



GLOSSARY OF TERMS

Call for Entries

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

Chapter Awards Committee

A committee that oversees the Regional Emmy® Awards contest within a particular NATAS Chapter. This committee has the final say on selecting categories for the Chapter's Call for Entries, determining content and entrant eligibility and reviewing judges' challenges (among other duties.)

Clip Shows and "Best Of" Programs

Programs or other content that consist of previously distributed material in the form of a "year in review" special or a collection of Titled Content Series pieces. These are NOT eligible for submission to Regional Emmy® Awards contests.

Closed Circuit Content

Content that is only available to a select and limited audience via distribution on a closed circuit (hospitals, in-flight entertainment, hotels, doctor's offices, private companies, etc.).

Video content transmitted in a public sports venue, arena or stadium is not considered distribution on a closed circuit and is eligible in content and craft categories.

Composite

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

Conflict of Interest

Having a direct involvement or vested interest in the production of an entry or having a personal

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

Content Category

A category for which there are three (3) areas of excellence being considered in the judging process: Content, Creativity and Execution. Our Chapter's content categories are: English 1 – 33 & Spanish 51 - 70. *(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: English 34 - 43 & Spanish 71 - 75. *(also see: Content Category)*

Demo Reels / Montages

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

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

Distribution

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

Double-Dipping

Any entry or portion of an entry submitted in more than one content category or an entrant submitting work in an attempt to be recognized more than once for performing the same job function for the same content.

See specific examples of double-dipping in the RULES section of this Call for Entries.

Eligibility Window

Period of time in which any content must have been produced to be eligible for entry in this regional Emmy® Awards contest. This window varies among NATAS Chapters and will be prominently displayed in each Call for Entries.

Emmy® Award

The most prestigious peer-judged award recognizing excellence in professional achievement with annual awards of merit in the television industry through extensive, confidential peer review of broadcast work and related media.

Entrant

Individual whose work has been submitted for consideration in a regional Emmy® Award contest.

Entry Time Limit

Maximum length allowed for the submitted entry video. This does not necessarily correspond with the

original length of the video that was aired/distributed for viewing by the general public. Entry Time Limits vary among categories. *Example: The length of a program when it originally aired was 60 minutes. You are entering that program in a category with an Entry Time Limit of 30 minutes. You must follow appropriate guidelines to shorten the entry video to 30 minutes or less.*

Excerpt

A continuous segment or section from longer content. Excerpts are used to bring longer content to the specified category Entry Time Limit.

Feature

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

Franchise Series

News or Short Form Content that includes multiple installments, all of which are produced under a unifying title and theme. *Examples: "Reports from the Border" that air every Wednesday night on a local newscast, "Tom's Financial Tips" posted weekly on the web, "Your Pet's Health" features in an ongoing magazine broadcast.*

Hard News

Classic, fact-gathering and reporting. Should include a news hook and timely peg.

Infomercials

A program or long form content that promotes a product, service or idea and includes a call to commerce.

Investigative Report

Systematic, in-depth and original research and reporting of a single topic of interest, such as serious crime, political corruption, or corporate wrongdoing.

Job Title vs. Role on Entry

Job title is the word or words under your name on a business card that indicate(s) what job position you hold within the organization for which you work.

Role on Entry is the particular function you performed on an Emmy® Award entry.

Many of these are similar or even the same (Producer, Photographer, Editor) while some job titles (Executive Producer, Chief Creative Officer, Assignment Desk Editor) don't directly translate to a tangible job function performed during the production process. Entrants often perform roles on an entry that aren't a part of their job title (a producer who edits, a director who writes, a photographer who lights the set, an editor who produces.)

For the purposes of regional Emmy® Award statuette eligibility, *Role on Entry* is the determining factor over *Job Title*.

Journalistic / Journalistic Coverage

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

Key Contributor

One whose work on a production was significant enough to be considered eligible for a regional

Emmy® Award statuette. In the estimation of the entry submitter, the entry would not have been award-worthy without this person's contributions.

Long Form Content

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

Member

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

NATAS

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

Regional Emmy® Awards are given in nineteen regions across the United States. National Awards are given for Daytime Entertainment, News & Documentary, Children's & Family, Sports and Technology & Engineering.

Beyond awards, NATAS has extensive educational programs including Regional Student Production Awards for outstanding journalistic work by high school students, as well as scholarships, publications and major activities for both industry professionals and the viewing public.

National Awards

The Daytime, Children's & Family, News & Documentary, Sports and Technology & Engineering Emmy® Awards contests are held annually and open to all entrants whose work meets eligibility criteria.

National Awards Committee

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

News Series

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

One-Time Special

A stand-alone program or content that is not part of a larger series of content.

Original Distribution Date

The date that content was first made available (aired or otherwise distributed) to the general public.

Peer Judging

The process by which Emmy® Awards entries are reviewed by professionals of like disciplines for

the purpose of determining award-worthiness. Entries are judged against a standard of excellence and not each other.

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 a **majority** of the following producer duties:

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

The following are NOT considered to be Producers and are, therefore, not Emmy® statuette eligible. *Note: An appropriate plaque or certificate may be purchased to recognize the support or contributions of these individuals.*

1. Clients, Sponsors, Underwriters, Funders, Distributors
2. CEOs, Presidents, Vice Presidents, Company Owners, General Managers with no hands-on role in the video production
3. News Directors and Executive Producers with no hands-on role in the video production
4. Support staff or management with no hands-on role in the video production
5. People or organizations that are the subject of the video, including interviewees

6. People or organizations that provide resources (archives, photos, film, location access, etc.) for and/or during the production

Production Time Limit

Maximum length allowed to produce an entry, which may be indicated in hours or the term Single Shift.

Program

A traditional content format used in broadcast and cable television. In order to be more inclusive of content delivered via non-traditional means, the term Long Form Content is being used in most applications that were previously referred to as Programs. Certain categories (Documentary, Sports Program, Magazine Program) have retained the term where the traditional definition remains applicable.

Program Series

Multiple episodes of a program with similar subject matter or an overall unifying theme.

Recipient

One who receives a regional Emmy® Award. As regional entries are judged against a standard of excellence and not each other, there may be no recipient, one recipient or more than one recipient in a given category. Honorees in the National Emmy® Award contests are referred to as “winners” since only one entry is awarded in each category, with the exception of ties.

Regional Awards Manual

The document that sets forth the rules and available categories for each regional chapter’s Call For Entries. It also includes a section of Chapter Guidance and this Glossary of Terms.

Segment

A section of video content that could be part of a program or entry.

Series

Multiple installments of similar and related content.

(also see: News Series and Program Series)

Short Form Content

Video production that is no more than 10 minutes in length. These subcategories are the intended home for content that previously would have been submitted in Program Feature or Segment categories or sub-categories, as well as online content that meets other eligibility criteria.

Single Shift

This is defined as the time between when a work shift begins and ends (could be a normal work shift or an extended, breaking-news type of shift). This term is replacing the previously used “within 24 hours” as a way to separate longer term projects and productions from those completed within one work shift. A story assigned one day but researched, scheduled, and shot over another day or multiple days, should be submitted in a “no time limit” category.

Student Production Awards

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

Student Productions

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

Submission Length

Exact runtime of an entry video.

Submitter

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

Syndicated

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

Time Limit

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

Entry Time Limit: maximum length allowed for an entry, this varies among categories

Production Time Limit: maximum length allowed to produce an entry, which may be indicated in hours or the term Single Shift.

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.