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### [Emmy Awards Competition 2012: We're Going Green!!](#)

What's new? Plenty! Except for a tiny group of categories, all entries will be uploaded - and judged - online. No more DVDs or paperwork! If this causes you a twinge of panic, never fear: we're putting together some FAQ videos on the uploading process AND we're holding a special interactive seminar on January 12 (see related article) to help explain how to do this. The bottom line is that it's much easier, and the judging is way cool: watch the videos and mark your ballots online, on your computer, no paper!

As usual, we have some new categories: Religion (news and program), Video Essay (Photojournalist), Commercial Campaign, Interstitial Program, and 5 new Student Production categories.

Look for the updated Call For Entries approved and ready by mid-December on our website. Video is eligible which had its first broadcast or airdate in calendar-year 2011; deadline for entries is Friday, February 3.

*Audrey Elling, Executive Director, NATAS Heartland Chapter*

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### [Live Streamed Event: Emmy Entries 2012, What You Need to Know](#)

We're reaching out! Mark your calendar for Thursday, January 12, as the Heartland Chapter presents a multi-part STREAMED seminar on Emmy Entries 2012, starting at 6:30PM Mountain Time! For those in Denver, please join us at Casselman's for the live event: networking and *hors d'oeuvres* at 6:00pm. **This is a two-part, informational, interactive seminar to answer the most popular entry-related questions you have.** It'll be streamed live on FaceBook with Q&A via social media (details coming). Here's what's on tap:

1. [Put your best Face Forward!](#) Have you ever wondered what an award-worthy composite really looks like? Well, let's talk to the man who has edited the winning video for our Emmy galas for the past several years: Shawn Montano has seen it all! He'll talk about how to maximize your face-time with the judges in your composite video, pitfalls to avoid, and tips to make it all come together in the most impactful way. This session starts at **6:30PM Mountain Time** and goes for approximately 1/2 hour.
2. [Video Upload: Are You Ready?](#) This year you'll upload your entry video, not burn it to DVD. We'll look at the upload system and see how it's done, step-by-step. Heartland Executive Director Audrey Elling will take us through this amazingly simple process and answer your questions -- about uploading *AND anything entry-related*. This session starts at **approximately 7:00PM Mountain Time**, and will go for at least an hour depending on the number of questions.

Please join us!

*Presented by the New Media and Program Committees*

## Silver Circle Nominations!

The Silver Circle recognizes those in the business who have not only put in 25 years or more, but have also left their mark in a positive way - whether by volunteering in the community, mentoring, teaching, or simply using their career as a way to set a higher standard, personally and professionally. Nominations come from you; do you know someone who deserves this recognition? Contact the office for more details. *Audrey Elling 303.722.0916 ~ [www.emmyawards.tv](http://www.emmyawards.tv)*

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## Career Day

The NATAS Heartland Chapter held their annual Career Day on October 27, 2011 at NBC affiliate KUSA-Channel 9. College students from all over the state, TV Academy members/student members and interested professionals had the opportunity to talk with outstanding Denver television professionals— Emmy winners and leaders in their field —about what it is truly like to work in the television industry. The attendees received advice on job qualifications, internships, educational requirements, and the background needed for a variety of television jobs. The day was a great success and the chapter received positive feedback from many of those who attended. *Paula Roth, Education Committee*

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## Reporter Shield Law

First Amendment media law attorneys Marc Flink and Raj Chohan from the law firm of Baker Hostetler gave a nuts and bolts talk on reporter privilege across the country as well as developments in Colorado at the Denver Press Club on September 22. Attendees got a crash course on the latest developments in reporter shield law as well as practical tips to protect sources in the face of a subpoena.

Reporter shield (also known as reporter privilege) is the patchwork of federal and state laws that protect journalists from being forced to divulge their confidential sources in court proceedings. The privilege is not absolute. In fact, the qualified privilege has a number of exceptions that may require reporters, under certain circumstances, to reveal their sources. There is currently no federal statute that provides reporter shield protections. To the extent that a federal shield law is recognized, it arises from the interpretation of several important cases including the United States Supreme Court's seminal ruling in the 1972 case of *Branzburg v. Hayes*. In *Branzburg*, the Court held that there was no First Amendment privilege that protected the reporters in that case from testifying before a state grand jury. However, in his famous concurring opinion, Justice Powell provided commentary that gave federal courts a foothold to find a basis for privilege by stating that on a case-by-case basis courts should determine whether the information sought is directly relevant and whether the First Amendment interests of the press outweigh the obligation of all citizens to provide relevant testimony in official proceedings.

The balancing test articulated by Justice Powell has also become the basis for many state enacted reporter shield laws, including Colorado's. In 1990, the Colorado General Assembly enacted a statute establishing the newsmen's privilege. The statute provides members of the media a qualified privilege shielding them from having to provide testimony and from being questioned about news information that the person learned while acting in a newsmen's capacity. The privilege, however, is not absolute. A court may compel a newsmen to disclose information if the party seeking the information can demonstrate (1) that the news information is directly relevant to a substantial issue involved in the proceeding; (2) that the news information cannot be obtained by any other reasonable means; and (3) that a strong interest of the party seeking to subpoena the newsmen outweighs the First Amendment interests of the newsmen in not responding to a subpoena and of the general public in receiving news information.

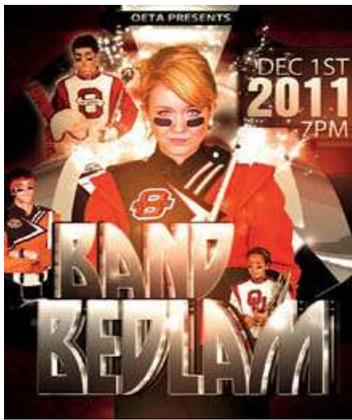
Reporter shield remains a controversial topic. The law is not well-settled, and can differ substantially from state to state. For more information about reporter shield in general visit the Media Law Resource Center's website: <http://www.medialaw.org> *Raj Chohan, Esq.*

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### **“Band Bedlam” Coming To OETA on December 1<sup>st</sup>**

These days, there are more college football games on TV than ever before. But despite that, collegiate marching bands are actually getting much less on-camera time than they used to. “Band Bedlam” is turning that standard on its head! This entire program is dedicated to the bands and the musicians who fuel school spirit, pump up the crowd, inspire the team, make the game fun for everyone, and sometimes even affect the final score. In Oklahoma, “Bedlam” is a well-known one word description of *anything* that pits the University of Oklahoma against Oklahoma State University. In this case, OSU and OU are not in competition, but they share this showcase of talent, stamina, and performance. OETA’s award-winning documentary crews spent several “game days” with both the Pride of Oklahoma and the Cowboy Marching Band. The result is a high-definition in-depth look at some things you usually don’t get to see on TV: those thunderous, infectious, hand-clapping, fan-inspiring campus concerts and pre-game shows, as well as exciting, intricately choreographed halftime performances by enthusiastic band members who spend countless hours practicing their moves and their music.

Being in a collegiate band is definitely not easy, and the band directors from both schools explain the hard work, athleticism, and dedication required by students who march in their bands. OETA cameras are there as both bands prepare for their moment in the stadium with seldom seen pre-game rituals and methods that maximize their game day performance. Anyone who has been in a school band will identify with the musicians ... anyone who has family member or friends who played in a band will have a new appreciation for what they did ... anyone who loves marching band music will ask for an encore ... and any youngster who is just starting to play music will likely be inspired to work as hard as they can so that one day they, too, can perk up when they hear the drum major’s whistle and step off on cue into exciting musical performances like they saw in “Band Bedlam!”



*Bill Perry, OETA*

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### **Tech Talk – By the Way, If You Are Shooting a Marching Band . . .**

If you are shooting a marching band in a stadium with multiple cameras ... some being a lot farther from the sound source than the others ... you should do two things:

- 1) Before the game starts, and when halftime starts, all contemporary scoreboards begin a countdown clock that indicates when the next game event will resume. Before recording the band performance, all cameras should first be pointed at that scoreboard to record a portion of the countdown clock at an agreed-to time, such as “everyone roll to record when the clock hits 18 minutes”.
- 2) Then, the cameras should continue recording until the band’s performance is over.

Looking at the countdown timer ... allows all cameras to be easily synced to a moment in time in the edit process. The sound recorded in the press box may be as much as two seconds off after it bounces around in the stadium, so you can't use that as a calibration tool. But you can use sidelines sound and easily sync to the pictures from the press box because light moves faster than sound (remember science class?)

*Bill Perry with Christi McGahan Editor, OETA*

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