repurposed 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.

### A. Motion Graphics / Visual Effects & Compositing

For excellence in creating or manipulating imagery digitally, and/or rotoscoping and blending visual elements with practical imagery.

*NOTE: For Compositing, 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.)*

### C. Art Direction

## 48. Set Design

## 49. Audio

## 51. Musical Composition/Arrangement

## 52. Director

### B. Live or Recorded Live (PL Track is Preferred)

CHAPTER NOTE: Commercial breaks may be included if direction is given during those breaks but is not mandatory. Newscast Directors should enter here.

### C. Short Form Content (up to 15 minutes)

### D. Long Form Content (longer than 15 minutes; Post-Produced)

## 53. Editor

### A. News

### C. Short Form Content (up to 15 minutes)

### D. Long Form Content (longer than 15 minutes)

### E. Spot Announcement

## 56. Lighting

## 57. Talent

For Anchor categories only: A segment is an excerpt from a news program (newscast, news special, breaking news, etc.) with the material that doesn't include the entrant edited out. An entry may include up to five segments. Each segment may include material from only ONE news program: think of this as "five segments equal five changes of clothing" rule. Its 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.)

- A. Anchor – News** (see note above)
- B. Reporter**
- C. Anchor/Reporter – Sports** (Anchors-see note above)
- D. Anchor - Weather** (see note above)
- E. Program Host/ Moderator/ Correspondent**
- F. Performer/ Narrator**
- G. Reporter – Live**

## 58. Photographer

- A. News**
- B. Short Form Content** (up to 15 minutes)  
Chapter Note: Spot Announcement entrants use the Short Form Content category
- C. Long Form Content** (longer than 15 minutes)

## 59. 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 captured in the field to tell the story. Entry may not be submitted in any other craft category. Composites are permitted.

## 61. Writer

*NOTE: Script preferred for all writer categories.*

- A. News**
- B. Short Form & Long Form Content**
- C. Spot Announcement**

## 62. 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.

- A. Single Shift**
- B. No Production Time Limit**

*CHAPTER NOTE: Stand-ups must be self-shot, not shot by another MMJ, Reporter, or Photographer.*

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# REGIONAL AWARDS MANUAL

## GLOSSARY OF TERMS

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### **Branded Franchise Series**

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

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

### **Call for Entries**

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

### **Chapter Awards Committee**

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS Chapter. This committee has the final say on selecting categories for the Chapter’s 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 aired material in the form of a “year in review” special or a collection of Titled Content Series pieces. These are NOT eligible for Regional Emmy® Awards contests.

### **Closed Circuit Content**

Content that is only available to a select and limited audience via distribution on a closed circuit (hospitals, in-flight entertainment, hotels, doctor’s offices, private companies, etc.) Video content transmitted in a public sports venue, arena or stadium is not considered distribution on a closed circuit and is eligible in content and craft categories.

### **Composite**

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

### **Conflict of Interest**

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

## **Content Category**

A category for which there are three (3) areas of excellence being considered in the judging process: Content, Creativity and Execution. Our chapter's content categories are 1 – 44 (*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 47-63 (*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, *Role on Entry* is the determining factor over *Job Title*.

### **Journalistic / Journalistic Coverage**

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

### **Key Contributor**

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

### **Long Form Content**

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

### **Member**

One who has completed the membership process in one of the 19 regional NATAS chapters. *(Membership is not required to enter regional Emmy® Awards contests)*

### **NATAS**

The National Academy of Television Arts & Sciences (NATAS) was founded in 1955. It is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award. Regional Emmy® Awards are given in nineteen regions across the United States. National Awards are given for Daytime Entertainment, News & Documentary, 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.

## Producer

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

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

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

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

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 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

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# Student Production Awards

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## THE NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES

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

### PURPOSE

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

## STANDARD RULES AND REGULATIONS

### ELIGIBILITY

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

## **STUDENT PRODUCTIONS**

Students are not considered peer professionals and as such, their regional student productions are not eligible for Emmy® Award recognition. If material is produced as part of a class, for which school credit is received, they are considered a student. If they are paid or working on a project with other "professionals," and want to enter the Chapter's Emmy® Award competition, they cannot enter as a student, but instead must pay the appropriate entry fees. The student is then prohibited from entering subsequent student production categories with other classmates.

## **ENTRY SUBMISSIONS**

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

## **ORIGINAL MATERIAL**

At least two-thirds of an entry must consist of original material, unless previously produced material has been given some unique and creative treatment. Entrants must specifically identify and give credit to all non-original material included in the entry. This includes music use.

## **LANGUAGE(S)**

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

## **DOUBLE DIPPING**

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

## **ENTRY ERRORS AND OMISSIONS**

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

## **INTENTIONAL FALSIFICATION**

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

## **FEES**

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

## **JUDGING AND EVALUATION**

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

## **AWARDS**

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

## **RESTRICTION ON THE USE OF EMMY® MARK**

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

**###END OF STUDENT AWARDS STANDARD RULES###**



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# COLLEGE/UNIVERSITY STUDENT PRODUCTION AWARD CATEGORIES

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## PROGRAMMING CATEGORIES

*Note: The same material may not be entered in more than one programming category.*

### **64A. Newscast**

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

**Entry Time Limit: 30 minutes**

### **64B. Video Essay**

For outstanding achievement by a single individual covering a single or multi-part story. The video essay creator is the photographer and editor, weaving together elements captured in the field to tell the story without a reporter or professional talent track. Entry may not be submitted in any other programming or craft category. **Entry Time Limit: 10 minutes**

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

### **64C. Fiction/ Non-Fiction – Short Form**

For outstanding achievement in a presentation of a short-form treatment of a single fiction or non-fiction subject. Subject matter can include (but is not limited to) investigations, examinations of social issues, personal relationships, sports lifestyles, music, performing arts, entertainment, fashion and historical retrospectives. Content creativity and execution will be important elements in judging the entries.

Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites. **Entry Time Limit: Up to 10 minutes.**

### **64D. Fiction/Non-Fiction – Long Form**

For outstanding achievement in a presentation of a long-form treatment of a single fiction or non-fiction subject. Subject matter can include (but is not limited to) investigations, examinations of social issues, personal relationships, sports lifestyles, music, performing arts, entertainment, fashion and historical retrospectives. Content creativity and execution will be important elements in judging the entries.

Judges will particularly look for well-organized material, paying close attention to clearly written narration and appropriate sound bites. **Entry Time Limit: Minimum 10 minutes - maximum 30 minutes.**

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

## **64E. Sports Program**

For outstanding achievement in a sports program or special. Entry may be live or edited and must have, as its basis, special coverage not to be taken from a newscast. Entries may include multi-camera and pre-produced segments. Entry may have no post-edits except for the removal of PSAs, interstitials or commercials. Entry will be judged on awareness of broadcast journalistic standards including accuracy and fairness. **Entry Time Limit: 30 minutes.**

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

## **64F. Public Service Announcement (PSA)**

For outstanding achievement in announcements that effectively focus interest in and marshal support for worthy community or area causes. **Spots may be 5-seconds to 2 minutes in length.**

## **CRAFT CATEGORIES**

*Note: Only those who performed the specified craft should be listed on the entry. Note: One (1) second of black should be inserted between elements of a composite entry.*

## **64H. Animation/Graphics/Special Effects**

For outstanding achievement in animation, graphics, and/or special effects demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment. **Entry Time Limit: 15 minutes.**

## **64I. Writer**

For outstanding achievement in writing in all forms, including both fiction and non-fiction. This award is designed to encourage clarity of thought as well as creativity. Style and substance both count heavily in determining the winner. Scripts must be fair and accurate and must demonstrate logical organization of editorial content so that a viewer will easily understand the story that is being told. **Entry Time Limit: 15 minutes.**

## **64J. Photographer**

For outstanding achievement in photography demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment. **Entry Time Limit: 15 minutes.**

## **64K. Editor**

For outstanding achievement in editing demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment. **Entry Time Limit: 15 minutes.**

## **64L. Director**

For outstanding achievement in directing demonstrating the skills of one or more individuals. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment. **Entry Time Limit: 15 minutes.**

## **64M. Talent**

For outstanding achievement in on-camera talent demonstrating the skills of one or more individuals in the areas of news anchoring, reporting, host/moderator, sports play-by-play, analyst, etc. Entries may contain a single example of the craft, or a composite of material as originally prepared for class or extra-curricular assignment. **Entry Time Limit: 15 minutes.**