

## **68<sup>th</sup> ANNUAL NEW YORK EMMY® AWARDS CALL FOR ENTRIES**

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### **EASY ENTRY PROCESS**

1. Read the 2024 Contest Rules – page 1-15
2. Choose your category(s) – starting page 16
3. Submit your entry via your Member or Guest account
4. Add appropriate team members who made a significant contribution to the entertainment
5. Pay for your entry
6. Upload your video

Got a question after reading through everything?  
Call Michael Kostel - 646-872-3650 (EST 9-5 M-F)  
or email [awards@nyemmys.org](mailto:awards@nyemmys.org)

**ELIGIBILITY PERIOD:** January 1, 2024 - December 31, 2024

**DEADLINE FOR SUBMISSIONS:** Friday, March 28 at 6pm Eastern Time.

**Deadline for Video Upload is Friday, April 4 at 6pm Eastern Time.**

**NATAS Members** receive discounted entry fees; you do not have to be a member to enter

### **ENTRY FEES:**

Individual membership dues are \$126/calendar year. \$242/2 years \$358/3 years

### **NEW YORK EMMY® AWARD PRICING:**

- **Member Entry: \$125 per entry** \*Member must be first entrant.

- **Non-Member Entry: \$255 per entry**
- **Member Name Addition: \$50 per name, per entry \*During Call for Entries.**
- **Non-Member Name Addition: \$75 per name, per entry during Call for Entries.**
- **Member Post Nomination Name Payment \$100 per person**
- **Non-Member Post Nomination Name Payment \$150 per person**
- **We do not accept Post-Gala name additions.**
- **THIS IS A NEW POLICY - ALL ENTRANTS NAMES MUST BE ADDED DURING THE SUBMISSION PERIOD BEFORE NOMINATIONS ARE ANNOUNCED. NAMES CAN BE ADDED UP TO ONE DAY BEFORE NOMINATIONS ARE ANNOUNCED. ONCE NOMINATIONS ARE ANNOUNCED YOU WILL HAVE THREE WEEKS TO PAY FOR ALL OF THE NAMES ON YOUR NOMINATED ENTRY. THOSE NAMES THAT ARE NOT PAID AFTER THE THREE- WEEK DEADLINE WILL BE REMOVED FROM THE ENTRY.**

**Bilingual Judging Panels** - With permission and guidance from the National Awards Committee along with an agreement with the Chapters who will be judging our entries, bilingual judging panels will be used to judge a select number of categories from the New York Chapter. Both English and Spanish language entries may be submitted in and will be judged together in each of the categories noted below. Judges for these panels will be fluent in both languages. The New York Chapter is offering the following 5 bilingual categories this year:

- **Morning Newscast - airs between 4am to 11am  
Larger Markets (1-49)**
- **Daytime Newscast - airs between 11am to 4pm  
Larger Markets (1-49)**
- **Evening Newscast - airs between 4pm to Midnight  
Larger Markets (1-49)**
- **Weekend Newscast - any time period  
Larger Markets (1-49)**
- **Continuing Coverage**

**Judging Policy** - By entering, you agree to serve as a judge. Enter once, judge once; enter twice, judge twice; enter three times or more, judge three times (at minimum).

**NOMINATIONS ANNOUNCED: July 2025**

**3rd ANNUAL NY SPORTS EMMY AWARDS – Fall 2025**

**68th EMMY® AWARDS CREATIVE ARTS & GALA – October 2025**

# 68<sup>th</sup> New York 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 awards region which includes New York State and parts of Connecticut and New Jersey. 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.

## **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.

NATAS categories are not distribution-platform-specific. All categories are open to all platforms.

**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.

Entries must be submitted as originally shown. There may not be any post-distribution changes except as noted in the category descriptions.

**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.

## **ARTIFICIAL INTELLIGENCE (AI)**

Uses of generative artificial intelligence (AI) in submitted content must be disclosed when relevant to the category for which the content is submitted. The failure to properly disclose such uses may be grounds for disqualification, with or without notice by NATAS.

The eligibility of disclosed AI-generated material is determined on a competition-by-competition and category-by-category basis — as may or may not be published in advance in the relevant competition Call for Entries — and in consideration of the overall amount or impact of the AI-generated material used.

For example, and not by limitation, fully AI-generated performances are not eligible in any performance or personality category, in any competition, nor are fully AI-generated scripts eligible in any writing category. However, the use of AI to enhance a performance or script may potentially be permitted if properly disclosed, and the use of such disclosed content is not necessarily disqualifying when contained in a submission to a category for which the AI elements are not directly relevant to the craft being evaluated. Further, the technical achievement of the underlying AI used may itself be eligible in some categories.

In considering the eligibility of any disclosed content employing AI, the Chapter's Awards Committee and/or the National Awards Committee may request additional materials including, but not limited to, the original unenhanced works and prompts used.

The pace of innovation in the AI space is evolving rapidly, and NATAS expects this policy to evolve as well — likely with greater frequency than the annual publication of this rulebook. Entrants reliant upon AI for substantive elements of their submissions are encouraged to review the competition's Call for Entries carefully, to monitor the Chapter's website and other announcements, and to discuss their particular use cases with Chapter Administration and/or Awards Committee.

## **INELIGIBLE CONTENT**

**The following content is not eligible:**

1. Pornographic, violent, defamatory or offensive content.
2. Previously distributed programs, series or related craft content which was distributed and met eligibility requirements during a previous awards year or another Emmy® competition unless otherwise permitted via the exceptions listed herein (see “Additional eligibility clarification notes” in the Submission Eligibility section).
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. To add name(s) beyond the specified quota for the category, the primary responsible entrant must submit a written request to the Chapter’s Awards Committee detailing the person’s role and responsibilities for the entry. Chapters would then have the option of accepting these additional entrants or not, as well as imposing additional fees.**

## **CATEGORY VIABILITY**

In the event that the number of entries in a category fall 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.

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, Investigative Report and Documentary 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.

## **ELIGIBILITY APPEALS AND REVIEW**

Inquiries regarding rules interpretation or application, entry or entrant eligibility, or category placement decisions should be submitted in writing via email to the Chapter's Awards Committee and Executive Director at [mikekostel@nyemmys.org](mailto:mikekostel@nyemmys.org). Inquiries should include as much relevant background information as possible. The Chapter's Awards Committee will review, render a decision and notify those involved.

Under extreme, special circumstances, Chapter decisions may be appealed to the National Awards Committee. Such appeals should be sent to [regional-appeal@theemmys.tv](mailto:regional-appeal@theemmys.tv). Appeals submitted to the National Awards Committee should include:

1. A summary of the appeal
2. A copy of the Chapter's ruling as provided to the appellate
3. Any other pertinent correspondence or documentation
4. A link to the video, if applicable
5. Indication of any time sensitivity for resolution

**After review, the National Awards Committee ruling will be shared with the appellate, the Chapter's Awards Chair and the Chapter's Executive Director.**

## **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 54** before listing an entrant's role as Producer.

Exceptions to the double-dipping rule are given for content that was part of a full newscast, or included as an excerpt in the Overall Excellence, News Excellence or Community Service categories. To be eligible for this exception in the newscast categories, the same entrant cannot be listed on the newscast entry and another entry.

### ***Example:***

*An investigative reporter is listed on a newscast entry. Under this double-dipping rule, a portion of the newscast content could be entered in Investigative Report, but the same reporter cannot be listed as a reporter since their name already appeared on the newscast entry in that specified role.*

If you enter a full program or episode from a series in a content category, you cannot also enter a segment from the same program or series in another content category.

Content produced as both a multi-part series and a full-length program may be entered only once, regardless of the amount of new material added.

### ***Example:***



*An investigative team does a three-part series within a newscast on gun control. Once the three parts have aired, and the same material re-purposed as a news or program special, the team would need to decide if they should enter the original series or the special, not both.*

For Titled Franchise series, you may choose to submit up to five (5) representative segments from the series as a single entry in the appropriate category. If you enter the Titled Franchise as a series, you cannot also enter a segment from the same franchise in another content category. However, if you do not submit the franchise as a series entry, you may submit individual segments in the appropriate categories.

**Example:**

*Your franchise is “This Week’s Health Advice.” The specific subject matter varies from week to week with topics such as Heart Health Awareness, Mary’s Battle with Lupus, Dietary Tips, The Best Yoga Studios in Springfield. You may submit each segment separately as individual entries based on the subject matter. Alternatively, you may submit all 5 segments in the Health category as a single entry representing the franchise. However, if you submit the franchise as a series entry, you may not submit any individual segments from the franchise elsewhere.*

A single or multi episode full-length program, or a multi-part news series, all on the same subject, may only be entered in one content category. If the subject matter varies, different episodes from the same overall program series can be entered in other program categories as appropriate based on content. This exception does not apply to individual stories from a news series.

**Examples:**

*Your entry is a four-part series, Saving the Bay. Part one of the series is entered in the Informational/Instructional category. Part three cannot be entered in the Environment category.*

*Your program is called Community Weekly, an on-going weekly series. Though it is basically a Public Affairs series, episode 204 may be about music, episode 216 about sports, while other episodes are more generic. Under our rules, episode 204 could be entered in an Entertainment category, while episode 216 could be entered in Sports. Other episodes from the series could be entered in Public Affairs.*

In situations where craft persons, like writers, photographers, editors, etc., served in multiple roles that significantly impacted the final product, they may be listed on content categories and/or craft achievement categories provided they don’t violate double-dipping guidelines.

**Examples:**

*If a craft person is a writer/photographer on a documentary, they could enter the documentary in a program category listing themselves as only the writer. They could also enter the documentary (or a portion of it) in the photographer craft category, listing themselves as photographer only.*

*If they are not an entrant on the program entry, they could enter the writer and/or photographer craft categories, using the same material since they performed different job functions.*

*If they list themselves as both writer and photographer on the program entry, they are ineligible to enter either the writer or photographer craft categories.*

*They cannot enter either craft category using the dual job title since one craft category is only for writer and the other only for photographer.*

## **ENTRY ERRORS AND OMISSIONS**

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

Once a Chapter's award nominations are announced, there is a 10-calendar day grace period in which names, under extreme, special circumstances, can be added to a nominated entry. These requests should be authorized in writing to the Chapter from the person who submitted the entry or one of the entry nominees requesting this addition and detailing why this request should be granted. At a minimum, the appeal must include why the person was not originally listed on the entry AND what significant contributions that person made. An individual may petition the Chapter directly if the situation warrants. The Chapter's Awards Committee will make the final decision and ruling.

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.

## **RETRACTIONS**

**If, after having been nominated and/or recognized with an award, a piece of content is subsequently retracted or otherwise withdrawn from Broadcast or Digital distribution (in whole or in part) as the result of the producer or distributor's further review under its own standards and policies, controlling law, or the NATAS Code of Conduct or relevant competition rules, or as the result of a court order, then the submitting organization is obligated to inform NATAS of such action. NATAS may thereupon, at its sole option, review, rescind or adjust any accolades accorded.**

## **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 52**.

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. To be listed on an entry as "Executive Producer" or other managerial role, the entrant must petition the Chapter for inclusion with that role by verifying they actively participated and their work significantly contributed to the creative and/or editorial process of the video content being submitted. Those who serve in a managerial or supervisory role only should not be listed on the entry. *Note: General Managers are statuette eligible for the Overall Excellence category. News Directors are statuette eligible for the News Excellence category.*

*People who are the subjects of video content, perform within video content, or are interviewed within video content are not Emmy® statuette eligible and should not be included as entrants. In extremely rare cases, said persons may also have been designated as a lead producer of*

*the video content at the start of the project, or played a significant journalistic or editorial role in the creative process of the production. In these rare cases, the person or organization entering the content should request consideration from the Chapter Awards Committee as to why the person should be included on the entry. The petition should cite information that confirms the person's significant creative, journalistic or editorial contribution.*

*NOTE: Those who are involved in creating, organizing, performing or appearing in an event that is ultimately profiled or covered in a video production are not eligible, unless they also had an essential creative, journalistic or editorial contribution in the video production.*

*Example: Those who organize, appear, or perform in the Macy's Thanksgiving Day Parade that is the topic of a video special, are not eligible unless they also had an essential role in the video production of the special.*

*Example: A business owner whose company is profiled as part of a branded content story is not eligible unless they had an essential role in the video production of the branded content story.*

*Example: A person who is the subject of a program or news story is not eligible.*

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.

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# SPECIAL ACHIEVEMENT AWARDS

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

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

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

## 101. Overall Excellence

*Entry time limit: 30 minutes.*

**Awarded to the President/General Manager only** for excellence in the overall operations of a television station, news/sports cable system or online media outlet, during the eligibility period. Entry should reflect the organization's overall local product including any news & sports coverage, other locally produced programs, promotional announcements, on-air examples of events hosted by the organization and involvement in the community, and any further evidence of excellence. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the quality, breadth and efficacy of the organization's operations, stressing substance rather than style, and exhibit performance in sustaining excellence throughout the eligibility year. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed with 1 second of black between excerpts and composite elements. No introductions, postproduction, montages, music or special effects may be added. This is not intended to be a "buzz" or demo reel. Entry should include a written synopsis of the organization's operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

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

## 102. News Excellence

*Entry time limit: 30 minutes.*

**Awarded to the News Director only** for excellence in the overall news operation during the eligibility period. Entry should present as many different examples as possible, including, but not limited to: enterprise in general assignment reporting, breaking news coverage, specialty and beat reporting, series, documentaries, continuing coverage of community issues, editorials/commentaries, etc. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Entry should emphasize the quality, breadth and efficacy of a news operation, stressing substance rather than style, and exhibit the news department's performance in sustaining excellence throughout the year. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed with 1

second of black between excerpts and composite elements. No introductions, post production, montages, music or special effects may be added. This is not intended to be a “buzz” or demo reel. Entry should include a written synopsis of the news organization’s operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

*NOTE: This category is exempt from double-dipping rules. However, the entry submitted for News Excellence may not also be submitted in another Special Achievement category. Only one entrant may be listed on the entry.*

### **103. Sports Excellence**

*Entry time limit: 30 minutes.*

**Awarded to the individual most responsible** for excellence in the overall operations of a television station’s sports department, regional sports network, sports franchise or online sports media outlet during the eligibility period. Entry should reflect the organization’s overall local product including any sports news coverage, locally produced sports programs, promotional announcements, in-arena or in-stadium content, examples of charitable events and involvement in the community, and any further evidence of excellence. Entry should emphasize the quality, breadth and efficacy of the organization’s operations, stressing substance rather than style, and exhibit performance in sustaining excellence throughout the eligibility year. Entrants are encouraged to include community outreach and video content distributed via social media and digital platforms. Exempt from the excerpt and composite limits, but the entry must be comprised only of material as actually distributed with 1 second of black between excerpts and composite elements. No introductions, post-production, montages, music or special effects may be added. This is not intended to be a “buzz” or demo reel. Entry should include a written synopsis of the organization’s operation and achievements. Synopsis may be uploaded as a PDF or typed into the available text box within the online entry form. Entry time limit: 30 minutes.

*NOTE: This category is exempt from double-dipping rules. However, the entry submitted for News Excellence may not also be submitted in another Special Achievement category. Only one entrant may be listed on the entry.*

### **104. Community Service**

*Entry time limit: 30 minutes.*

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



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

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#### **105. Journalistic Enterprise – Individual / Team**

*Entry time limit: 30 minutes.*

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

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

#### **106. Interactive Video - Short or Long Form Content**

For excellence in video content focused on a single topic that uses digital platforms, like the web, mobile phones, social media, tablets, smart TVs, etc., to allow the audience to actively participate in the content thereby making a direct impact on the outcome of the viewing experience. The interaction goes beyond passive social media interactions of liking, reacting, or sharing. The interaction between the viewer and the content creator enhances involvement and engagement beyond a linear television or video experience.

*NOTE: This category is not exempt from double-dipping rules. The entry is the video content that was enhanced by audience participation, not a newly created video to summarize or explain the project. The entry should include a written summary in the synopsis section of the online entry form to explain how viewers interacted with the video content, the tools used, and the impact of the interaction on the content. The summary can include active URLs to online content that support viewer interaction.*

*EXAMPLES:*

*You create a video using a platform where you directly interact with viewers, such as Instagram Stories, where viewers answer your questions, ask you questions, vote in polls, answer trivia questions or submit user generated content. The interaction is incorporated into the video.*

*Your linear, live video includes a call to action for viewers to participate in the video content using tools like QR codes or text messages to participate in segments or the overall video. The interaction is incorporated into the live video.*

*Your live or on-demand video allows viewers to determine what they see next through specific interactions. The interaction could also determine what the content creator does next related to the production for example, creating an alternate ending to the video content.*

*Entry time limit: 30 minutes.*

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## NEWS CONTENT

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

The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer [on page 53](#). 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.

Managers, News Directors, clients and supervisory personnel are typically not considered eligible but may petition to be included if they actively participated in, and their work significantly contributed to, the creative process of the video content being submitted.

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, there is no limit on the length of the original piece/report. However, the entry submission length must not exceed 15 minutes. If the single report exceeds 15 minutes, entrant may submit up to 3 excerpts from the report to bring the entry within the specified category time limit.

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, entrant may submit up to 3 excerpts.

### **201. Morning Newscast – airs between 4am to 11 am**

*Entry Time Limit: 30 minutes.*

- a. Larger Markets** (1-49) – (Bilingual Category)
- b. Medium Markets** (50+)

### **202. Daytime Newscast - airs between 11am to 4 pm (Bilingual Category)**

*Entry Time Limit: 30 minutes.*

### **203. Evening Newscast -airs between 4pm to Midnight**

*Entry Time Limit: 30 minutes.*

- A. Larger Markets** (1-49) (Bilingual Category)
- B. Medium Markets** (50+).

### **204. Weekend Newscast - any time period**

*Entry Time Limit: 30 minutes.*

- A. Larger Markets** (1-49) (Bilingual Category)
- B. Medium Markets** (50-99)

### **205. 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**

## 206. 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.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

*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.*

## 207. 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.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

*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.*

## 208. Breaking/Spot News

### A. Single Report

*Entry time limit: 15 minutes*

**For excellence in coverage of a single unanticipated news event.** Entry should convey a sense of immediacy in the coverage of an unfolding event. **Entry must be one continuous report as originally broadcast or streamed.** Entry may include live or taped elements or a combination of both. Entry Time Limit: 15 minutes.

### B. Multiple Reports

*Entry time limit: 30 minutes.*

For excellence in coverage of a single unanticipated news event **over a time period up to 24 hours.** 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 & Documentary Awards in the following category: Outstanding Regional News Story – Breaking News.*

## **209. Continuing Coverage – (Bilingual Category)**

*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.*

## **210. 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 initial entry form.***

## **211. 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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

## **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.**

**CHAPTER NOTE - ANY PART OF AN INVESTIGATIVE SERIES THAT IS SUBMITTED PROHIBITS SUBMISSION OF ANY OTHER PART OF THE SAME SERIES IN ANY OTHER NEWS OR CONTENT CATEGORY**

*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.*

### **212. 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)**
- B. Light Feature (Multiple Reports)**
- C. Serious Feature (Single Report)**
- D. Serious Feature (Multiple Reports)**

### **213. Arts/Entertainment**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

- A. News (single shift)**

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

**214. Business/Consumer**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**215. Crime/Justice**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**216. 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.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**217. Education/Schools**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**218. Children/Youth (12 and under) - NEWS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage that is of interest and value to a target audience 12 years of age or younger.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**219. Teen (13 – 19) - NEWS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage that is of interest and value to a target audience 13 through 19 years of age.

**ONLY ONE-STORY MAY BE SUBMITTED PER ENTRY.**

**220. Environment/Science**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**221. Health/Medical**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of health or medical related topics. **ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**222. Historical/Cultural**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**223. Human Interest**

*Entry time limit: 15 minutes*



For excellence in news or journalistic coverage of stories that appeal to the human spirit.  
**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

#### **224. Lifestyle**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

#### **225. Military - NEWS**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

#### **226 Nostalgia**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

#### **227. Politics/Government**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

#### **228. Religion - NEWS**

*Entry time limit: 15 minutes*

For excellence in news or journalistic coverage of religious and/or spiritual related topics.  
**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**229. 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.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**A. News (single shift)**

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

**230. Technology - NEWS**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**231. Weather - NEWS**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

**232. Weathercast**

*Entry time limit: 15 minutes*

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

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## **SPORTS CONTENT**

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer on **page 53**. 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.

Managers, News Directors, clients and supervisory personnel are typically not considered eligible but may petition to be included if they actively participated in, and their work significantly contributed to, the creative process of the video content being submitted.

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

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

For Long Form Content and Program entries, the original video must be longer than 15 minutes and submission length may not exceed 30 minutes (exception: Sports Documentary). No more than three (3) excerpts may be included to bring longer content to the 30-minute entry time limit (exceptions: Sports – One-Time Special and Sporting Event/Game Live Broadcast.) Excerpts must be presented in original, chronological order.

Series entries are eligible and must include a minimum of two (2) but no more than five (5) separate segments from the series. Total submission time limit for News and Short Form Content series entries may not exceed 15 minutes. Long Form Content series entries may not exceed 30 minutes.

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

### **301. Sports Story – News**

*Entry time limit: 15 minutes*

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

- A. Sports Story – News (single shift)**
- B. Sports Story – News (no production time limit)**

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

### **302. Sports Story**

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.

- A. Short Form Content (up to 10 minutes)**  
*Entry time limit: 10 minutes*
- B. Long Form Content (longer than 10 minutes)**  
*Entry time limit: 30 minutes*

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY**

### **303. Sportscast**

*Entry time limit: 15 minutes*

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

### **304. 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.

**A series entry must have a minimum of two segments and a maximum of five.**

**A series entry may not include excerpts from any show entered as a single program.**

**A. Single Program**

**B. Series**

### **305. 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.

**A series entry must have a minimum of two segments and a maximum of five.**

**A series entry may not include excerpts from any show entered as a single program.**

**A. Single Program**

**B. Series**

### **306. 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*

### **307 Sports Documentary**

*Entry time limit: 60 minutes*

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

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

### **308. Sports Interview/Discussion**

*Entry time limit: 30 minutes*

For excellence in content consisting of sports interview/discussion content that is at least 75% unscripted. This category is primarily intended for formal interviews where both the interviewer(s) and interviewee(s) are visible on camera and engaged in discussion for the majority of the program. Entry may include no more than three (3) excerpts to bring the entry down to the 30-minute entry time limit. One (1) second of black must be inserted between excerpts.

**A series entry must have a minimum of two segments and a maximum of five.  
A series entry may not include excerpts from any show entered as a single 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*

**A. Single Program**

**B. Series**

### 309. 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.

### 310. 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.*

### 311 Sports Open/Tease

*Entry time limit: \*Unspecified*

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

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

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## PROGRAMMING CONTENT

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer [on page 53](#). 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.

Managers, News Directors, clients and supervisory personnel are typically not considered eligible but may petition to be included if they actively participated in, and their work significantly contributed to, the creative process of the video content being submitted.

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 be a composite that includes 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 10 minutes.

Programming Content categories are intended for content produced and aired outside of news.

News content is only eligible in the appropriate News categories.

### 401, Documentary

*Entry time limit: 60 minutes*

*For excellence in the creation of a long-form, structured, non-fiction video intended to document reality by informing, educating, enlightening or entertaining viewers about real-life events, people, places, issues, etc. The length of the original documentary should not be less than 22 minutes.*

*Content that is less than 22 minutes should be submitted in an appropriate short form or long form category. .*

**A. Cultural**

**Documentaries that explore the customs, traditions, beliefs, practices, art forms, etc. of different cultures.**

**B. Historical**

**Documentaries that explore past events, issues, people, places, etc.**

**C. Topical**

**Documentaries that explore present-day or recent topics, events, issues, societal concerns, places, people, newsmakers, etc.**

**402. 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.

**A series entry must have a minimum of two segments and a maximum of five. A series entry may not include excerpts from any show entered as a single program.**

**A. Single Program**

**B. Series**

**403. 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.

**A series entry must have a minimum of two segments and a maximum of five. A series entry may not include excerpts from any show entered as a single program.**

**A. Single Program**

**B. Series**

**404. Special Event Coverage**

*Entry time limit: 30 minutes*

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



**A. Live**

*Note: A live Entry should include at least 75% live material, with no post edits.*

**B. Edited**

**405. Entertainment**

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

A series entry must have a minimum of two segments and a maximum of five. A series entry may not include excerpts from any show entered as a single program.

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

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**406. Informational/Instructional – Short or Long Form Content**

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY.**

*Entry time limit: 30 minutes*

**407. Interview/Discussion**

For excellence in content that consists of interview/discussion material that is at least 75% unscripted. This category is primarily intended for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera and engaged in discussion for the majority of the program.

**ONLY ONE PROGRAM MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES.**

*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*

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**408. Arts/Entertainment**

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**409. Business/Consumer - Short or Long Form Content**

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

**ONLY ONE PROGRAM MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES.**

Entry time limit: 30 minutes

**410. Crime/Justice - Short or Long Form Content**

For excellence in content about crime, victims, courts, or justice related topics.

**ONLY ONE PROGRAM MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES.**

Entry time limit: 30 minutes

**411. 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 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**C. Sports – Short or Long Form**

*Entry time limit: 30 minutes*

**412. Education/Schools**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**ONLY ONE PROGRAM MAY BE SUBMITTED PER ENTRY**

For excellence in content about schools, teaching or education related topics.

Entry time limit: 30 minutes

**413. Children/Youth (12 and under) - Short or Long Form Content**

For excellence in content that is of interest and value to a target audience 12 years of age or younger.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

Entry time limit: 30 minutes

**414. Teen (13 – 19) - Short or Long Form Content**

For excellence in content that is of interest and value to a target audience 13 through 19 years of age.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

Entry time limit: 30 minutes

**415. Environment/Science**

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**416. Health/Medical**

For excellence in content about health or medical related topics.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**417. Historical/Cultural**

For excellence in content about historical or cultural related topics.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**418. Human Interest**

For excellence in content that appeals to the human spirit.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**C. Sports – Short or Long Form Content**

*Entry time limit: 30 minutes*

**419. 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.

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**420. Military - Short or Long Form Content**

For excellence in content about military related topics.

*Entry time limit: 30 minutes*

**421. Nostalgia**

**A. Short or Long Form Content**

**B. Sports – Short or Long Form Content**

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

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

*Entry time limit: 30 minutes*

**422. Politics/Government**

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

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**ONLY ONE STORY MAY BE SUBMITTED PER ENTRY UNLESS IT IS A SERIES**

**423. Religion - Short or Long Form Content**

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

*Entry time limit: 30 minutes*

**424. Societal Concerns**

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

**A. Short Form Content (up to 10 minutes)**

*Entry time limit: 10 minutes*

**B. Long Form Content (longer than 10 minutes)**

*Entry time limit: 30 minutes*

**425. Weather - Short or Long Form Content**

For excellence in content about weather related topics.

*Entry time limit: 30 minutes*

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# SPOT ANNOUNCEMENTS & BRANDED CONTENT

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The person, typically the producer, who determines the overall tone, structure, look, sound, and mission of the content should be the primary entrant for these categories. Please refer to the glossary definition of Producer on **page 53**. 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.

Managers, News Directors, clients and supervisory personnel are typically not considered eligible but may petition to be included if they actively participated in, and their work significantly contributed to, the creative process of the video content being submitted.

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. 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 10 minutes.

For Branded Content Long Form the original video must have been longer than 10 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.*

## **501. 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)*

***NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.***

## 502. 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)*

**NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.**

## 503. Sports 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)*

**NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.**

## 504. 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. News 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. News 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. News Promotion (Campaign)

*Entry time limit: 10 minutes (up to five spots, each spot up to 2 minutes in length)*

***NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.***

## **505. Promotion – Non-News**

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

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

*Entry time limit: 2 minutes*

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

*Entry time limit: 2 minutes*

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

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

*Entry time limit: 10 minutes (up to five spots, each spot up to 2 minutes in length)*

***NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.***

## **506. Promotion – Sports**

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

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

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

*Entry time limit: 2 minutes*

### **B. Promotion (Campaign)**

*Entry time limit: 10 minutes (up to five spots, each spot up to 2 minutes in length)*

*Entry time limit: 10 minutes (up to five spots, each spot up to 2 minutes in length)*

***NOTE: A minimum of two (2) up to a maximum of five (5) spots from a campaign can be included for the entry. No spot from a submitted campaign may be submitted in a single-spot category regardless of whether or not that spot was included as part of the campaign submission. One (1) second of black must be inserted between each spot.***



## 507. 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 or brand at the center of the production. While branded content stories may be allowed in any content category, entries entered in the Branded Content category will be judged on how they incorporate the brand in the storytelling..

*NOTE: Video may not contain a call for commerce. Brand logos, website URLs or requests to follow social media accounts do not constitute calls for commerce. Program length commercials (infomercials) are not eligible. Content submitted in a Branded Content category may not be entered in any other content category.*

### *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

### **A. Short or Long Form Content**

*Entry time limit: 30 minutes*

*NOTE: A maximum of three (3) segments/excerpts is permitted to bring longer videos to the required entry time limit. One (1) second of black must be inserted between segments/excerpts.*

### **B. Sports – Short or Long Form Content**

*Entry time limit: 30 minutes*

*NOTE: A maximum of three (3) segments/excerpts is permitted to bring longer videos to the required entry time limit. One (1) second of black must be inserted between segments/excerpts.*

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# CRAFT ACHIEVEMENT

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For excellence in a specific craft discipline demonstrating the skills of one or more individuals. Each entry may contain a single example of the craft or a composite of material as originally distributed. While craft entrants may submit more than one entry per craft discipline, only one of those entries (per craft discipline) 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.*

## **600. Talent**

### **a. Anchor – News**

**Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a news program (newscast, news special, breaking news, etc.) with material that doesn't include the entrant edited out. While it's allowed, it's not required for the co-anchor's and reporters' video to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.**

***NOTE: 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.***

***Entry time limit: 15 minutes***

### **b. Anchor – Weather**

**Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a news program (newscast, news special, breaking news, etc.) with material that doesn't include the entrant edited out. While it's allowed, it's not required for the co-anchor's and reporters' video to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.**

***NOTE: 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.*

*Entry time limit: 15 minutes*

**c. Anchor – Sports – Within a Traditional Newscast**

Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a news program (newscast, news special, breaking news, etc.) with material that doesn't include the entrant edited out. While it's allowed, it's not required for the co-anchor's and reporters' video to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.

*NOTE: 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.*

*Entry time limit: 15 minutes*

**d. Anchor – Sports – Sports Only Program**

Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a news program (newscast, news special, breaking news, etc.) with material that doesn't include the entrant edited out. While it's allowed, it's not required for the co-anchor's and reporters' video to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.

*NOTE: 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.*

*Entry time limit: 15 minutes*

**e. Sports Analyst – Studio**

Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a

**"segment" is an excerpt from a sports program with material that doesn't include the entrant edited out. While it's allowed, it's not required for the other content to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.**

***Entry time limit: 15 minutes***

**f. Sports Analyst – Game**

**Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a live sporting event or game with material that doesn't include the entrant edited out. While it's allowed, it's not required for the other content to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between each segment of a composite.**

***Entry time limit: 15 minutes***

**g. Sports Play-by-Play**

**Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a live sporting event/game with material that doesn't include the entrant edited out. While it's allowed, it's not required for the other content to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule. One (1) second of black must be inserted between**

***Entry time limit: 15 minutes***

**h. Reporter – Consumer**

**i. Reporter – Features/Human Interest**

**j. Reporter – Daily News**

**k. Reporter – Investigative**

**l. Reporter – Live**

**m. Reporter – Political**

**n. Reporter – Specialty Assignment**

**o. Reporter – Sports - Within a Traditional Newscast**

**p. Reporter – Sports – In Game, Pre-Game or Post-Game**

- q. Reporter – Transportation/Traffic
- r. Commentator/Editorialist
- s. Performer/Narrator
- t. Program Host/Moderator

Entrants may submit a single example of their work, or a composite that includes no more than five (5) segments. For entries in this category, a "segment" is an excerpt from a live or recorded program or special (interview/discussion, public affairs, magazine, lifestyle, etc.) with material that doesn't include the entrant edited out. While it's allowed, it's not required for the other content to be edited out of a segment. Each segment must include content from only ONE program: think of this as "five segments equals five changes of clothing" rule.

### 601. Live News Producer

*Entry time limit: 30 minutes*

*For excellence in the craft of Live News Producing. Submissions in this category should demonstrate the craft of producing including the producer's management of the flow of the stories through timing, transitions, writing and placement, ability to showcase the use of graphics and technology that enhance the production, and overall execution of the newscast or live news coverage. 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.*

### 602. Live Sports Producer

*Entry time limit: 30 minutes*

*For excellence in the craft of Live Sports Producing. Submissions in this category should demonstrate the craft of producing including the producer's management of the flow of the production through timing, transitions, writing and placement of content segments, ability to showcase the use of graphics and technology that enhance the production; and overall execution of the live sporting event coverage or sports program. Enter a composite not to exceed 30 minutes. Material entered in this category cannot be entered by the same entrant in any Sports Content*

### 603. Writer

*NOTE: Script preferred for all writer categories.*

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

*Entry time limit: 15 minutes*

#### 604. Director

- A. Live or Recorded Live (PL Track is Preferred)
- B. Sports - Live Sports Game, Pre, Post Shows or in Game Segments
- C. Short Form Content (up to 10 minutes)
- D. Long Form Content (longer than 10 minutes; post-produced)
- E. Sports – Short or Long Form Content

*Entry time limit: 15 minutes*

#### 605. Editor

- A. News
- B. Sports - Short Form Content (up to 10 minutes)
- C. Sports – Long Form Content (longer than 10 minutes)
- D. Short Form Content (up to 1015 minutes)
- E. Long Form Content (longer than 10 minutes)

*Entry time limit: 15 minutes*

#### 606. Photographer

*Entry time limit: 15 minutes*

- A. News
- B. Sports
- C. Non-News - Non-Sports

*Entry time limit: 15 minutes*

#### 607. Video Essayist

*Entry time limit: 15 minutes*

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.*

## 608. Multimedia Journalist

*Entry time limit: 15 minutes*

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.*

## 609. 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.

- A. Non-News & Non-Sports**
- B. News**
- C. Sports**

## 610. Audio – Live / Post Production

## 611. Musical Composition/Arrangement

**For excellence in writing, composing and/or arranging music. Your role must be that of a composer or arranger.**

## 612. Lighting **Design / Lighting Direction** – Studio or Field

## 613. Technical Achievement

*Entry time limit: 30 minutes*

For excellence in technical engineering which might include: oversight in the coverage of a special event, specific technical innovation that enhances viewer experience or a technical success story that is as unique and noteworthy as to warrant special honor and recognition. A maximum of five (5) excerpts is permitted with one (1) second of black between each excerpt. In addition to the video, entry should include a one-page synopsis detailing specific objectives and challenges that were overcome as a result of the technical achievement.

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## REGIONAL AWARDS MANUAL

### GLOSSARY OF TERMS

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#### **Call for Entries**

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

#### **Chapter Awards Committee**

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS Chapter. This committee has the final say on selecting categories for the Chapter'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 101-105.

*(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 [\(600-614\)](#).

*(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.

#### **Documentary**

A documentary is a long form film or video that is non-fiction in nature. It is driven by visual storytelling, writing and/or natural sound. It educates, informs, creates an historical record, entertains or enlightens the audience about real-life events, people, places, issues, etc.

What it's not: If the story is driven by news talent or a host, and / or made up of a collection of disparate feature stories, it is not a documentary. These types of entries should submit in News Special, Magazine Program or Long Form Content categories. A program that is largely made up of studio interviews is not considered to be a documentary.

Awards Committees and Chapter Administrators are prepared to help submitters determine the proper category.

### **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.

**Executive Producer (and other Manager/Supervisor roles)**

To be listed on an entry, Executive Producers or other Supervisors/Managers must have been actively involved in the creation of the content with their role encompassing the majority of the following duties:

1. Making high level/hands-on strategic editorial decisions that have a significant impact on the resulting content.
2. Be heavily involved in planning, securing interview subjects and shoot locations and execution of field-based shoots and other creative elements.
3. Working directly with internal and external sources, organizations and contacts to secure content, including but not limited to graphics, music, archival material, or research.
4. Writing, re-working, and/or approving scripts, interview questions, and/or other written content.
5. Working hands-on with producers, editors, field producers, graphic designers, talent and other team members to ensure the content meets expectations and overseeing necessary changes.
6. For studio-based programs or content, the Executive Producer would generally fulfill much of the above and/or oversee control room activities such as timing, program flow, live shots, graphical, and writing decisions, etc.

**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.

### **Manager/Supervisor**

For details about being included as a statue eligible entrant, please see Executive Producer in the glossary.

### **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.

**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.

# Judging

## Judging Panels

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

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

- Whenever possible, it is preferred that panels be comprised of at least **8** qualified individuals to serve on a judging panel. These panels should be made up of no fewer than **6** qualified judges who shall be certified as peer judges, with no more than **3** of those judges from the same station or company.  
*Note: Five (5) qualified judges will be considered the **minimum** acceptable number for a panel but only in situations where a judge has not fulfilled their judging obligation, or a ballot has been voided for improper voting procedure.*
- Chapters should allow at least one month for judging to be conducted.
- Judges do not have to be NATAS members but must have at least 2 years experience in the peer category being judged.
- Judges may not have a conflict of interest, which is described as direct involvement in the production of an entry or having a personal relationship with a member of the production staff of an entry.
- Group ownership, by itself, does not necessarily create a conflict of interest.



## Peer Judging Defined

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

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

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

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

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

Each Chapter has the option, if they choose, to impose mandatory judging requirements.

## Entry Judging

- Judges are chosen by The National Academy of Television Arts & Sciences because of their standing in the industry and professional expertise. They are expected to judge with the same care and respect required from others. The success of the Awards, the integrity of the Emmy® award itself, all depends on that care and respect.
- Judges are not eligible to vote for any achievement in which they may have a personal or vested interest. In such cases, they are obliged to write “conflict of interest” in the place where they would normally mark their scores. A conflict of interest is described as having a direct involvement in the production of an entry, or having a personal relationship with a member of the production staff of an entry. Group ownership, by itself, does not necessarily create a conflict of interest.

If a category has too many entries to view in a normal judging session, the panel may be split into two or more preliminary panels. However, an additional panel, a Blue Ribbon panel, must be assembled to screen those entries receiving the top scores from each of these split panels. Members of this final panel may also have been members of the preliminary panels.

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

# Standard of Excellence

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

## Awards Cutoff Guidelines

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

Depending on the scores, every effort should be made to maintain a strong ratio between nominees and recipients. Remember you are awarding excellence. A nomination is an award.

### **7 Point Judging Scale**

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

### **21 Point Content Categories**

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

### **14 Point Crafts Achievement Categories**

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

### **Minimum Viability Guidelines for Nomination Consideration**

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

## Disclosure of Award Recipients

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

Other than your CPA firm, any additional Chapter and/or vendor personnel will be accountable to annual, strict non-disclosure agreements (*see sample form on next page*).

Signed non-disclosure agreements should be kept on file at your Chapter office and copies should be forwarded to the Chapter Representatives on the National Awards Committee.

## Emmy® Copyright

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The recipient of the Emmy® statuette hereby acknowledges, understands and agrees that by accepting the Emmy® statuette he/she is bound to, understands, and agrees to abide by all rules and regulations hereinafter established or in the future regarding the Emmy® statuette as promulgated by The National Academy of Television Arts & Sciences.

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