

A PROGRAM OR SERIES EXCEEDS THE TIME LIMIT FOR A GIVEN CATEGORY. WHAT ARE THE PRODUCER'S OPTIONS?

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. You must add one second of black, without audio or slates, to separate the excerpts.

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A PERSON WHO CONTRIBUTED TO AN ENTRY DECIDES HE DOES NOT WANT TO BE PART OF IT. HE LEARNS LATER THAT THE WORK HAS BEEN NOMINATED. CAN HE ADD HIS NAME AFTER THE FACT?

There remains a high bar for extreme, special circumstances. The Academy allows a five-calendar day grace period for adding names to a nominated entry. The original submitter must email the chapter to explain the omission, and then describe what significant contributions that person made. Put simply, best to pay the money up front and take your chances. Otherwise, hope for a contribution plaque.

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A REPORTER, EDITOR, OR PHOTOGRAPHER SUBMITS A MONTAGE OR RESUME TAPE IN A CRAFT CATEGORY COMPOSITE. ALLOWABLE?

Montages or sizzle reels are not allowed. 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.

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A NEWS REPORTER ENTERS MOST OF A LIMITED SERIES OR PROGRAM IN ONE CATEGORY. HE HOLDS ONE SEGMENT BACK AND SUBMITS IT A DIFFERENT ONE. CAN HE DO THAT?

Not allowable. A limited, connected series or program cannot be broken up and submitted in different categories.

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A LOCAL TELEVISION STATION GOES WALL-TO-WALL COVERING A BREAKING NEWS EVENT. IT SUBMITS A FIVE-PART COMPOSITE WITH ONE OR TWO SILENT SECONDS OF BLACK BETWEEN SEGMENTS, AS REQUIRED. THOSE SEGMENTS CONTAIN INTERNAL EDITS WITHOUT THE BLACK. THEY SAVE TIME AND OMIT AWKWARD MOMENTS. ALLOWABLE?

Not allowed. Material inside a segment or lift must appear as aired, with no internal edits. The entry does not qualify until the station resubmits in compliance with those guidelines.

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AN ANCHOR HAS FIVE SEGMENTS FROM THAT WALL-TO-WALL COVERAGE IN HER TALENT COMPOSITE. IN EACH LIFT, SHE DELETES HER CO-ANCHOR AND THE REPORTERS TO SAVE TIME. SHE DOES **NOT** ADD ONE SECOND OF BLACK BETWEEN THOSE INTERNAL EDITS. IS THIS A VIOLATION?

Not a violation. Anchor entries have a special exemption. Entrants may delete co-anchors and reporters from a segment. Those internal edits will not require adding the one second of black that we see in other composites.

Note: Anchor entries may include studio anchoring, field anchoring, specials, breaking news, etc. They may NOT include reporting packages, either from the field or voiced and edited in house.

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A REPORTER THAT SAME, DAY-LONG COVERAGE ENTERS THE BREAKING NEWS CATEGORY WITH THE STATION'S MAIN SUBMISSION. HE ALSO ENTERS THE SAME MATERIAL AS A REPORTER IN CONTINUING COVERAGE. WE SEE IT AGAIN IN HIS REPORTER TALENT SUBMISSION. IS THIS A DOUBLE DIP?

*It would be a triple dip. Any material submitted one content category becomes ineligible in any other content category. Nor can he receive an award for his role as a reporter in that news talent category. **Again...no one can receive more than one award for performing the same role with the same material.***

The reporter does have options, however.

- 1.) He may enter once as a segment producer or reporter in either Continuing Coverage or Breaking News if segment producing was also a primary role.*
- 2.) He can enter the Reporter Talent category with any material he submitted as a segment producer in either of the other two categories.*

We warned you...some of this stuff gets complicated, but if you know the rules, this shows how you can make them work to your advantage.

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THE PRODUCER OF A LOCAL PROGRAM THAT AIRED LATER ON A NATIONAL BROADCAST CABLE CHANNEL FOREGOES OUR REGIONAL AWARDS. INSTEAD, HE SUBMITS IT IN THE NATIONAL CONTEST FOR WHICH HE ALSO QUALIFIES.

UNKNOWN TO HIM, THAT PROGRAM'S EDITOR ENTERS HER WORK IN THE REGIONAL CRAFT CATEGORY. SHE WINS. LATER, THE PROGRAM RECEIVES A NATIONAL NOMINATION, ONLY TO HAVE IT DISQUALIFIED. WHY?

NATAS allows work to be submitted in only one competition, whether regional or national. Unfortunately, by submitting in the regional contest, that editor inadvertently disqualified the national entry. Regrettably, when National learned of the double entry, it had no choice. Winning or losing regionally makes no difference.

The Academy does allow special exemptions for Breaking News and Investigative Reporting. Winning recipients in those categories may compete for national recognition.

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A MULTI-MEDIA REPORTER (MMJ) SUBMITS A STORY IN THE NEWS CONTENT FEATURE CATEGORY AS A PRODUCER. HE ALSO ENTERS THE SAME MATERIAL IN THE CRAFT WRITING CATEGORY, THE REPORTER TALENT CATEGORY, THE PHOTOGRAPHY CATEGORY, THE EDITING CATEGORY, AND IN GRAPHICS. CAN HE DO THAT?

If he performed all those craft roles, he may submit in those categories.

BUT, had he submitted this work as an MMJ in either the content or crafts, that would invalidate his other craft submissions. The MMJ category recognizes a combination of skills. Going in as a producer was the right strategy. For that reason, The Academy does not include producing as one of an MMJ's qualifying skills.

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A LOCAL PUBLIC AFFAIRS PROGRAM PUTS TOGETHER A 'BEST-OF' SHOW AT THE END OF A YEAR. ELIGIBLE?

No. Compilation reels, 'clip shows' or 'best of' programs edited from original content are not eligible. However, individual segments from those programs would be eligible, provided the material appears only once in the content categories. No double-dipping.

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A LOCAL TELEVISION STATION GROUP WITH AN ENGLISH AND SPANISH DUOPOLY PRODUCES A PROGRAM WITH SIMILAR VERSIONS IN THE TWO LANGUAGES. BOTH STATIONS SUBMIT THEIR SHOWS IN THE ENGLISH AND SPANISH CONTESTS. CAN THEY DO THAT?

No entry may be submitted to more than one Emmy® awards competition. Two-thirds of the material would need to be different.

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AN EXECUTIVE PRODUCER OR MANAGER ADDS HIS/HER NAME TO A SUBMISSION THAT ALREADY HAS A PRODUCER, PHOTOGRAPHER, EDITOR, WRITER, AND TALENT. HE CLAIMS ELIGIBILITY BECAUSE HE CAME UP WITH THE IDEA AND PROVIDED FEEDBACK. DOES HIS NAME BELONG ON THE ENTRY?

Probably not. Eligible entrants must be able to demonstrate significant creative and hands-on involvement in the actual production of the submitted video. Executive Producers and management personnel (such as News Directors) are not eligible for Emmy® statuettes unless also equally involved.

Peripheral roles such as proposal/grant writing, research, fundraising, general supervision, etc. are not eligible.

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A DOCUMENTARY DEBUTED IN A FILM FESTIVAL THREE YEARS AGO.
IN THE PAST 12 MONTHS, IT FIRST APPEARED ON A LOCAL TELEVISION STATION.
DOES THAT QUALIFY IT FOR OUR CONTEST?

No. Documentary films are not eligible if they appeared in theaters more than one year before their television or online debuts.

To be eligible, they must have shown on fewer than 50 U.S. film festival screens within one year of their first broadcast or online appearance. The content must have been produced and intended for the regional audience.

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A PRODUCER SUBMITS A COMPOSITE WITH MULTIPLE SEGMENTS. HIS ENTRY FORM INCLUDES A PRECIS, BUT HE DOES NOT ADD RUNNING TIMES OR AIRDATES IN THE EMMY EXPRESS DROP-DOWN MENU. IS THE SUBMISSION READY FOR JUDGING?

No submission can move forward without all that information. It helps us keep track of possible duplicate entries, aka double-dips, and assures fairness to the rest of the field.

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A PHOTOGRAPHER WHO SHOT A BRIEF PORTION OF A PROGRAM WITHOUT SUPERVISION ADDS HIS NAME AS A PRODUCER. HE ENTERS THE SAME MATERIAL AS PART OF HIS PHOTOGRAPHY CRAFT COMPOSITE. DOES HE QUALIFY?

Two questions, here. If he worked on only a small portion of the program, does the photographer deserve to be included in the entry? In such cases, a contributor plaque may be more appropriate.

If his contribution was significant, then we must ask what was that photographer's main role? As a producer, he must be the person primarily responsible for the final product. Being a co-producer is a nebulous area, also with a significant burden of proof.

More likely, in this case, a photographer by any other name is still a photographer. He would need to submit in either the craft or the content category. Not both.