THE 66th EMMY® AWARDS

The National Academy of Television Arts & Sciences
National Capital Chesapeake Bay Chapter

2023 Call for Entries
Eligibility Period: January 1, 2023 – December 31, 2023

EARLY BIRD DEADLINE IS THURSDAY, DECEMBER 21, 2023 AT 11:59 pm EST
OFFICIAL DEADLINE IS THURSDAY, JANUARY 18, 2024 AT 11:59 pm EST
LATE DEADLINE IS THURSDAY, FEBRUARY 1, 2024 AT 11:59 pm EST

GENERAL RULES & SUBMISSION PROCEDURES 2023

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 Washington, DC, Maryland, and Virginia. 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. 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.

<u>The following programming is not eligible:</u>

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 award 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. All requests should be sent to awards@capitalemmys.org for consideration. 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 specified category 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 entry 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 40) 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.

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 7-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: Please see page 14 for Chapter specific guidelines regarding adding **additional entrants** to submitted entries.

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 1-7 scale each for Creativity and Execution. All other entries are scored using a 1-7 scale each for Content, Creativity and Execution. There may be one award, more than one award or no award given in each category. Any exceptions will be noted in the category description.

LANGUAGE OTHER THAN ENGLISH

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

JUDGING REQUIREMENT

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

FAIRNESS AND DISCLOSURE OF JUDGING RESULTS

In order to maintain fair, consistent peer judging without influence, judges must watch, at a minimum, the required amount of each entry. They must not score entries with any

bias or attempt to manipulate scoring, and must not disclose how they voted. If they ignore or abuse this privilege, their ballot will be disqualified and/or their judging status revoked.

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

WHO RECEIVES THE AWARD

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

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

The Awards Committee reserves the right to request a list of contributions to and roles performed for a production to verify eligibility to be listed as a producer on an entry. Please refer to the definition of Producer included in the glossary on page 40.

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.

Chapter Note: Organizations should quantify Emmy® Awards as the number of entries receiving an Emmy® or Nomination, **NOT** the number of statuettes or entrant names that received the recognition in any marketing or promotions materials.

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.

CHAPTER SPECIFIC RULES

SUBMISSION LIMITS

There are 76 categories in which you may enter (144 including all sub-categories). Members ONLY may submit unlimited entries per category or sub-category. Non-members may submit 2 entries in any category or sub-category.

ENTRY LENGTH

No entry may be longer than 30 minutes unless otherwise noted. If the originally distributed content was longer, a maximum of 3 segments/lifts is permitted to bring longer program entries to the required Entry Time Limit.

CATEGORY TYPE

Entries must be submitted in the correct category. Please check the list under categories before submitting. Once the general type of programming is established, all entries associated with that same program must be entered consistently in the appropriate categories. Program entries may be entered in only one programming category. In programming categories, an entry is defined as a single program or segment or, in the case of news, one story or a series of stories directly related to each other. The National Academy of Television Arts & Sciences will accept all submissions which are not in conflict with NATAS rules and regulations. All entrants are advised to review submission information with respect to correct identification of names, credit and categories. Contact your station's NATAS Board member or the Awards Committee with any questions about category qualification or other rules. The National Capital Chesapeake Bay Awards Committee reserves the right to verify all entry information and to make all final decisions as to the proper categorizing and eligibility of each entry at any time.

QUESTIONS

Questions about Proper Category or Rules?
Contact Awards Committee Chair:
Amanda Zimmer
awards@capitalemmys.org

Questions about Emmy® Express, Entry Form, Entry Fees, or Membership Fees & Status?
Contact NATAS-NCCB Associate Director
Ashlyn Dixon
info@capitalemmys.org
703-234-4055

ENTRY FORMAT

All entries to the 2023 National Capital Chesapeake Bay Emmy® Awards should be submitted online in Emmy® Express. Entrants can find links to Emmy® Express online at www.capitalemmys.tv. Please follow the process outlined in Emmy® Express through to the VIDEO APPROVAL step to qualify for judging. Make sure your entry meets the specifications outlined in Emmy® Express before attempting to upload.

SUBMITTING OF ENTRIES

All entries submitted by Thursday, December 21, 2023 at 11:59 pm EST qualify for the Early Bird Deadline fees. All entries submitted between Friday, December 22, 2023 at 12:00 am EST and Thursday, January 18, 2024 at 11:59 pm EST will be subject to the Official Deadline fees. All entries submitted between Friday, January 19, 2024 at 12:00 am EST and Thursday, February 1, 2024 by 11:59 pm EST will be subject to the Late Deadline fees.

If your entry aired 12/22/2023-12/31/2023 and you submit during the Official Deadline you are eligible to receive the Early Bird Rate. Please reach out to the office at adixon@capitalemmys.org to have your price adjusted.

Incomplete entries (or placeholders) will receive the deadline rate of when they are completed not when the entry is started. Incomplete entries will have their entry rates adjusted accordingly. A complete entry includes all basic entry details and entrants added to the submission. Only the payment and video upload can be left incomplete until the Late Deadline. All entry details, payments, and approved videos must be completed by the Late Deadline of Thursday, February 1, 2024 at 11:59 pm EST to be included in the awards competition.

EARLY BIRD DEADLINE

Thursday, December 21, 2023 at 11:59 pm EST

	Member*	Non-Member*
Categories 1 to 76 (except categories 64 & 65)	$135.00	$235.00

OFFICIAL DEADLINE

Thursday, January 18, 2024 at 11:59 pm EST

	Member*	Non-Member*
Categories 1 to 76 (except categories 64 & 65)	$190.00	$290.00

LATE DEADLINE

Thursday, February 1, 2024 at 11:59 pm EST

	Member*	Non-Member*
Categories 1 to 76 (except categories 64 & 65)	$275.00	$375.00

**Each name listed on an entry must pay the corresponding fee based on the individual's membership with NATAS-NCCB at the time the name was added to the submission. Entry fees are non-refundable.*

ENTRY FEES - SPECIAL AWARDS

Category 64 Overall Excellence (one fee) $400
Category 65 Community Service (one fee) $200

PENALTIES

Once an entry is submitted **and** the uploaded video is approved, any changes to the entry or video can only be made by NATAS-NCCB administration. Changes prior to the Late Deadline on February 1, 2024 may be subject to a $30 administration fee per entry. Changes after the deadline passes but prior to the judging process commencing may be subject to an administrative fee up to $50 per entry. All refunds may be subject to a $30 administration fee.

ADDITIONAL ENTRANTS

You cannot be added to an awarded entry as an additional recipient, nor purchase a statuette past the Chapter's deadline. However, requests to add eligible entrant names can be made on or before May 16, 2024. All requests will **require written authorization from the primary responsible entrant detailing the additional entrant's name, job title, responsibility, and reason why they were not included on the original entry submission**. All requests should be sent to awards@capitalemmys.org for consideration. The entry fee for approved requests is $375 per name, regardless of membership status or when the entry was originally submitted. Additional entrants **cannot be added** to any entry **after May 16, 2024**. Others who work on a nominated or recognized entry may order production certificates or plaques. Individuals who did not receive a statuette, but were eligible for production certificates and/or plaques, are not considered Emmy® recipients.

JUDGING INCENTIVES

By entering in the 2023 Call for Entries, you agree to serve as a judge during the 2024 calendar year if asked and able. Since we trade with several chapters between February and September, you may be asked to judge more than once. There is no limit to the

amount of judging you can do, as long as you are qualified to judge the categories. To qualify, you must have at least two years' professional experience in the category you are judging. You are not required to be a NATAS member to qualify to judge.

Regardless of the number of entries you submit, those who judge three times will receive a $25 credit and those who judge five or more times will receive a $30 credit with the NCCB Chapter. This credit can be applied to membership renewals, entry fees, gala tickets, or recognition award orders.

Credits will be distributed in October 2024 and be can used towards the upcoming Call for Entries and membership renewal period. Credits expire September 30, 2025.

NATAS MEMBERSHIP

To be eligible for the member entry rate, you must be a current member of NATAS-NCCB. The Board of Governors has adopted a new tiered system of membership dues in order to better reflect the markets in our regions.

You may join or renew online, but this must be done **prior to submitting an entry in Emmy® Express**. After registering, you will receive a member number, which you should use, along with your password, to log in to Emmy® Express and submit your entry. Please note: If you submit an entry without this member number, you will be charged the non-member rate. If for whatever reason you cannot pay via PayPal, please contact NATAS-NCCB Associate Director.

Entrants who pay the Non-Member rate will receive a membership to NATAS-NCCB effective March 1, 2024 through September 30th, 2024.

PAYMENT

Individuals must pay for entries and membership dues through Emmy® Express via American Express, MasterCard, Visa, or PayPal.

CHECKS PAYABLE TO: NATAS-NCCB
Mail your checks to:

NATAS-NCCB
11654 Plaza America Dr. #199
Reston, VA 20190

For questions about payment, contact NATAS-NCCB Associate Director, Ashlyn Dixon at 703-234-4055 or email her at adixon@capitalemmys.org.

REGIONAL EMMY® AWARD CATEGORIES

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 on page 40. 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 Entry 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 entrant may submit up to 3 excerpts.

1. Morning Newscast (4:00am–1pm)
   Entry Time Limit: 30 minutes
   - A. Larger Markets (1-49)
   - B. Medium Markets (50-99)
2. Daytime Newscast (1pm–8pm)
   Entry Time Limit: 30 minutes
   - A. Larger Markets (1-49)
   - B. Medium Markets (50-99)
3. Evening Newscast (8pm–Midnight)
   Entry Time Limit: 30 minutes
   - A. Larger Markets (1-49)
   - B. Medium Markets (50-99)

4. Weekend Newscast
   Entry Time Limit: 30 minutes
   A. Larger Markets (1-49)
   B. Medium Markets (50-99)
5. 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

6. Daily News Report (single shift)
   Entry Time Limit: 15 minutes
   For excellence in coverage of a single news story or topic which is shot, edited and aired within one work shift. Entry may include live and/or recorded elements and online video content. 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.
7. Hard News Report (no production time limit)
   Entry Time Limit: 15 minutes
   For excellence in coverage of a single hard news story or topic 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.
8. 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.

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.

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.

9. 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.

10. 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.

11. Investigative
    A. Single Report
       Entry Time Limit: 15 minutes
       For excellence in a single report focused on a community problem requiring research and investigative journalism. Entry will be judged on the quality and extent of research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entry must include written documentation in the synopsis section of the online entry form.
    B. Multiple Reports
       Entry Time Limit: 30 minutes
       For excellence in a series of reports covering one investigation focused on a specific community problem requiring research and investigative journalism. Entry will be judged on the quality and extent of research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entry must include written documentation in the synopsis section of the online entry form and a minimum of two (2) reports. 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.
12. News Feature
    Entry Time Limit: 15 minutes
    For excellence in reporting of feature news stories or topics. Features are generally defined as stories that have a personal, emotional or creative slant and include elements that go beyond the scope of straight factual information found in a hard news story. Multiple Report entries may include either several reports on the same feature topic, or several reports from an ongoing titled feature news series and must include a minimum of two (2) and no more than five (5) reports.
    A. Light Feature (Single Report and Multiple Reports)
    B. Serious Feature (Single Report)
    C. Serious Feature (Multiple Reports)
13. Arts/Entertainment
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of general entertainment, variety or visual and performing arts.
    A. News (single shift)
    B. News (no production time limit)

14. Business/Consumer
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of business, finance, consumer affairs or economic topics.
    A. News (single shift)
    B. News (no production time limit)
15. Crime/Justice
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of crime, victims, courts, or justice related topics.
    A. News (single shift)
    B. News (no production time limit)
16. Diversity/Equity/Inclusion
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage focused on topics including racism, discrimination, inequity, marginalized communities, and similar social injustices, notably focused on efforts to raise awareness or effect positive change.
    A. News (single shift)
    B. News (no production time limit)
17. Education/Schools
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of schools, teaching or education related topics.
    A. News (single shift)
    B. News (no production time limit)
18. Environment/Science
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of environmental impact issues, science or related topics.
    A. News (single shift)
    B. News (no production time limit)
19. Health/Medical
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of health or medical related topics.
    A. News (single shift)
    B. News (no production time limit)
20. Historical/Cultural
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage about historical or cultural related topics.
    A. News (single shift)
    B. News (no production time limit)

21. Chesapeake Heritage – News Feature
    Entry Time Limit: 15 minutes
    For excellence in coverage that focuses on state or local heritage, history, or natural attributes of the Chesapeake Bay region, including, but not limited to, Baltimore, Richmond, Washington DC, and the Piedmont.
22. Appalachian Heritage – News Feature
    Entry Time Limit: 15 minutes
    For excellence in journalistic coverage that focuses on state or local heritage, history, or natural attributes of the Appalachian region, including but not limited to, New River Valley, Roanoke Valley and Central Appalachian Region of Virginia.
23. Military
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of military related topics.
    A. News (single shift)
    B. News (no production time limit)
24. Politics/Government
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of political, civil or government related topics.
    A. News (single shift)
    B. News (no production time limit)
25. Religion
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of religious and/or spiritual related topics.
    A. News (single shift)
    B. News (no production time limit)
26. Societal Concerns
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of current issues of societal concern, community or immediate public interest.
    A. News (single shift)
    B. News (no production time limit)
27. Technology – News
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of technology industry stories and related topics.
28. Weather – News
    Entry Time Limit: 15 minutes
    For excellence in news or journalistic coverage of weather related topics.

29. Weathercast

Entry Time Limit: 15 minutes

For excellence in an anchored weather segment from within a newscast.

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 on page 40. 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 Entry 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.

30. Sports Story

Entry Time Limit: 15 minutes

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

A. News (no production time limit)

Chapter Note: similar to hard news feature

B. News Feature (no production time limit)

Chapter Note: intended for light feature

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.

C. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes

D. Long Form Content (longer than 15minutes)
Entry Time Limit: 30 minutes

31. 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.

32. Sports Program – Post-Produced or Edited
Entry Time Limit: 30 minutes
For excellence in a daily or weekly sports program or sports series (non-news). Entry must have, as its basis, special coverage not to be taken from a newscast. Content in these programs is post-produced and heavily edited. Entry may have no post-broadcast edits except for the removal of commercials or to bring a program a longer program to the 30-minute entry time limit. A maximum of three (3) excerpts is permitted with one (1) second of black inserted between excerpts. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc.

33. Sports – One-Time Special
Entry Time Limit: 30 minutes
For excellence in a one-time sports-related special program that is not part of a daily or weekly sports program, game or series. Entry may be live, recorded live or post-produced. Entry should have no post edits except for the removal of commercials. Entry may include no more than eight (8) excerpts to bring the entry down to the 30-minute entry time limit. One (1) second of black must be inserted between excerpts. *NOTE: examples might include content surrounding regional coverage of the Kentucky Derby, Boston Marathon, Hockey Day Minnesota or High School Football Championship Preview.*

34. Live Sporting Event/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.

35. Live Sporting Event Season

Entry Time Limit: 60 minutes

For excellence in production of a season series covering one sports team. 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. Entries must include excerpts from at least 5 different games during the season. Entry may include no more than twenty (20) excerpts to bring the entry down to the 60-minute time limit. Excerpts DO NOT need to be in chronological order. One (1) second of black must be inserted between excerpts. Games from a particular season may only be submitted as a season entry in a single eligibility period. If a season entry is submitted, no single game from that season may be submitted in the Live Sporting Event/Game category. It is recommended that entrants include a content log of excerpts in their entry description. Announcers are eligible for entries in this category, however the same material entered here cannot also be included in that announcer's craft composite.

NOTE: If a season occurs over 2 different eligibility periods for the Chapter, the entrant may only submit a season entry for one of those competition periods. The entrant can choose which year to submit. Example: The season runs October 15 – March 31. The Chapter's eligibility period is the calendar year. The entrant can submit a season entry that includes games from October 15 through December 31 and submit in the current year's competition. Or the entrant can wait to submit a season entry that includes games from January 1 through March 31 in the following year's competition. In any case, entrants may not submit games from the same season as a season entry in competitions from 2 different years. Individual games from the section of the season NOT included in the season entry may be entered as individual games in the Live Sporting Event/Game category.

36. Sports Open/Tease

Entry Time Limit: 10 minutes

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.

PROGRAMING 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 on page 40. 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 Entry 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.

37. Documentary

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, cultural and/or historical significance.

A. Cultural/Topical
B. Historical

38. Informational/Instructional

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

A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes

B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

39. Interview/Discussion
Entry Time Limit: 30 minutes
For excellence in content that consists of interview/discussion material that is at least 75% unscripted. This category is primarily intended for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera and engaged in discussion for the majority of the program.
NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced. There should be limited b-roll and/or graphic elements.

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

41. 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.

42. Chesapeake Heritage
For excellence in coverage that focuses on state or local heritage, history, or natural attributes of the Chesapeake Bay region, including, but not limited to, Baltimore, Richmond, Washington DC, and the Piedmont.

A. Short Form Content
Entry Time Limit: 15 minutes

B. Long Form Content
Entry Time Limit: 30 minutes

43. Appalachian Heritage
For excellence in coverage that focuses on state or local heritage, history, or natural attributes of the Appalachian region, including but not limited to, New River Valley, Roanoke Valley and Central Appalachian Region of Virginia.

A. Short Form Content
Entry Time Limit: 15 minutes

B. Long Form Content
Entry Time Limit: 30 minutes

44. Arts/Entertainment
For excellence in content about general entertainment, variety or visual and performing arts.

A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes

B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

45. Business/Consumer
    For excellence in content about business, finance, consumer affairs or economic topics.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
46. Crime/Justice
    For excellence in content about crime, victims, courts, or justice related topics.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
47. 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.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
48. Education/Schools
    For excellence in content about schools, teaching or education related topics.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
49. Environment/Science
    For excellence in content about environmental impact issues, science or related topics.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
50. Health/Medical
    For excellence in content about health or medical related topics.
    A. Short Form Content (up to 15 minutes)
       Entry Time Limit: 15 minutes
    B. Long Form Content (longer than 15 minutes)
       Entry Time Limit: 30 minutes
51. Historical/Cultural
    For excellence in content about historical or cultural related topics.

A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

52. Lifestyle
For excellence in content that deals with everyday life subjects such as: food preparation, recipes, home improvement, decoration, renovation, gardening, outdoors, crafts, automotive repairs or restoration, travel.
A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

53. Military
For excellence in content about military related topics.
A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

54. Politics/Government
For excellence in content about political, civil or government related topics.
A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

55. Religion
For excellence in content about religious and/or spiritual related topics.
A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

56. Societal Concerns
For excellence in content about current issues of societal concern, community or immediate public interest.
A. Short Form Content (up to 15 minutes)
Entry Time Limit: 15 minutes
B. Long Form Content (longer than 15 minutes)
Entry Time Limit: 30 minutes

57. Technology
Entry Time Limit: 30 minutes
For excellence in content about technology industry stories and related topics.

58. Weather

Entry Time Limit: 30 minutes

For excellence in content about weather related topics.

SPOT ANNOUNCEMENTS

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 on page 40. 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, except for the Long Form Promotional Spot category. 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. 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.

59. 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.

A. Single Spot

Entry Time Limit: 2 minutes

B. Campaign

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

60. Promotion – News

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

A. Promotion – Topical (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.

B. Promotion – Image (Single Spot)

Entry Time Limit: 2 minutes

NOTE: Promotes overall newsroom image or overall station image with a primary focus on news coverage or news personnel.

C. Promotion – Campaign

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

61. 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

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.

62. Promotion – Sports (Single Spot)

Entry Time Limit: 2 minutes

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

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

63. 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 spots, each spot up to 2 minutes in length)

SPECIAL ACHIEVEMENT AWARDS

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

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

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

64. 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.

65. Community Service

Entry Time Limit: 30 minutes

Awarded to the individual most responsible for excellence in community service in an organizational effort to raise awareness and/or marshal support for one or more worthy community causes. The project(s) must include a significant video element(s). While entrants are encouraged to include a variety of video content distributed as part of multiplatform initiatives (broadcast, digital, social media, etc.), a single video production is eligible providing it meets the criteria of this category. The video portion of the entry must be comprised only of material as actually distributed. No introductions, post- production, montages, music, or special effects may be added. Composite video entries are allowed. Entry is exempt from the excerpt and composite limits. One (1) second of black must be inserted between each excerpt or composite element. Entry must also include a written synopsis of the organization's efforts and achievements, emphasizing the depth, breadth, duration, and efficacy of the efforts. Synopsis may be typed into the available text box within the online entry form or uploaded as a PDF.

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

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

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.

66. Audio
67. Director
    A. Program
    B. Newscast (PL Track is preferred)

68. Editor
    A. News - Single Shift
    B. News - No Production Time Limit
    C. Sports
    D. Program
69. 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.
70. Lighting
71. Live News Producer
    Entry Time Limit: 30 minutes
    Enter a composite not to exceed 30 minutes. Material entered in this category cannot be entered by the same entrant in any News Content categories.
72. Talent
    For Anchor, Sports Analyst, and Sports Play-by-Play categories only: A segment is an excerpt from a news program (newscast, news special, breaking news, live sporting event/game, etc.) with 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. Entrants may not cherry-pick short segments from various points throughout the program and edit those together; that would be a montage. It's allowed, but not required, for the co-anchor's and reporters' video to be edited out of a segment. Anchor entries may include examples of studio anchoring, field anchoring, specials, breaking, etc., but NOT reporter packages (if an anchor also does reporter packages, they must enter those in one of the reporter categories.)
    A. Anchor – News
    B. Anchor – Weather
    C. Anchor – Sports
    D. Sports Play-by-Play
    E. Reporter – Consumer
    F. Reporter – Daily News
    G. Reporter – Investigative
    H. Reporter – Live
    I. Reporter – Medical
    J. Reporter – Political
    K. Reporter – Transportation/Traffic
    L. Commentator/Editorialist
    M. Program Host/Moderator/Correspondent

73. Writer

NOTE: Script preferred for all writer categories.

A. News
B. Short Form Content (up to 10 minutes)
C. Long Form Content (longer than 10 minutes)

74. Photographer

A. News - Single Shift
B. News - No Production Time Limit
C. Program

75. 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 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.

A. Single Shift
B. No Production Time Limit

76. 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

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 Regional Emmy® Awards contents.

Clip Time Code
This field allows the submitter to choose when the video clip would start should it be nominated and played during the Emmy® Awards Gala. If left blank, the clip would start at 00:00:00.

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 66-76. *(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. This varies 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 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.

Role
(also see: Job Title vs Role on Entry)

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 Entry 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 Entry 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