

NATAS Northwest Region Emmy® Awards 2024 Call for Entries

Table of Contents

What's New?	2
Entry Checklist & Video Uploads	4
Entry Fees	5
Frequently Asked Questions	6
Emmy® Awards Contest Rules	8
Northwest Chapter General Rules	20
Categories	21
Glossary of Terms	41

Significant Dates

Eligibility Period	January 1, 2023 - December 31, 2023
Entry Deadline	Tuesday, January 16, 2024
Emmy® Award Nominations	Friday, April 5, 2024
Silver Circle & Gold Circle Honors	Friday, May 31, 2024
Emmy® Awards Presentation	Saturday, June 1, 2024

What's New?

Categories:

- There's a new Specialty Content category group for Military.
- There's also a new Sports Open/Tease category, which is for material like cold opens to sports programs and game coverage, along with videos played in stadiums and arenas during events.
- In the Politics/Government and Health/Medical groups, the Short and Long Form options have been consolidated into single categories.

Time Limits: The original content length for News Stories and Short Form Content is now 15 minutes instead of ten.

Double Dipping: The rules now allow someone to enter the same content doing the same job in both a content category and a craft category. But, while both entries are allowed and both can be nominated, no one may be awarded two Emmys® for the same content doing the same job. See p14 for the full doubling dipping rules.

Branded Content: Sponsorship does not, in and of itself, qualify something as Branded. The sponsor must play a substantial role in the content itself.

Job Roles: Emmy® Express will require entrants to select job roles from dropdown lists of allowable types such as Producer, Writer, Photo, and Director. Entrants may not simply use their job titles. Requests to use a role not on the list must be submitted to the awards committee.

Emmy® Express Entry: Here's what goes in the Medium field on the ENTRY screen of Emmy® Express, which is for the debut distribution of the entry:

- If the content was first broadcast, list the station. KTVB or KATU, for example.
- If it debuted digitally, enter the website url or platform/app
- If it first aired in a stadium or arena, say which one
- If it is a composite from different sources, say Broadcast Composite or Digital Composite
- Anything else, explain how/where it was first distributed

Beyond that, here's a review of the important updates from the last few years...

The **REGIONAL or NATIONAL** section in the Contest Rules (p10) provides guidance on whether content distributed online was produced and intended for a Northwest regional audience, which is now the standard for determining if content is eligible in our region.

News and “Programming” (Non-news) Entry Types...

The biggest change when the Regional Awards Manual was re-written three years ago was the elimination of what had always been called “Programming” – that is, content produced outside of news. The words Programming and Segment are largely gone from the manual, replaced by Short Form and Long Form Content.

- Short Form Content is non-news material that originally ran 15 minutes or less in length – material that used to be entered in the Program Feature or Segment categories.
- Long Form Content is material longer than 15 minutes, including traditional 30- and 60-minute TV shows.
- While News Content is generally not permitted in the Short and Long Form Content categories, shows and specials produced by news organizations may be entered in an appropriate Long Form Content category.
- The definition of “News Content” now specifies journalistic material from news departments at TV stations, newspapers, and online news reporting organizations.

Here’s who is eligible to enter in each of the main category groups:

“News Content” (Categories 2-17)

Limited to entries from news organizations.

“Specialty Content” (Categories 18-38)

Open to everyone, with News and Non-news lanes in most categories. Specials produced by news organizations may be entered in Long Form Content.

“Sports Content” (Categories 39-45)

Open to everyone, with News and Non-news lanes for the two Sports Story categories.

“Programming Content” (Categories 46-54)

Open to everyone, but material from newscasts may not be entered in these categories. Specials produced in news may be entered in Long Form Content.

Content Rules...

- Fundraising material such as telethons, pledge breaks, and programs produced with a call to action to raise money for charities, political parties, or other related causes are now eligible for entry.
- News Directors, Executive Producers, and other management personnel are only eligible if they were directly involved in the hands-on production of an entry. In other words, managers may not be used as a way to create a “station entry” rather than recognizing the individuals who actually produced the content.

News Content...

- Breaking News and Spot News are split back into two separate categories, the same as they used to be. Breaking News is for live coverage of a breaker. Spot News is for coverage of a breaker in later newscasts. Spot News may have live elements, but not the initial live coverage of the breaker. Spot is largely packaged up and may be a single story or a composite of coverage from programs within the 24 hours after the breaker.

Program Content...

- The Public Affairs Segment category is gone. The only Public Affairs category is for shows. Stories from those shows should be entered in an appropriate content category.
- The Entertainment category is for *actual performances* such as concerts, comedy shows, or plays. Material *about* entertainment still goes in Arts/Entertainment.
- Children/Youth/Teen is for content *produced for* younger audiences, not content *about* them.

Some other notes...

- Videos that air in sports stadiums and arenas are now eligible. But other types of closed-circuit content are still not eligible.
- Programs that are initially shown at film festivals must have their TV/online debut within a year of the first festival showing in order to be eligible for Emmy® consideration.
- Entries in the Multimedia Journalist craft categories may also be entered in a content category. If a story is entered in both MMJ and content categories, the entrant must be listed as producer on the content entry to avoid double-dipping restrictions.

Entry Checklist

What you should have in hand to start your entries:

- Title of Entry
- Submitting Organization (Your company)
- Submitter (May be you, BUT does not need be an entrant)
- Entrants: Individual(s) considered most responsible for entry. Include the proper name (as would appear on an award), job role, phone, and email for each entrant.
- Date Entry first aired (format 01-01-2021)
- Length of Entry
- Station/URL where the entry first aired
- Description/Précis (Not required but suggested)
- Entry Video (Videos can be uploaded later. See deadline requirement)
- Credit Card for Payment (See payment deadlines)

Uploading Video

For best quality, encode your video at its original size

1920x1080p or 1280x720p is recommended

Your video should be **at least** 720x480

Do NOT letterbox your video

PREFERRED FILE FORMAT: MP4 using H.264 video codec and AAC audio codec

Supported File Formats

The system supports nearly any format for uploading including:

MP4, WMV, MOV*, 3GP, AVI, FLV

**Some MOV files contain additional features like edit lists that often result in audio-video sync issues.*

Entry Fees

The chapter recognizes that there will be instances when there will be more than one person who is “most responsible” for the work entered. We therefore encourage entry submitters to offer all “most responsible” persons the opportunity to be entrants on the submitted entry.

Please note that the entry submitter may require the entrant(s) to pay for their own entry fees.

If submitting on behalf of another individual(s), you must fully confirm that the parties contained in the submission have complete knowledge of all eligibility rules and have viewed and given consent to the content submitted on their behalf.

NOTE: Entrants who have judged a minimum of two panels in 2023 will receive \$50 discounts on each of their entries. This discount applies to the individual(s) who judged, not the entire entry. Contact the NATAS office if there is a question.

The Northwest Chapter honors current membership within any NATAS chapter. Contact the Northwest Office for clarification.

Category 1 – Station Achievement

Overall Excellence: \$150 (One Award only)

Categories 2-63 – News, Specialty, Sports, Programs, Spots

Current NATAS members:

All Media professionals:	\$110 per member entrant
Market size 1-20:	\$110 per member entrant
Market size 21-80:	\$ 95 per member entrant
Market size 81+:	\$ 70 per member entrant

Non-members:

All markets: \$175 per non-member entrant

Categories 64-86 – Crafts Achievement

\$ 80 current NATAS members

\$175 non-members

Market Size Table

All Media professionals are considered “Market Size 1-20” due to distribution

Market size 1-20:	Seattle & Tacoma
Market size 21-80:	Portland & Spokane
Market size 81+:	All other markets

NATAS Northwest Markets

The NATAS Northwest region includes all of Alaska, Washington, Oregon, Idaho, and Montana.

Frequently Asked Questions

1. What's the entry deadline?

Entries must be submitted online to Emmy® Express no later than **Tuesday, January 16, 2024**.

2. Do I have to be a member to enter?

You do not have to be a member to enter, but entry fees are discounted for current members. You can join at the time of entry and still receive the member discount. Active membership in another chapter honored. Contact the Northwest Chapter for details.

3. Am I a current (2024) NATAS member?

Only if you paid dues on or after August 1, 2023. You can join online or mail payments to NATAS Northwest; *1402 Lake Tapps Pkwy SE, Ste. F104-133; Auburn, WA 98092*. Remember until fees are received and enter, nonmember fees apply.

4. What if I coordinate many entries for my organization?

If you are the submitter, you can accept the financial responsibility. If others in your organization are the submitter, they can identify you as the payee.

5. What if my entry first aired on the web?

It does not matter if a story is broadcast, cablecast, or aired on a digital platform. An entry aired via broadband must have been produced and intended for the Northwest Regional audience and **MUST HAVE** had its first transmission in that awards area during the eligibility period. It is advised that broadband content intended for a wider audience (a national audience) be submitted for consideration in the NATAS' national competition. **REMEMBER** you cannot submit an entry in more than one chapter.

6. Who can be listed on an entry?

All entrants must be "most directly responsible" for its production. We encourage entrants to notify all individuals who could be identified as "most responsible" offering them opportunity to participate and pay any necessary fees to include their name on the submitted entry. Note the rule prohibiting entries by news directors, EPs, or other news managers unless they performed hands-on work in the production of the content.

7. May I add entrants after I submit an entry?

Entrants may be added before nominations are announced. The cost is the original entry fee plus a \$50-100 reprocessing fee. After nominations are announced, there is a 10-calendar day grace period in which names, under extreme, special circumstances, may be added to a nominated entry. These requests should be authorized in writing to the Chapter Awards Committee 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. The Awards Committee will make the final decision and ruling. The cost is \$400 PER ADDITIONAL entrant. Absolutely no additional entrants can be added after Emmy® Awards have been announced.

8. May I submit the same work in two places?

Any single piece of work may be submitted in only one non-craft category, unless otherwise noted. However, the same piece of work may be submitted in one or more Craft categories. See p14 for the ***Doubling Dipping section of the Emmy® Contest Rules*** for details.

9. What about elements from programs that have been entered elsewhere?

A program may be entered only once in a non-craft category. If a program (other than a newscast) is entered, a story/segment from that program may not be entered as well. Any entry that airs as both a multi-part series and as a full-length program may be entered only once in the competition in either form, regardless of the amount of new material added.

10. What is a complete entry?

A complete entry consists of a completed online Emmy® Express entry form, a single video uploaded online, and payment in full. If you are unable to upload your video to the web site, please contact the office for help. A written description about the entry may be typed in the space provided on the entry form.

After completing the online Emmy® Express entry form, you will receive an email with instructions and link to the video upload page.

If all or part of payment is by check, print and mail a copy of the entry form with the checks to the office.

Improperly submitted or incomplete entries will be assessed a \$50 reprocessing fee.

11. How do I pay?

Emmy® Express now has very flexible payment options. It allows multiple individuals to pay for a single entry or multiple entries. Payment can be by check, Visa, MasterCard and/or American Express.

Bottom line: When there are multiple people paying for multiple entries, be sure you assign the payment requirement to the appropriate payee. If that person does not pay, we will send email to the individual named as well as you as the submitter. But should the payment not be received timely, the individual will be removed from the entry, needing to adhere to original rules to add a name.

ALL PAYMENTS MUST BE MADE NO LATER THAN FEBRUARY 9, 2024, unless prior arrangements are made. Any entrants not paid by this date will be removed from the entry(ies). Resubmission of an entrant is subject to all additional fees as noted.

12. Who owns the Emmy® statuettes?

See ***Emmy® Awards Contest Rules - Award Ownership*** for details.

13. Are commemorative Emmy® Award statuettes available?

Yes. For additional information, send your request to northwest@emmyonline.tv. In addition, special recognition plaques are available to recognize and/or honor other individuals who played an important role in an entry that has been honored with an Emmy® Award.

Mailing Address

If you are paying by check, make checks payable to and mail to:

NATAS Northwest Chapter
1402 Lake Tapps Pkwy SE, Ste. F104-133
Auburn, WA 98092

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 Alaska, Idaho, Montana, Oregon, and Washington. 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 of primary interest to 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. 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 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 were 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 the number of entries in a category falls below a range of four (4) to nine (9), Chapters have the option of eliminating or merging the category with another. If a category is merged, entrants would have the option of dropping out of the competition and receiving a refund of their entry fees.

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

EXCERPTS

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

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

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, Spot 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 awarded more than one Emmy for performing the same job function for the same content.

Please refer to the definition of **Producer** in the Glossary section (p45) 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 category. 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 a change from previous years, people may **enter** the same content doing the same job in both a content and a craft category. However, an entrant may only be recognized once with an Emmy® Award for each specific role in a production. An individual who is eligible for an Emmy® Award for a specific role in more than one category shall be recognized in the category most specific to their craft or role.

Example:

If a person acts as an anchor on a Breaking News entry and submits the same content to the Anchor News craft category, the individual may receive an Emmy® Award as an anchor in either category, but not both. If the content is recognized with an Emmy® Award in both the Content and Craft categories, the entrant will be awarded a statuette in the Anchor category only.

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 only 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 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, research, 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 (p45).

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.

Northwest Chapter General Rules

Submission of an entry constitutes permission for The National Academy of Television Arts & Sciences, Northwest Chapter to telecast, webcast, video stream or screen the entry, or portions of the entry, as part of the Emmy® Awards promotion and program.

NATAS retains all rights to any telecast, webcast, video streaming, videotape recording, audio tape recording or photographs of the Emmy® Awards presentation and any use of the material without written permission is strictly prohibited. Clips from the Emmy® Awards ceremony, however, may be used in newscasts without written permission.

Winning Entry Broadcast Waiver: I (we) agree by submitting and therefore entering my/our Emmy® entry, grant the Chapter the following: Full and complete authority for the Chapter to broadcast, edit, and or make any other changes they deem necessary to my/our entry at their sole discretion. The Chapter is granted full and complete authority to include my/our entry in an Emmy® broadcast, other related broadcasts, and Emmy® website streaming.

Awards Procedure: The Awards Committee is vested with the authority to determine the eligibility of entries and to change any entry's category if improperly submitted. **Such decisions are final.**

Voting is done by secret ballot with scores tabulated by the accounting firm of **Wallace & Associates, P.S.** The Awards Committee then selects the nominees and recipients from the top scores on encoded lists provided by our accountants.

Nominees and award winners will be selected based on the scores provided by the accounting firm without reference to the individual entries.

Awards Challenges: Challenges against an Emmy® Award, Nomination or entry must be done in writing and must identify the challenger(s). The Awards Committee will contact the challenger(s) to verify that they have made the challenge. Names of challengers will never be made public.

Anonymous challenges will be considered invalid and will not be investigated.

ENTRY CATEGORIES

SPECIAL ACHIEVEMENT

A statuette is awarded **only** to the eligible recipient. Others who may have contributed to the content and execution of the material presented in the entry may purchase plaques to commemorate their participation.

1. 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.

NEWS CONTENT

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 (p45). 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.

NEWSCASTS & NEWS PROGRAMS

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

- 2. Evening Newscast (Markets 1-20)**
- 3. Morning Newscast (Markets 1-20)**

- 4. Evening Newscast (Markets 21-80)**
- 5. Morning Newscast (Markets 21-80)**

- 6. Evening Newscast (Markets 81+)**
- 7. Morning Newscast (Markets 81+)**

8. 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.

NEWS GATHERING

9. Breaking News

Entry Time Limit: 30 minutes.

For excellence in coverage of a single unanticipated news event as it is happening.

Entry should convey a sense of immediacy in the coverage of an unfolding event. Entry may include live or taped elements. (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.

10. Spot News

Entry Time Limit: 30 minutes.

For excellence in coverage of a single unanticipated news event. Entries should be limited to coverage that occurred within 24 hours of the original breaking news event.

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

11. 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.

12. 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.

13. Investigative

Entry Time Limit: 30 minutes.

For excellence in a single report or series 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. Series entries must include a minimum of two (2) reports. (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 Investigative Report.

14. Daily News Report (single shift)

Entry Time Limit: 15 minutes.

For excellence in coverage of a single news story 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.

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.

15. Hard News Report (no production time limit)

Entry Time Limit: 15 minutes.

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

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.

News Features

Entry Time Limit: 15 minutes.

For excellence in reporting of a feature news story. 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.

16. Light Feature (Single Report)

17. Serious Feature (Single Report)

SPECIALTY CONTENT

The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for Specialty Content categories. Please refer to the glossary definition of Producer (p45). 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.

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

News content is only eligible in the appropriate News subcategories, except that special programs produced by news departments should be entered in the Long Form Content categories. Non-news content (material that used to be called Programming) must be entered in the Short Form and Long Form Content 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.

SPECIALTY CONTENT TIME LIMITS:

For single story News entries, the submission length must not exceed 15 minutes.

For single story Short Form Content entries, the original video length must not exceed 15 minutes.

For Long Form Content entries, the original video must be longer than 15 minutes. Submission length may not exceed 30 minutes. No more than three (3) excerpts may be used to bring longer content to the 30-minute time limit. 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.

18. Crime/Justice

Entry Time Limit: 30 minutes.

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

CHAPTER NOTE: This category is open to both news and non-news entries.

Business/Consumer

19. News

Entry Time Limit: 15 minutes.

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

20. Short and Long Form Content

Entry Time Limit: 30 minutes.

For excellence in content about business, finance, consumer affairs or economic topics.

Health/Medical

21. News

Entry Time Limit: 15 minutes.

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

22. Short and Long Form Content

Entry Time Limit: 30 minutes.

For excellence in content about health or medical related topics.

Environment/Science

23. News

Entry Time Limit: 15 minutes.

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

24. Short Form Content

Entry Time Limit: 15 minutes.

For excellence in content about environmental impact issues, science or related topics.

25. Long Form Content

Entry Time Limit: 30 minutes.

For excellence in content about environmental impact issues, science or related topics.

Politics/Government

26. News

Entry Time Limit: 15 minutes.

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

27. Short and Long Form Content

Entry Time Limit: 30 minutes.

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

Arts/Entertainment

28. News

Entry Time Limit: 15 minutes.

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

29. Short Form Content

Entry Time Limit: 15 minutes.

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

30. Long Form Content

Entry Time Limit: 30 minutes.

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

Historical/Cultural

31. News

Entry Time Limit: 15 minutes.

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

32. Short Form Content

Entry Time Limit: 15 minutes.

For excellence in content about historical or cultural related topics.

33. Long Form Content

Entry Time Limit: 30 minutes.

For excellence in content about historical or cultural related topics.

Military

34. News

Entry Time Limit: 15 minutes.

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

35. Short and Long Form Content

Entry Time Limit: 30 minutes.

For excellence in content about military related topics.

Diversity/Equity/Inclusion

36. 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.

37. Short Form Content

Entry Time Limit: 15 minutes.

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.

38. Long Form Content

Entry Time Limit: 30 minutes.

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.

SPORTS CONTENT

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 (p45). 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 News and Short Form Content 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. 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.

39. Sports Story – News (Single Story)

Entry Time Limit: 15 minutes.

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

40. Sports Story – Short Form and 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.

41. 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.

42. Sports Program – Post-Produced or Edited

Entry Time Limit: 30 minutes.

For excellence in a daily or weekly sports program or 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.

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

NOTE: Examples might include content surrounding regional coverage of the Kentucky Derby, Boston Marathon, Hockey Day Minnesota or High School Football Championship Preview.

44. Live Sporting Event/Game

Entry Time Limit: 30 minutes.

For excellence in production (live or recorded live) of a 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 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.

45. 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.

PROGRAMMING CONTENT

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 (p45). 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.**

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.

46. Documentary – Cultural/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 cultural and/or historical significance.

47. 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.

48. 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.

49. 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 graphics.

50. Entertainment

Entry Time Limit: 30 minutes.

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

CHAPTER NOTES: *This is the actual entertainment itself. Content **about** entertainment should be submitted in the Arts/Entertainment category. Sports cold opens and teases are no longer eligible in this category.*

51. Children/Youth/Teens

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.

CHAPTER NOTE: *This is for content intended for viewing by the younger audience, not for content about them.*

52. Human Interest – Short Form Content

Entry Time Limit: 15 minutes.

For excellence in content that appeals to the human spirit.

CHAPTER NOTE: *This is the non-news equivalent of News Feature.*

Informational/Instructional

For excellence in content whose purpose is to be instructional; to teach formally or informally about a subject.

53. Short Form Content (Entry Time Limit: 15 minutes)

54. Long Form Content (Entry Time Limit: 30 minutes)

SPOT ANNOUNCEMENTS & BRANDED CONTENT

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 (p45). 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.

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.

55. Single Spot (Entry Time Limit: 2 minutes)

NOTE: Promotes a given story or topic that will be covered in an upcoming newscast. May include cold opens and in-show teases.

56. Campaign (Entry Limit: 10 minutes; up to five spots, each up to 2 minutes in length)

Non-News Promotion

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

57. Single Spot (*Entry Time Limit: 2 minutes*)

58. Campaign (*Entry Limit: 10 minutes; up to five spots, each up to 2 minutes in length*)

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

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.

59. Single Spot (*Entry Time Limit: 2 minutes*)

60. Campaign (*Entry Limit: 10 minutes; up to five spots, each up to 2 minutes in length*)

61. Public Service Announcement – Single Spot or Campaign

For excellence in announcements that effectively create awareness, focus interest on or marshal support for worthy community causes or non-profit organizations. (*Entry Time Limit: 10 minutes; up to five spots, each spot up to 2 minutes in length*)

Branded Content

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

62. Short Form Content (*Entry Time Limit: 15 minutes*)

63. Long Form Content (*Entry Time Limit: 30 minutes*)

CRAFT ACHIEVEMENT

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

Entry Time Limit: 15 minutes (unless otherwise indicated.)

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

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

64. Anchor – News

65. Anchor – Weather

66. Anchor – Sports

67. Sports Play-by-Play/Analyst

CHAPTER NOTE: for individuals or play-by-play/analyst teams

68. Program Host

69. Reporter – Daily News

CHAPTER NOTE: This is for news day turns - stories assigned, shot, and edited in a single shift.

70. Reporter – News Specialty Assignment

CHAPTER NOTE: This is for longer form enterprise stories and news beats such as consumer, health, and politics. No production time limit.

71. Program Correspondent

72. Live News Producer

Enter a composite **not to exceed 30 minutes.**

73. Director

74. Writer – News

75. Writer – Short Form Content

76. Writer – Long Form Content

Chapter Note: Categories 75 and 76 are for non-news content.

77. Photographer – News

78. Photographer – Short Form or Long Form Content

Chapter Note: Category 78 is for non-news content.

79. Video Essayist

For excellence by a single, cross-discipline 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 entered 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.

80. Editor – News

81. Editor – Short Form Content

82. Editor – Long Form Content

Chapter Note: Categories 80 and 81 are for non-news content.

83. Graphic Arts

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.

84. Audio

Multimedia Journalist

For excellence by a 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. Entry may not be entered 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.

85. Single Shift

86. No Production Time Limit

GLOSSARY OF TERMS

Call for Entries

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

Chapter Awards Committee

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS Chapter. This committee has the final say on selecting categories for the Chapter'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 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 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 1-63. *(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 64-86.

(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, 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.