



2022

CHICAGO/MIDWEST
EMMY[®] AWARDS
CALL FOR ENTRIES

64th ANNUAL CHICAGO/MIDWEST EMMY® AWARDS

ELIGIBILITY PERIOD

June 1, 2021 – May 31, 2022

**EMMY® NOMINATIONS
ANNOUNCED** - October 2022 TBA

64TH CHICAGO/MIDWEST EMMY® CEREMONY

Sat., Dec. 3, 2022
Marriott Magnificent Mile
540 N. Michigan, Chicago

ENTRY DEADLINE

Friday, June 17, 2022, 11:59 pm

LATE ENTRY DEADLINE

Friday, June 24, 2022, 11:59 pm
add \$30 to regular entry fee

Our Rules
Booklet
from 2002

D ID YOU KNOW?

The Chicago/Midwest NATAS Chapter has not increased Emmy® entry fees since 2002.

Again, we have not increased our entry fees in 20 years!

We are increasing our fees by a modest \$15. This will help the Academy meet rising operational costs --- statuettes, the Emmy® banquet and overall judging process --- while not compromising its efforts to encourage and honor excellence in television through its awards programs, workshops and scholarships.

We are also adding a fee for entries with more than 8 names listed. Please know we are among the few chapters left that charge a flat fee for entries and do not charge on a per name basis. Because of this, our chapter offers significant savings on the front end of the entry process in comparison to other chapters.

✓ Mark these Emmy
DEADLINE DATES
on your calendar today!



For NATAS members:

Entry fee for Categories 1–27 is: \$125

Entry fee for Categories 28–45 is: \$95

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ABOUT CATEGORIES

CATEGORY BREAKDOWNS

Cat. 1 to Cat. 9	• News	page 20
Cat. 10a to Cat. 10g	• Sports Content	page 24
Cat. 11 to Cat. 21	• Programming Content	page 25
Cat. 22 to Cat. 24	• Spot Announcements	page 28
Cat. 25 to Cat. 32	• Craft Achievement	page 29

NEW CATEGORIES

- Cat. 9J - News Gathering - Diversity/Equity/Inclusion
- Cat. 9K - News Gathering - Lifestyle
- Cat. 21 - Programming Content - Branded
- Cat. 25G - Specialty Reporter - Medical/Consumer/Traffic/Transportation

OTHER ITEMS NEW THIS YEAR

- Please see the new definition of a PRODUCER on p. 7.
- We added back SPOT NEWS as Cat. 4 and removed Continuing Coverage.
- We divided up the NEWS GATHERING categories (cat. 8 and cat. 9) into separate sections based on single shift and no production time limits. Please note that categories may be combined based on the content viability rule (p. 12). We have added a definition of “Investigative Report” to the Glossary section.
- We removed the RELIGION News category.
- We have divided SPORTS ON-AIR categories into 2 separate categories, see p. 30.
- Please check ELIGIBILITY rules from Category 1 to 3. They are slightly different.
- After 8 NAMES, there is a \$20 fee for each name added.

PREPARING YOUR ENTRY

USE OF CAPS LOCK

Do not use all caps on your entry.

SECOND OF BLACK RULE

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

MAKE TITLES SHORT

Entry titles should be five words or less. Title + Maximum length = Five Words or less. Why? Because it looks and fits better on the statuette that you hope to take home.

REMINDER OF TERMS

- News Single Shift is for stories shot, edited and aired in a single shift – a day turn.
- News No Production Time Limit refers to the time spent producing the story not the length of the story itself. These categories are for stories you worked on over multiple days.
- Short Form Content is non-news material that runs up to ten minutes in length – material that used to be entered in the Program Feature or Segment categories or short stand-alone content.
- Long Form Content is non-news material longer than ten minutes, including traditional 30 and 60-minute programs.
- News Content is journalistic material from news departments at TV stations, newspapers, and online news reporting organizations.
(While News Content is generally not permitted in the Short and Long Form Content categories, if applicable, shows and specials produced by news organizations can be entered in an appropriate Long Form Content category if they were not produced as part of a daily newscast or for a news special.)

JUDGING AGREEMENT

Submission of an entry constitutes an agreement that each **entrant** listed on the entry will serve as a peer judge on at least two panels in the next 12 months. Entrants will be notified via email blasts when judging is available. To sign up, login to your EMMY® EXPRESS dashboard to see available panels. Select a panel and request to be added to the panel.



CHAPTER NOTES

MEMBERSHIPS AND ENTRIES

Your membership must be active to receive the entry fee discount.

To check the status of your membership visit:

https://emmyexpress.com/membership_login/#/11

All memberships expire at the end of March each year.

The membership process is completely integrated with your entries. Become/Renew membership before entering and paying for entries. Complete the member application

only once. You will be able to manage/update your membership information very easily by following the prompts in the Member Dashboard.

ANNUAL MEMBERSHIP FEES: \$95 PER PERSON

Membership is in the name of the individual, not the corporation or business.

ENTRY FEES

ACTIVE MEMBER ENTRY FEE

\$140 for Program Categories

\$110 for Craft Entries

NON-MEMBER ENTRY FEE

\$235 for Program Categories

\$205 for Craft Entries

After 8 entrant names on an entry, there is a \$20 fee for each name added.

The first entrant's membership determines the entry fee.

Payments can be made online or check. Makes checks payable to "NATAS Chicago/Midwest" and mail to:

**NATAS Chicago/Midwest Chapter
c/o Columbia College Chicago, Communication Dept.
33 E. Ida B. Wells, Ste. 535
Chicago IL 60605**

PLEASE REMEMBER: Member and Entry fees must be paid separately.

LATE ENTRY FEES (JUNE 18 – JUNE 24): \$30 EXTRA

If you miss the June 17th deadline, you have until June 24, 2022 to get your work entered, but it will cost a \$30 late fee per entry plus the regular entry fees. If you make changes to already submitted entries after June 17th, there is also a \$30 fee attached. These fees will appear in your membership dashboard and will need to be paid for the entry to be considered officially entered.

IF MORE THAN 8 ENTRANT NAMES ON AN ENTRY: \$20 PER NAME

After 8 entrants names, there is a \$20 fee for each name added. If entries exceed the 12-name rule limit (see Entry Quota rule on p. 12), the additional names must be approved by the Emmy® Judging and Rules committee by a written petition. Please contact rcowing@emmyonline.tv for an online form to make this petition.

ADDITIONAL CHANGES & FEES

Only those names listed on the official entry forms are eligible to receive awards. Changes or corrections to the official entry form are allowed in some circumstances but are not encouraged. Fees will be charged for each change made to an entry as follows:

Up to July 31st: Entries that are missing information, list ineligible entrants, change role titles, have names added, have incorrect fees, need new video uploads, etc., etc., will be subject to a **\$30 reprocessing fee per change** or may be subject to disqualification from the Chicago/ Midwest Emmy® Awards. The original entry fee will not be returned.

From August 1st to the Nominations Announcement: The fee for all above will be raised to **\$60 per change**.

Changes made after Nominations announcement (changes must be made in the 10 days following the Nominations announcement) are subject to **\$90 per change**.

The Chicago/Midwest Chapter will permit NO changes in the listing of entrants after 10 days following the Nominations announcement and after the announcement of recipients. There are no exceptions to this rule.

MASTER LIST POSTING

The Emmy® Judging and Rules Committee is vested with the authority to determine the eligibility of entries and to change any entry's category if improperly submitted. Such decisions are final. To that end, the Emmy® Judging and Rules Committee will attempt to have a master list of entries (PDF document) available for review in the beginning of September online. Please proof your entries for typos to avoid reprinting and/or re-engraving.

JUDGING TABULATION

Voting is done by ballot with scores tabulated by the accounting firm of Wipfli, LLP.

EMMY® AWARDS JUDGING AND RULES COMMITTEE

Diana Borri, Jamie Ceaser, Co-Chairs; Pablo Alfaro, Chris Cangilla, Sunmee Choi, Melissa Forman, Lee Hood, Yolanda Joe, Steve Novak, and Roz Varon.

DEFINITION OF PRODUCER

Producers are the primary entrants for Categories 1 to 24. The intent is to present the award to the person directly involved in creating the program. For a News Director, Executive Producer, Senior Producer or Supervising Producer to be eligible,

that individual must have been involved in the creative effort, not merely the one who approved the creative enterprise.

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.
9. 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.

Entrants may be required to provide documentation, including proof of performance affidavits or verified production credits, if deemed necessary by the Emmy® Judging and Rules Committee.

CRAFTS ELIGIBILITY VS. PROGRAM ELIGIBILITY

Categories 25-32 are designed to recognize craft achievements on and off camera. Each person may submit a single achievement or a composite, which he or she believes to be outstanding in a specific area of expertise. An individual with accomplishments in more than one area of talent or craft may submit an entry in each area.

Producers may not be entered in these categories since they are eligible in the other program categories, unless they served in a craft position as well for the same content. See the “Double-Dipping” section also on p. 14 for more information. **To avoid any confusion, the basic formula for “double-dipping” is the following: An individual entrant can only be recognized once for the same job function, utilizing the same program content.**

Craft persons, like writers, photographers, editors, etc., are allowed to enter in programming categories if they also served in the role of a producer as defined above and have the permission of the primary producer. Their role should be listed then as a producer and not under their usual craft role (for more info., see the definition of JOB TITLE vs ROLE ON ENTRY in the glossary of terms starting on p. 34). Please note there are fees attached with making any changes to an entry after June 17th. If a craft person does enter as a producer in a program category, they may enter the same content again in their respective craft category. Those who abuse this rule will be disqualified.

CATEGORY ASSIGNMENT

Entries will be assigned by category as designated by the submitter, but the Emmy® Judging and Rules Committee will have the sole discretion for its applicability in the category chosen, and its eligibility for award consideration. The Chapter reserves the right to corroborate any information on an entry form, to combine duplicate entries, or to disqualify an entry. In the case of a disqualification, the entry fee will not be refunded unless otherwise noted. An additional reprocessing fee of \$30 for refunds may be applied. All entries are subject to approval by the Emmy® Judging and Rules Committee.

AWARDING OF STATUETTES/CONTRIBUTOR RECOGNITION

The Chicago/Midwest Chapter will present one statuette for each entry awarded in each category. **The FIRST entrant name will be the name used for the statuette band for the winning statuette given out on Emmy® night.** Additional statuettes may be purchased only by those listed as an entrant on the winning entry. The statuette cost is \$255 for members and \$350 for non-members (pricing subject to change).

Stations and production companies may also order a commemorative statuette for public display at their place of business. For information on commemorative statuettes, go to p. 18.

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 contributor/production certificates and/or plaques are not considered Emmy® recipients.

Crafts achievement recipients may not order certificates or plaques for other personnel associated with their entry. Corporations, production companies, cable companies and other employers associated with winning entries but not listed as an official entrant on the entry may also purchase plaques that have a replica of the statuette and space to list the names and titles of their contributing employees for display at their offices. (All prices are subject to change.)



EMMY® AWARDS CONTEST RULES

PURPOSE



To recognize outstanding achievements in television and allied media by conferring annual awards of merit in the Chapter's designated award region within the following Designated Market Areas (DMAs): Illinois Markets: Chicago, Peoria-Bloomington and Rockford; Indiana Market: South Bend-Elkhart; Wisconsin Markets: Green Bay-Appleton, Madison, Milwaukee, and Wausau-Rhineland.

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 content being submitted.

Entrants, producers, management or designated representatives may submit an entry on behalf of another individual. In that case, the submitter is responsible for confirming the entrant's knowledge of and adherence to all eligibility rules and that they have given their consent to the content submitted. Also, submitters are strongly encouraged to reach out to all key contributors on the entry, to make them aware that their work is being submitted and to allow them the opportunity to add their name.

STUDENT PRODUCTIONS

Students are not considered peer professionals and as such, their regional student productions are not eligible for Emmy® award recognition. If material is produced as part of a class for which school credit is received, the material is considered to be the work of a student. If a student works on a project submitted for Emmy® consideration by a

professional, and is included on the entry for that project, they cannot enter as a student, but instead must pay the appropriate professional entry fees. Student award recipients or their institutions from any NATAS Chapter's high school or college competitions may not use the Emmy® name or replica of the Emmy® figure in any form of commercial advertising or promotion for their recognition.

SUBMISSION ELIGIBILITY

To be eligible, original entries must have been transmitted to the general public by a television station, a cable company, satellite, the Internet or other digital delivery medium. Eligibility is limited to digital and telecast/cablecast programming that was originally produced and intended for the Chapter's regional or local audience during the Chapter's eligibility year.

Broadcast and cablecast entries must have been produced and intended for a regional or local audience within the Chapter's designated awards area and must have had their first transmission in that awards area during the eligibility period. Entries produced and intended for a wider audience (a national audience) should be submitted for consideration in NATAS' national awards.

Video content distributed via the Internet must have been produced and intended for a regional or local audience within the Chapter's designated awards area. Internet content intended for a wider audience (a national audience) should be submitted for consideration in NATAS' national awards.

Additional eligibility clarification notes:

1. Local station news coverage that may receive national exposure should be submitted to regional Emmy® Award competitions.
2. A documentary film that has a limited theatrical release at film festivals (showing on 50 or fewer screens in the U.S. over a one-year period) before telecast or being made available online is eligible provided the program content is produced and intended for the regional or local audience. Documentary films with a theatrical debut more than one year prior to their television or streaming debut will not be eligible.
3. Local content that later receives national distribution may be submitted to either a regional or a national awards competition, but not both.
4. Local segments that are eligible to participate as entries in National Emmy® Award competitions (i.e. News & Doc) may compete in both regional and national awards competitions under prevailing rules.

ORIGINAL MATERIAL

At least two-thirds of an entry must consist of original material, unless previously produced material has been given some unique and creative treatment that, in the opinion of the Chapter Awards Committee, results in new, original content.

Materials provided by a news service, cooperative news association or similar source must be treated as previously produced material, unless originally intended for first release in the Chapter's regional awards eligibility area to which it was submitted with on-site supervision by the entrant.

CONTENT ELIGIBILITY

The interpretation of the Chapter Awards Committee is final and absolute. Entries must be submitted as originally shown. There may not be any post-distribution changes except as noted in the category descriptions.

The following programming is not eligible:

1. Pornographic, violent, defamatory or offensive content.
2. Previously distributed programs, series or related craft content which was distributed and met eligibility requirements during a previous awards year or another Emmy® competition.
3. Program length commercials or infomercials.
4. Closed circuit content or internal communications.
5. No content produced or created for a regional or national Emmy® awards show may be submitted to an Emmy® awards contest. Related craft material is also ineligible.
6. Motion picture content that premiered in general release to the public in theaters.
7. Compilation reels, "clip shows" or "best of..." programs that were edited from original content.
8. Any acquired foreign productions not originated in the United States.

ENTRY QUOTA

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

CATEGORY VIABILITY

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

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

EXCERPTS

An excerpt is defined as a continuous segment or section from longer content. Unless noted in the category description, no more than three (3) excerpts may be used to bring longer content to the specified category time limit.

For entries representing a program series, content must be included from multiple episodes of the series. A maximum of three (3) representative excerpts is permitted. One to two seconds of black, with no audio or slates, must be added to separate excerpts. If the awards committee determines the content of any excerpt is ineligible, the entire entry will be ruled ineligible.

Removal of a commercial break between segments does not constitute a separate excerpt.

COMPOSITES

A composite is defined as a sampling of a minimum of two (2) and no more than five (5) representative segments or examples of work that convey to a judging panel the scope, breadth, or range of an individual's talents within the specified craft category.

The elements within a composite, unless otherwise noted in the category description, are to be "as aired" with no post-distribution changes, such as additional edits, music or special effects. Composites may include stories or segments in their entirety and/or excerpts from longer content.

One to two seconds of black between cuts, with no audio or slates, must be added to separate segments within the composite.

DEMO REELS OR MONTAGES ARE NOT ALLOWED.

ENTRY PLACEMENT

When an entry's content allows for a choice of category placement, the producer has the discretion to enter the material in the most appropriate content category in addition to any craft achievement categories where it is eligible.

However, certain rules must also be considered and followed:

- No entry may be submitted to more than one Emmy® awards competition (Regional or National).

*Exception: Regional Emmy® recipients in the Breaking News and Investigative

Report categories are eligible for submission to the National News & Documentary competition under prevailing rules.

- Different episodes from the same program or series can only be entered in one Emmy® Awards competition.
- Entrants are not allowed to separate content from individual craft achievement and submit in multiple Emmy® Awards competitions.
- If the Chapter deems content ineligible, craft submissions related to that content would also be ineligible.
- The first distribution of the entry is the primary determination of eligibility.

The Chapter reserves the right to disqualify outright or move any entry to a different category if in its judgment such action is warranted. Entries will not be accepted if no applicable category is found

DOUBLE-DIPPING

No entry may be submitted in its entirety in more than one content category. No entrant may be recognized more than once for performing the same job function for the same content.

Exceptions are given for content that was part of a full newscast. 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 Branded 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 Branded 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. 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.

COPYRIGHT

Each entrant agrees that any form of analog and/or digital recording, whether it be film, tape recording, screenshot or supplemental printed material that is furnished to NATAS in connection with an entry may be retained by NATAS for file, reference and archival purposes and may be viewed partially or in its entirety for judging purposes. All of, or portions of, said content may be used on or in connection with the awards ceremony, any broadcast/telecast and other exhibition, including internet; as well as with promotional announcements or activities for any of the foregoing. If required, the entrant is further responsible for approval and clearances to the appropriate parties for any use of this copyright content.

JUDGING PROCEDURE

Judging panels should be made up of no fewer than **6** qualified judges who shall be certified as peer judges, with no more than **3** of those judges from the same station or company. Whenever possible, it is preferred that the judging coordinator secure at least 8 qualified individuals to serve on a judging panel. Judges may not have a conflict of interest, which is described as having a direct involvement in the production of an entry, or having a personal relationship with a member of the production staff of an entry. Group ownership, by itself, does not necessarily create a conflict of interest.

NON-COMPETITIVE JUDGING

Entries are judged against a standard of excellence on their own merit and do not compete against each other. Craft entries are evaluated using a 1-10 scale each for Creativity and Execution. All other entries are scored using a 1-10 scale each for Content, Creativity and Execution. There may be one award, more than one award or no award given in each category. Any exceptions will be noted in the category description.

LANGUAGE OTHER THAN ENGLISH

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

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.

DISCLOSURE OF JUDGING RESULTS

In order to maintain fair, consistent peer judging without influence, judges must not disclose how they voted. If they ignore or abuse this privilege, their ballot will be disqualified and/or their judging status revoked.

WHO RECEIVES THE AWARD?

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

Eligible entrants must have significant, creative, and hands-on involvement in the actual production of the video that is submitted. Roles peripheral to the actual video

production (proposal/grant writing, research, fundraising, general supervision, etc.) are not substantial enough to be considered in this competition.

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

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 eligible for 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.

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CHICAGO/MIDWEST EMMY® AWARDS CATEGORIES

NEWS CONTENT

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

Producers should be the primary entrants for these categories. Qualified others may be eligible if their contributions are significant to the entry's award-worthiness.

Submitters who created work as part of media pool coverage can only enter their material once and must clearly identify their contributions on the entry.

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

Multi-part news series entries are eligible and must include a minimum of two (2) but no more than five (5) separate reports from the series. Total submission time limit for News series entries may not exceed 15 minutes.

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

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 that exceed the 30-minute category time limit entrant may submit up to 3 excerpts.

1. Newscast – Evening

A. Larger Markets (1-50)

B. Smaller Markets (51+)

Entry Time Limit: 30 minutes.

Chapter Notes: Eligible to Enter: Anchor/Reporter/Producer. Others listed must have actively contributed to the entry content and whose participation was not perfunctory/routine. Those eligible can include Meteorologists, Assignment Desk Editors, Videographers, Writers, Editors, Media Managers, and Directors. Evening newscasts are defined as those at 4 pm and later. The entry should be one newscast. If you are listed as an anchor/reporter or a defined crafts person in this category, you cannot enter the same content in your defined Craft Achievement categories

2. Newscast – Morning/Daytime

A. Larger Markets (1-50)

B. Smaller Markets (51+)

Entry Time Limit: 30 minutes.

Chapter Notes: Eligible to Enter: Anchor/Reporter/Producer. Others listed must have actively contributed to the entry content and whose participation was not perfunctory/routine. Those eligible can include Meteorologists, Assignment Desk Editors, Videographers, Writers, Editors, Media Managers, and Directors. Morning/Daytime newscasts are defined as those at 12 pm and earlier. The entry should be one newscast. If you are listed as an anchor/reporter or a defined crafts person in this category, you cannot enter the same content in your defined Craft Achievement categories.

3. News Special

For excellence in coverage of a one-time-only, significant, newsworthy event, occasion or topic. Subject should be an in-depth treatment of a current topic. Entry Time Limit: 60 minutes.

Chapter Notes: Eligible to Enter: Reporter/Producer. If you are listed as a reporter in this category, you cannot enter the same material in the On-Air Craft Achievement categories.

NEWS GATHERING

4. Breaking/Spot News - Single Report

For excellence in coverage of an unanticipated news event. Entries should be limited to coverage that occurred within 24 hours of the original breaking news event. Entry may include live and/or recorded elements. Exempt from composite and excerpt limit rules. Entry Time Limit: 15 minutes.

Chapter Notes: Eligible to Enter: Anchor/Reporter/Producer. Others listed must have actively contributed to the entry content and whose participation was not perfunctory/routine. Those eligible can include Assignment Desk Editors, Videographers, Directors, and Editors. If you are listed as an anchor/reporter or a defined crafts person in this category, you cannot enter the same content in your defined Craft Achievement categories.

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 – Investigative Reporting.

5. Investigative Report

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. Multiple Report entries must include a minimum of two (2) reports. Entry Time Limit for Single Report: 15 minutes. Multiple Reports Entry Time Limit: 30 minutes.

A. Single Report

B. Multiple Reports

Chapter Notes: Eligible to Enter: Reporter/Producer. If you are listed as a reporter in this category, you cannot enter the same material in the On-Air Craft Achievement categories.

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 – Investigative Reporting.

6. Daily News Report (Single Shift)

For excellence in coverage of a single news story or topic which is shot, edited and aired or streamed within one work shift. Entry may include live and/or recorded elements and online video content. Topic covered must not be considered a news investigative report or news specialty report. Entry Time Limit: 10 minutes

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

Chapter Notes: Eligible to Enter: Reporter/Producer. If you are listed as a reporter in this category, you cannot enter the same material in the On-Air Craft Achievement categories. For definitions of Investigative Report/Single Shift/No Production Time Limit, see the Glossary of Terms, starting on p. 34.

7. Hard News Report (No Production Time Limit)

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. Entry Time Limit: 10 minutes.

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

Chapter Notes: Eligible to Enter: Reporter/Producer. If you are listed as a reporter in this category, you cannot enter the same material in the On-Air Craft Achievement categories. For definitions of Investigative Report/Single Shift/No Production Time Limit, see the Glossary of Terms, starting on p. 34.

8. News Gathering - Single Shift Entry Time Limit: 10 minutes. No Production Time Limit Entry Time Limit: 15 minutes.

Chapter Note: Eligible to Enter: Reporter/Producer. For definitions of Single Shift/No Production Time Limit, see the Glossary of Terms, starting on p. 34.

A. Business/Consumer News – Single Shift

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

B. Business/Consumer News - No Production Time Limit

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

C. Crime News – Single Shift

For excellence in coverage of crimes or other violations of the law.

D. Crime News - No Production Time Limit

For excellence in coverage of crimes or other violations of the law.

E. Politics/Government News – Single Shift

For excellence in coverage of political, civil, government issues or subject matter.

F. Politics/Government News – No Production Time Limit

For excellence in coverage of political, civil, government issues or subject matter.

9. News Gathering - Single Story/Report Entry Time Limit: 10 minutes. Multiple Reports Entry Time Limit: 15 minutes.

Chapter Notes: Eligible to Enter: Reporter/Producer. Both Single Shift & No Production Time Limit entries allowed. Topic covered must not be considered a news investigative report. If you are listed as a reporter in this category, you cannot enter the same material in the On-Air Craft Achievement categories. For definitions of Investigative Report/Single Shift/No Production Time Limit, see the Glossary of Terms, starting on p. 34.

A. Arts/Entertainment News - For excellence in coverage of general entertainment, variety, or visual and performing arts.

B. Health/Medical News - For excellence in news or journalistic coverage of health or medical related topics.

C. Environment/Science News - For excellence in news or journalistic coverage of environmental impact issues, science or related topics.

D. Education/Schools News - For excellence in coverage of schools, teaching or education.

E. Sports News - For excellence in coverage of sports in general, sports-related topics or sports news.

F. Weather News - For excellence in coverage of weather in general, weather-related topics or subject matter within a news program.

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

H. Societal Concerns News - For excellence in coverage of current issues of societal concern, social ills, community or general public interest.

I. Human Interest News - For excellence in coverage of stories that appeal to the human spirit.

J. Diversity/Equity/Inclusion News - 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.

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

SPORTS CONTENT

Producers should be the primary entrants for Sports Content categories. Qualified others may be eligible if their contributions are significant to the entry's award-worthiness.

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

For Short Form Content and Sportscast entries, the original video must not exceed 10 minutes.

For Long Form Content and Program entries, the original video must be longer than 10 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.

10. Sports

Chapter Notes for 10-A to 10-G: Eligible to Enter: Producer/Host/Reporter. If you are listed as a host/reporter in these categories, you cannot enter the same material in the On-Air Craft Achievement categories and you must have actively contributed to the entry content and your participation must have not been perfunctory/routine.

A. Sports - Short Form Content (up to 10 minutes)

For excellence in content about sports, athletes, coaches and other related topics. This category is intended for features, segments and other storytelling vehicles of varying lengths and NOT for traditional 30 or 60-minute programs. Entry Time Limit: 10 minutes.

B. Sports Program/Series – Live

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 edits except for the removal of commercials. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc. Entry Time Limit: 30 minutes.

C. Sports Program/Series – Post-Produced or Edited

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. Entry will be judged on overall content, presentation, enterprise, writing, format, teases, etc. Entry Time Limit: 30 minutes.

D. Sports One-Time Special

For excellence in a one-time sports-related special program that is not part of a daily or weekly sports program, game or series. Entry may be live, recorded live or post-produced. Entry should have no post edits except for the removal of commercials. Entry

may include no more than eight (8) excerpts to bring the entry down to the 30-minute time limit. Entry Time Limit: 30 minutes.

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

E. Live Sporting Event/Game

For excellence in production of a single program or series, (live or recorded live) sporting event or game. A composite is required and should include examples of: Show Open, Graphics Package, Use of Replays, Inserted Pre-Produced Segments, Use of Statistical or Other Prepared Material, Highlights, Standard Coverage (e.g. Routine Innings or Downs) and any additional material at entrant's discretion. Series entries must have something that makes it a series (an actual baseball series, playoff series, season series between teams, etc.) Entry may include no more than eight (8) excerpts to bring the entry down to the 30-minute time limit. Entry Time Limit: 30 minutes.

F. Sports Documentary

For excellence in a creative, in-depth treatment of a sports topic presented in a factual and informative manner. Entry Time Limit: 60 minutes.

G. Sports Interview/Discussion - Single Program/Series

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. Entry Time Limit: 30 minutes.

NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced.

PROGRAMMING CONTENT

Producers should be the primary entrants for Programming Content categories.

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

Unless otherwise noted, the time limit for any program or long form content category is 30 minutes. A maximum of three (3) segments/excerpts is permitted to bring longer programs to the required entry time limit. For program series or long -form series entries, the entry must include excerpts from at least two (2) episodes from the series.

Short Form content must be submitted in its entirety as originally distributed. The original video and submission length must not exceed 10 minutes.

News content is only eligible in the appropriate News categories.

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

11. Documentary

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

Chapter Note: Eligible to Enter: Producer.

A. Cultural

B. Historical

C. Topical

CHAPTER NOTES FOR CAT. 12 - CAT. 21

Eligible to Enter: Producer/Host/Correspondent. If you are listed as a host/correspondent in these categories, you cannot enter the same material in the On-Air Craft Achievement categories and you must have actively contributed to the entry content and your participation must have not been perfunctory/routine.

12. Informational/Instructional (Short Form and Long Form Content)

For excellence in program content whose purpose is to be instructional; to teach formally or informally about a subject. Short Form Content Entry Time Limit: 10 minutes.
Long Form Content Entry Time Limit: 30 minutes.

13. Interview/Discussion (Short Form and Long Form Content)

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. Short Form Content Entry Time Limit: 10 minutes. Long Form Content Entry Time Limit: 30 minutes.

NOTE: Some visual elements may supplement the interview, but entries for this category are typically live or recorded live and not heavily post-produced.

14. Magazine Program

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

A. Single Program/Series Entry Time Limit: 30 minutes.

B. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 10 minutes.

Chapter Note: Segments from a Magazine Program can be submitted in Cat. 14B. However, if a segment is submitted, the full program that includes that segment can't be submitted in 14A.

15. Public Affairs Program

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

A. Single Program/Series Entry Time Limit: 30 minutes.

B. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 10 minutes.

Chapter Note: Segments from a Public Affairs Program can be submitted in Cat. 15B. However, if a segment is submitted, the full program that includes that segment can't be submitted in 15A.

16. Special Event Coverage – Live/Edited

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

17. Arts/Entertainment

For excellence in program content whose purpose is to entertain. Examples include scripted content, music videos, live stage performance. Category is also for excellence in content about general entertainment, variety or visual and performing arts.

A. Long Form Content Entry Time Limit: 30 minutes.

B. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 10 minutes.

18. Children/Youth (12 and under)/Teen (13-19) (Short Form and Long Form Content)

For excellence in content that is of interest and value to a target audience 19 years of age or younger. Short Form Content Entry Time Limit: 10 minutes. Long Form Content Entry Time Limit: 30 minutes.

19. Human Interest

For excellence in content that appeals to the human spirit.

A. Long Form Content Entry Time Limit: 30 minutes.

B. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 10 minutes.

20. Lifestyle (Short Form and Long Form Content)

For excellence in content that deals with everyday life subjects such as: food preparation, recipes, techniques, home improvement, decoration, renovation, gardening, outdoors, crafts and/or automotive repairs. Short Form Content Entry Time Limit: 10 minutes. Long Form Content Entry Time Limit: 30 minutes.

21. 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 may tell a story and/or inform in an entertaining, creative, or emotional way. The video includes some visual branding, product placement or overt mention of the organization at the center of the production. For excellence in a complete, stand-alone, content-based program which tells a story and includes some visual branding, product placement or overt mention of the entity at the center of the production. For example, a medical program produced by/for a hospital. Program may not contain a call for commerce. Website URLs or requests to follow social media accounts do not constitute calls for commerce. Program length commercials (infomercials) are not eligible.

A. Long Form Content Entry Time Limit: 30 minutes.

B. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 10 minutes.

NOTE: Video may not contain a call for commerce. Website URLs or requests to follow social media accounts do not constitute calls for commerce. Program length commercials (infomercials) are not eligible. Content from projects identified as “branded” may not be entered in other content categories.

EXAMPLES:

- Businesses or non-profits that produce content 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

SPOT ANNOUNCEMENTS

For excellence in promotional, commercial or public service announcements. Entries must be regionally conceived, produced and distributed. Spots that contain more than 50% of network or syndicator-provided material do not qualify. Music, graphics and pre-edited video constitute such material. Spots may be 5 seconds to 2 minutes in length. If a campaign is entered, a maximum of five (5) spots may be included which are edited together for a single video upload. If a campaign is entered, no spots from that same campaign may be submitted in a single-spot category.

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

22. Public Service Announcement (PSAs) - Single Spot/Campaign

For excellence in announcements that effectively create awareness, focus interest on or marshal support for worthy community causes or non-profit organizations.

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

Chapter Note: Eligible to Enter: Producer.

23. Promotion

A. News Promotion - Single Spot/Campaign

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 teasers for specific news stories, breaking news or weather, sports content within newscasts, news specials, news image and on-air news/weather/sports anchors and reporters. Single Spot Entry Time Limit: 2 minutes; Campaign Entry Time Limit: 10 minutes (up to five 2-minute spots, each spot up to 2 minutes in length)

NOTE: May include cold opens and in-show teasers.

Chapter Note: Eligible to Enter: Producer.

B. Program Promotion - Single Spot/Campaign

For excellence in announcements that promote content produced outside the news department. This includes spots that promote a broader station/company image as well as regionally produced spots for network, local and/or syndicated programming. Single Spot Entry Time Limit: 2 minutes; Campaign Entry Time Limit: 10 minutes (up to five 2-minute spots, each spot up to 2 minutes in length)

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

Chapter Note: Eligible to Enter: Producer.

C. Sports Promotion - Single Spot/Campaign

For excellence in announcements that promote sports content produced outside the

news department. This includes spots that promote a broader station/company image as well as regionally produced spots for network, local and/or syndicated programming. Single Spot Entry Time Limit: 2 minutes; Campaign Entry Time Limit: 10 minutes (up to five 2-minute spots, each spot up to 2 minutes in length)

NOTE: Intended for promos produced for content that would be entered in the Sports Content section with the exception of Sports Story - News. Single Spot entries may include sports program teases or cold opens.

Chapter Note: Eligible to Enter: Producer.

24. Commercial

For excellence in commercial production advertising a product, business or service that is conceived, written, created and produced in and for the regional market. Program length commercials (infomercials) are not eligible. Single Spot Entry Time Limit: 2 minutes; Campaign Entry Time Limit: 10 minutes (up to five 2-minute spots, each spot up to 2 minutes in length)

A. Single Spot

B. Campaign

Chapter Note: Eligible to Enter: Producer.

CRAFTS ACHIEVEMENT

For excellence in a specific craft discipline demonstrating the skills of one or more individuals. Each entry may contain a single example of the craft or a composite of material as originally distributed. While craft entrants may submit more than one entry per craft discipline, only one of those entries may be a composite. Elements of the composite may not be separately entered as individual craft entries in the same craft category. Craft awards are intended for hands-on craft persons, not those who supervise craft persons. Entry Time Limit: 15 minutes (unless otherwise indicated).

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

Chapter Notes: Please remember, **a composite is 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. For more information, please see the composite definition on p. 34.

For short form content entries in the craft categories below, entrants could submit a composite of short form content pieces not to exceed 15 minutes. For craft entries, please include your name in your entry's title. Examples: "John Smith: Composite" or

“John Smith: Tornado Watch.” If fewer than 3 entries, categories and/or sub-categories may be dropped.

25. Talent Entry Time Limit: 15 minutes

A. Anchor – News

B. Anchor – Weather

C. Sports Anchor/Sports Reporter

D. Sports Analyst/Sports Play-by-Play

For cat. 25A, 25B, and 25D (Anchor, Sports Analyst and Sports Play-by-Play categories only): A segment is an excerpt from a news program (newscast, news special, breaking news, live sporting event/game, etc.) with the material that doesn't include the entrant edited out. An entry may include up to five segments. Each segment can may include material from only ONE news program: think of this as “five segments equals five changes of clothing” rule. It's allowed, but not required, for the co-anchor's and reporters' video to be edited out of a segment. Anchor 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).

E. Reporter – Daily News

F Reporter – Investigative

G. Reporter – Specialty: Medical/Consumer/Transportation/Traffic

H. Program Host/Moderator/Correspondent

26. Graphics Arts/Motion Graphics/Art Direction/Set Design 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.

27. Audio – Live/Post Production Entry Time Limit: 15 minutes.

Chapter Note: This is not for musical composition or arrangement.

28. Lighting Entry Time Limit: 15 minutes.

29. Director Entry Time Limit: 15 minutes.

30. Editor

A. News Entry Time Limit: 15 minutes.

B. Long Form Content Entry Time Limit: 15 minutes.

C. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 15 minutes.

D. Sports Entry Time Limit: 15 minutes.

31. Photographer

A. News Entry Time Limit: 15 minutes.

B. Short Form and Long Form Content Entry Time Limit: 15 minutes.

32. Writer

Chapter Note: Script preferred for all writer categories. You will be able attach scripts to your entry online.

A. News Entry Time Limit: 15 minutes.

B. Long Form Content Entry Time Limit: 15 minutes.

C. Short Form Content (original content no more than 10 minutes) Entry Time Limit: 15 minutes.



REGIONAL AWARDS MANUAL

GLOSSARY OF TERMS

BRANDED FRANCHISE SERIES

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

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

CALL FOR ENTRIES

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

CHAPTER AWARDS COMMITTEE

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS chapter. This committee has the final say on selecting categories for the chapter 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 Branded Content Series pieces. These are NOT eligible for Regional Emmy® Awards contents.

CLOSED CIRCUIT CONTENT

Content that is only available to a select and limited audience via distribution on a closed circuit (hospitals, inflight entertainment, hotels, doctor’s offices, private companies, etc.) is not eligible for entry.

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.

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.)

DEMO REELS / MONTAGES

Short examples edited from content that showcases your work. Demo reels or montages often include shorter excerpts from the original video that may or may not have added music, graphics and/or special effects.

Example: A photographer cannot take short segments from original content and edit those pieces together for a composite submission in the craft category.

DISTRIBUTION

The process of getting video content from a producer to a viewer. This may include being broadcast on a television or cable station, streamed on a website or app, posted on a company website or social media account.

DOUBLE-DIPPING

Any entry submitted in its entirety in more than one content category or instance of any 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 - not the original video that was aired/distributed for viewing by the general public. This varies among categories.

EXCERPT

A continuous segment or section from longer content, excerpts are used to bring longer content to the specified category time limit.

FEATURE

While still journalistic in nature, this content takes less of a hard news tone while incorporating strong storytelling. It may be a serious or lighter subject. The story construction and personality of the interviewees are highlighted in a feature story. Feature news stories often run a bit longer and may not have an immediate time peg.

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 REPORTS (CHAPTER ADDITION)

The following is excerpted from Global Investigative Journalism: Strategies for Support, David E. Kaplan, Center for International Media Assistance, 2013. Kaplan is executive director of the Global Investigative Journalism Network, an association of 211 nonprofit

groups in 82 countries that work to support investigative reporting. (From: <https://gijn.org>)

While definitions of investigative reporting vary, among professional journalism groups there is broad agreement of its major components: systematic, in-depth, and original research and reporting, often involving the unearthing of secrets. Others note that its practice often involves heavy use of public records and data, with a focus on social justice and accountability.

Story-Based Inquiry, an investigative journalism handbook published by UNESCO, defines it thus: “Investigative journalism involves exposing to the public matters that are concealed—either deliberately by someone in a position of power, or accidentally, behind a chaotic mass of facts and circumstances that obscure understanding. It requires using both secret and open sources and documents.” The Dutch-Flemish investigative journalism group VVOJ defines investigative reporting simply as “critical and in-depth journalism.”

Some journalists, in fact, claim that all reporting is investigative reporting. There is some truth to this—investigative techniques are used widely by beat journalists on deadline as well as by “I-Team” members with weeks to work on a story. But investigative journalism is broader than this—it is a set of methodologies that are a craft, and it can take years to master.

Veteran trainers note that the best investigative journalism employs a careful methodology, with heavy reliance on primary sources, forming and testing a hypothesis, and rigorous fact-checking. The dictionary definition of “investigation” is “systematic inquiry,” which typically cannot be done in a day or two; a thorough inquiry requires time. Others point to the field’s key role in pioneering new techniques, as in its embrace of computers in the 1990s for data analysis and visualization. “Investigative reporting is important because it teaches new techniques, new ways of doing things,” observed Brant Houston, the Knight Chair of Journalism at the University of Illinois, who served for years as executive director of Investigative Reporters and Editors. “Those techniques blend down into everyday reporting. So you’re raising the bar for the entire profession.”

JOB TITLE VS ROLE ON ENTRY

- Job title is the word or words under your name on a business card that indicate(s) what job position you hold within the organization for which you work.
- Role on Entry is the particular function you performed on an Emmy® Award entry. Many of these are similar or even the same (Producer, Photographer, Editor) while some job titles (Executive Producer, Chief Creative Officer, Assignment Desk Editor) don’t directly translate to a tangible job function performed during the production process. Entrants often perform roles on an entry that aren’t a part of their job title (a

producer who edits, a director who writes, a photographer who lights the set, an editor who produces.) For the purposes of regional Emmy® Award statuette eligibility, Role on Entry is the determining factor over Job Title.

JOURNALISTIC / JOURNALISTIC COVERAGE

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

KEY CONTRIBUTOR

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

LONG FORM CONTENT

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

MEMBER

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

NATAS

The National Academy of Television Arts & Sciences (NATAS) was founded in 1955. It is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award.

Regional Emmy® Awards are given in nineteen regions across the United States. National Awards are given for Daytime Entertainment, News & Documentary, Community Service, 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, News & Documentary, Community Service, Sports and Technology & Engineering Emmy® Awards contests are held annually and open to all entrants whose work meets eligibility criteria.

National Awards Committee As outlined in the NATAS bylaws, this group of people administers the policy and structure of the National and Regional Emmy® Awards process. Its membership consists of representatives from each of the National Awards constituencies as well as regional/chapter reps.

NEWS SERIES

Multiple reports that build on the same subject or news story.

NO PRODUCTION TIME LIMIT

There is no maximum time limit defined for how much time an entrant spent producing a story. It does not refer to the length of the story itself. See definitions of “Production Time Limit” and “Single Shift” for more information.

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.

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.

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.

STUDENT PRODUCTION AWARDS

Crystal pillars presented to recipients of separate contests among high school and college students, with the intention to recognize outstanding student achievements in production. Rules and category options for Student Production Awards are outlined in the Regional Awards Manual.

STUDENT PRODUCTIONS

Content conceived and created by full-time students at a university, college, technical/vocational school or high school. Student Productions may not include any professional services and faculty involvement can only be advisory.

SUBMISSION LENGTH

Exact runtime of an entry video.

SUBMITTER

Person who completes the process of entry in a regional Emmy® Award contest. This person may also be an entrant but is not required to.

SYNDICATED

Content that is licensed for distribution on multiple broadcast or online outlets and available for consumption in multiple geographic locations.

TIME LIMIT

The maximum amount of time allowed. A chapter call for entries will include two (2) types of time limits: Time Limit and Production Time Limit.

- 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.

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.

