



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

## CALL FOR ENTRIES

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42nd ANNUAL  
NEWS & DOCUMENTARY  
EMMY AWARDS®

## ELIGIBILITY PERIOD

Calendar Year 2020

## EARLY ENTRY DEADLINE (REDUCED ENTRY FEE)

March 11, 2021

## FINAL ENTRY DEADLINE

April 8, 2021

## SUBMISSION WEBSITE

<http://newsdocemmys.tv>

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The News & Documentary Emmy® Awards recognize outstanding achievement in the fields of news and documentary by conferring annual awards of merit. The awards are intended as an incentive for the continued pursuit of excellence for those working in the broadcast journalism and documentary filmmaking professions.

Each year a call for entries is made available to a wide cross section of the national broadcast and online news and documentary community. Entries are solicited from national broadcast news organizations, cable companies, online news and documentary producers, streaming services, syndicators and independent producers.

Submissions are screened and evaluated throughout the months of May and June. Submission videos, ballots and judging instructions are delivered to judges who review the submissions and cast their ballots. Entries are judged online by panelists who are certified as peers. Each judge casts a secret ballot. Judges' votes are not shared with other judges or with members of The National Academy of Television Arts & Sciences. They are tabulated by an independent accounting firm.

The nominees are announced in mid-July and posted on the NATAS website: [www.theemmys.tv](http://www.theemmys.tv). This year's Emmy® recipients will be announced at the News & Documentary Emmy® Awards virtual award ceremonies in September 2021. Awards in the News categories will be presented on September 21 and awards in the Documentary categories will be presented on September 22.

## WHO DO I CONTACT IF I HAVE A QUESTION?

For questions regarding the administration of the contest - eligibility, submissions, and judging - please contact:

- Christine Chin; Director, News & Documentary Emmy® Awards; 212-484-9452; [cchin@theemmys.tv](mailto:cchin@theemmys.tv)
- David Winn; Senior Vice President, News & Documentary Emmy® Awards; 212-484-9424; [dwin@theemmys.tv](mailto:dwin@theemmys.tv)

For questions regarding technical support and the Yangaroo submission site, please contact [emmysupport@yangaroo.com](mailto:emmysupport@yangaroo.com) or 866-992-9902.

## **MARCH 11**

Early deadline for submissions (reduced entry fee)

## **APRIL 8**

Final deadline for submissions

## **MAY 6 - MAY 20**

First round of Emmy® judging

## **JUNE 10 - JUNE 24**

Final round of Emmy® judging

## **LATE JULY (TBA)**

Nominations Announced at [www.theemmys.tv](http://www.theemmys.tv)

## **SEPTEMBER 21**

News Categories Presented in a Virtual Ceremony

## **SEPTEMBER 22**

Documentary Categories Presented in a Virtual Ceremony

## ENTRY FEES

### EARLY DEADLINE

ENTRIES SUBMITTED BY MARCH 11, 2021:

Categories 1-41 & 58 (Programs/Segments, Interactive Media & Promos): \$400

Categories 42 - 57 (Craft Achievement and Technical Achievement): \$250

### FINAL DEADLINE

ENTRIES SUBMITTED AFTER MARCH 11, 2021 (**Final entry deadline is April 8**):

Categories 1-41 & 58 (Programs/Segments, Interactive Media & Promos): \$500

Categories 42 - 57 (Craft Achievement and Technical Achievement): \$350

### EARLY DEADLINE

Entries received by March 11, 2021, receive a reduced entry fee. All submission materials (entrant information, submission essay, submission video etc.) must be submitted by March 11 to receive the discounted entry fee.

### PAYMENT

Payment by Credit Card or ACH Transfer is strongly preferred. Please contact contest Administration to set up ACH Transfer.

If paying by check, an invoice can be generated for the entry. Please make the check payable to "NATAS/[Contest Name]" and include a printed hard copy of the invoice found in Yangaroo. Payment is due according to invoice terms.

### REFUNDS

As fees are for administrative costs, no refunds will be granted, except in the case of elimination of a category.

## \*TWO (2) SEPARATE RULEBOOKS

There are now two separate rulebooks entrants must consult before submitting to the News & Documentary Emmy Awards and any other national NATAS Emmy contest.

### THE GENERAL RULES AND PROCEDURES

- Which contains rules applicable across all national programming competitions (Daytime, Sports, News & Documentary): <https://theemmys.tv/wp-content/uploads/2020/12/NATAS-emmy-rules-v2021.0.0.pdf>

### THE NEWS & DOCUMENTARY EMMY AWARDS RULEBOOK

- Which contains rules and procedures specific to the national News & Documentary competition: <https://theemmys.tv/news/rules>

Please consult both rulebooks before completing your submissions.

## \*NEW CATEGORY

### 1. OUTSTANDING NEWSCAST

This category recognizes overall excellence in a Newscast over the course of the calendar year 2020. Submissions are limited to regularly scheduled news broadcasts or branded blocks of news programming that cover current and ongoing news stories. Newsmagazines, news specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

See [page 35](#) for more info.

## \*NEW CATEGORY

### 4. OUTSTANDING SHORT FEATURE STORY IN A NEWSCAST

This category is reserved for feature stories from newscasts with a running time of 8 minutes or less. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and often includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. This category and category 5/Outstanding Long Feature Story in a Newscast replace the previous Feature Story in a Newscast and Hard News Feature Story in a Newscast categories. See [page 37](#) for more info.

## \*NEW CATEGORY

### 5. OUTSTANDING LONG FEATURE STORY IN A NEWSCAST

This category is reserved for feature stories from newscasts with a running time of more than 8 minutes. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and often includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category. This category and category 4/Outstanding Short Feature Story in a Newscast replace the previous Feature Story in a Newscast and Hard News Feature Story in a Newscast categories. See [page 38](#) for more info.

## \*NEW CATEGORY

### 18. OUTSTANDING HEALTH OR MEDICAL COVERAGE

This category is open to coverage of health or medical related topics by news organizations. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video is 40 minutes.

This category is open to news organizations and has been broken out of the former Outstanding Science, Medical or Environmental Report category. That category has now been renamed Outstanding Science, Technology or Environmental Coverage. See [page 42](#) for more info.

## \*NEW CATEGORY

### 47. OUTSTANDING DIRECTION: DOCUMENTARY

This category is open to directors of documentary films. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Directors of both short and feature length documentaries are eligible to submit. This category is not open to Assistant Directors or Technical Directors.

Statue-eligible: Directors

While directors are statue-eligible in Program categories like Outstanding Current Affairs Documentary or Outstanding Social Issue Documentary, a director that wins an Emmy in the Direction: Documentary category cannot also be included in the winning credits for the same film in a Program category. In the case of a win for the same film in both a Directing and a Program category, the director will be awarded a statue in the Directing category only.

See [page 59](#) for more info.



## \*NEW CRAFT ACHIEVEMENT CATEGORIES

This year's competition features separate news and documentary divisions of a number of Craft Achievement categories in which news programs and documentaries formerly competed together. The list of revised categories is below. See [pages 56-62](#) for more info.

42. Outstanding Writing: News
43. Outstanding Writing: Documentary
44. Outstanding Research: News
45. Outstanding Research: Documentary
52. Outstanding Graphic Design and Art Direction: News
53. Outstanding Graphic Design and Art Direction: Documentary

## \*NEW CATEGORY

### 57. OUTSTANDING TECHNICAL ACHIEVEMENT: NEWS

This category rewards excellence in technical achievement for news broadcasts. It is open to individuals and teams that make a significant contribution to the technical portion of news broadcasts. The focus in this category is on how broadcast technicians skillfully and creatively use the tools available to them to overcome technical challenges and bring a news broadcast or news coverage to air. Submissions should focus on the excellence of the technical execution as well as the technical challenges telecasters or news organizations faced during the eligibility year (2020), and the solutions developed to overcome them.

Eligible submissions can originate from regularly scheduled news broadcasts (newscasts, news magazines, morning shows etc.) as well as live coverage and news specials. Entries can focus on coverage of a particular event (live coverage of a breaking event, for example, or planned coverage of an anticipated event like an election etc.); Coverage of a particular story (an ongoing series of investigative reports on a single topic); or a particular broadcast of a regularly scheduled show (the Jan 10 episode of Show X presented particular challenges and/or was particularly skillfully executed etc.).

See [page 63-64](#) for more info.

## \*NEW APPROACHES CATEGORIES NOW REBRANDED AS INTERACTIVE MEDIA

The categories formerly designated as “New Approaches” have now been rebranded as Interactive Media. These categories are open to interactive media projects employing new and emerging platforms and presentation techniques, as well as more established methods and platforms. Potential submissions include, but are not limited to: Multiplatform and/or transmedia news coverage or documentary storytelling projects, multimedia projects, immersive media projects etc.

Two changes to the way the former “New Approaches” categories were administered are of note:

1. While entrants are still expected to host their own judging page and submit the URL for that page as part of the submission process, as opposed to uploading a linear video to the submission site as in other categories, the use of templates provided by NATAS with the Emmy logo etc. are no longer required.
2. Due to COVID 19, NATAS will be unable able to provide VR headsets and other specialized equipment to Emmy judges for at-home screening of virtual reality submissions. Consequently, entrants with VR or AR submissions should
  - a. create a judging page including a brief explanatory video highlighting the Emmy®-worthy aspects of the project and providing an informational walkthrough of the user/viewer experience and
  - b. provide judges with instructions on how to access the VR film along with information about the equipment that can be used to view it so that judges with access to such equipment can view the entry accordingly.

For more info see [pages 54-55](#).

## \*CHANGES TO ENTRY REQUIREMENTS FOR 34/OUTSTANDING NEWSCAST OR NEWSMAGAZINE IN SPANISH

Submissions to this category are now required to

- a. Have a minimum running time of 30 minutes and a maximum running time of 60 minutes
- b. Include a minimum of 3 and a maximum of 7 excerpts from throughout the eligibility year (i.e. the calendar year of 2020) demonstrating the overall excellence of the newscast or newsmagazine. accordingly.
- c. Include excerpts drawn from at least two (2) separate airdates. See [page 50](#) for more info.

## \*CHANGES TO THE DEFINITION OF INVESTIGATIVE REPORTING AND INVESTIGATIVE DOCUMENTARY CATEGORIES

The definition of the following categories have been modified to emphasize that these categories are intended for enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report, or the documentary filmmaker or filmmaking team that created the documentary.

- 6. Outstanding Investigative Report in a Newscast
- 10. Outstanding Investigative Report in a Newsmagazine
- 24. Outstanding Investigative Documentary

See [page 38, 40, 44](#) for more info.

## \*50% RULE DISCONTINUED. NATIONAL/REGIONAL ELIGIBILITY NOW DETERMINED BY INTENDED AUDIENCE

See the following language from page 6 of the NATAS General Rules and procedures.

### CONTENT ELIGIBILITY

NATAS contests are open to telecast programming and online/digital programming. Entries must have been transmitted to the public by a television network, cable company, satellite, the internet, or other digital delivery media. **Eligibility is limited to digital and telecast programming that was originally made available during the eligibility period and, as determined by contest Administration, intended for a national audience during the specific competition's eligibility year.** All shows must contain at least two-thirds (2/3) original material as aired during the eligibility period, unless the previously-produced material has been given substantial, unique, and creative treatment that, in the opinion of NATAS, results in an original program.

**Content, whether online or distributed via telecast or cablecast, that is intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the regional Emmy® competitions.** Local content that later receives national distribution may be submitted to either a Regional Awards Competition or a National Awards Competition, but not both.

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

## **\*OSCAR NOMINATED DOCUMENTARY FILMS ARE NO LONGER ELIGIBLE FOR SUBMISSION TO NATAS EMMY COMPETITIONS**

See the language below from page 9 of the NATAS General Rules & Procedures.

### **INELIGIBILITY OF OSCAR® NOMINEES**

Programs that have received an Oscar® nomination from the Academy of Motion Picture Arts & Sciences are ineligible for submission to any Emmy® award contest administered by NATAS.

## **\*VIRTUAL FILM FESTIVAL SCREENINGS ARE TREATED AS THEATRICAL SCREENINGS FOR EMMY ELIGIBILITY PURPOSES.**

See the language below from page 9 of the NATAS General Rules & Procedures.

### **VIRTUAL FILM FESTIVAL SCREENINGS**

Due to the ongoing COVID-19 emergency, many documentary films have screened online at virtual film festivals in 2020. Such screenings are nonetheless considered to be theatrical screenings, rather than VOD screenings, for the purpose of determining Emmy® eligibility in the 2020-2021 competition year.

- a. A virtual film festival screening is not considered a VOD release, and a documentary film may not submit to an Emmy® competition solely on the basis of such a virtual film festival screening.
- b. A virtual film festival screening is not considered a VOD release, and is not used to determine whether a national telecast is within the one-year VOD-to-broadcast window within which it can be considered the “canonical airing.”
- c. A virtual film festival screening is considered a film festival screening and counts toward the twenty-four-month (24-month) window after which a film with any kind of theatrical release becomes ineligible.

## **\*TIME CODE FOR 30-SECOND CEREMONY VIDEO CLIP NOW REQUIRED AS PART OF ENTRY PROCESS**

As part of the submission process, all entrants will be required to identify a thirty-second (0:30) portion of the submitted entry video for potential inclusion in the News & Documentary Emmy Award ceremony, should the entry result in a nomination. The identified clip must be free and clear of any and all encumbrances which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation digital program archives, in perpetuity. Entrants must affirm that all necessary rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, and that the entrant is authorized to convey such rights.

## **\*CHANGES TO DOUBLE DIPPING RULES**

The same material, identical start-to-finish, is not permitted to represent an entire submission in both a series and a feature category.

If an entrant submits to a program category that allows the option of submitting a single episode to represent the entire series, that submitted episode may not then be submitted as-is to a feature category. Likewise, a single episode submitted in an individual feature category may not be submitted as the representative episode in a program category.

A feature may be submitted to a feature category and remain a component part of a broader program entry only if the feature represents less than fifty percent (50%) of the program submission's total runtime.

See pages 11-13 of the NATAS General Rules & Procedures for more info.

## **\*FILMS WITH A LIMITED THEATRICAL RELEASE (SEE PAGE 8 OF THE NATAS GENERAL RULES & PROCEDURES)**

### **LIMITED THEATRICAL RELEASES**

Productions that have had a limited theatrical release before being telecast or made available via VOD are eligible to enter NATAS Emmy® Award contests, provided:

1. The production was first telecast or made available via VOD nationally during the eligibility period,
2. The broadcast or VOD premieres occurred within eighteen (18) months of the first commercial theatrical screening, defined as a commercial screening of seven (7) consecutive days at a single theater, and
3. The aggregate number of commercial theatrical screenings did not exceed six hundred (600) theaters. A program loses Emmy® eligibility twenty-four (24) months after its first theatrical screening of any kind, whether such screening occurs commercially or at a film festival.

## **\*LANGUAGE CLARIFYING VOD ELIGIBILITY (SEE PAGE 8 OF THE NATAS GENERAL RULES & PROCEDURES)**

### **VIDEO ON DEMAND (VOD)**

All types of Video On Demand (VOD) releases – Transactional VOD (TVOD), Subscription VOD (SVOD), Advertising-Based VOD (AVOD), and similar technologies – are eligible for submission. In general, the first distribution of the content on any platform is the governing airdate and program form for determining eligibility. However, a national television broadcast that airs after a VOD debut may be considered to be the canonical airing if:

1. The VOD airing was not previously submitted, and
2. The national television broadcast premiere occurred within one year of its VOD debut.

Note that online screenings at virtual film festivals do not count as a VOD screening for the purposes of Emmy eligibility.

## **\*STATUE-ELIGIBILITY FOR CERTAIN CRAFT POSITIONS LIKE EDITORS, CAMERA PERSONS/CINEMATOGRAPHERS AND DIRECTORS**

As of 2020, editors and camerapersons/cinematographers are considered statue eligible in Program/Segment categories (categories 1-38). However, an editor or cameraperson can only win a single statue for the same work. In the case of an editor or cameraperson winning for a story or report in a Craft Achievement category that also wins an Emmy in a Program/Segment category like Feature Story or Current Affairs Documentary, the editor or cameraperson will be awarded a statue in the Outstanding Editing or Video Journalism or Cinematography category only. The same rule applies to directors in the Outstanding Direction: News and Outstanding Direction: Documentary categories.

## **\*DOUBLE DIPPING/ CROSS ENTRIES**

Entry into any singular NATAS contest precludes the entry of the same programming in any other Emmy® contest administered by NATAS, the Television Academy, or IATAS, including Regional Emmy® Awards.

For example, if an entrant enters a documentary in the Sports Emmy® Awards Long Sports Documentary category, it may not be entered subsequently in the News & Documentary Emmy® Awards.

Craft entries must follow programs into the same Emmy® Award competition as the program submission. Exceptions may be made in rare circumstances – for example, if a specific, unique craft category is only offered in one of two Emmy® Award contests, but the program or report meets eligibility requirements in both competitions. The entrant must contact NATAS Administration for prior approval of any such cross-contest entry.

See page 12 of the NATAS General Rules & Procedures for more info.

## **\*LATE CREDIT ADDITIONS**

After the nomination announcements, changes may be made and submitted free of charge for a limited time period determined by each individual competition. After this deadline, a fee of US\$150 will be charged for each name added to the credits. This fee also applies to any changes made following the ceremonies.

Changes may only be reflected in certificates, statues, and other materials produced or published after full payment of relevant fees has been made. NATAS has no obligation to change or correct materials published prior to fee payment.

## ELIGIBILITY PERIOD

Over-the-Air, Cable, Satellite and VOD/Streaming Submissions.

Entries must have been originally broadcast nationally to the general public, or made available via VOD/Streaming, between January 1 and December 31, 2020.

## SUBMISSION WEBSITE

<http://newsdocemmys.tv>

## BROADCAST JOURNALISM / DOCUMENTARY FILM

The News & Documentary Emmy® Awards are open to works of broadcast journalism, documentary films, and their related craft achievements.

## CALL FOR ENTRIES

The Call for Entries opens on **February 11, 2021**. The News & Documentary Online system, powered by Yangaroo, is available at <http://newsdocemmys.tv>. Entrants may sign in, create an Emmy profile and initiate submissions. During the entry period, entrants may log in anytime to view the status of their entries, add, correct, update or finalize entry data and pay for entries. To encourage prompt completion of entries there is an early entry deadline of **March 11, 2021** at a reduced entry fee. All submission materials must be submitted by 11:59PM ET March 11th to qualify for the discounted entry fee.

## ENTRY DEADLINES FOR ALL NEWS & DOCUMENTARY CATEGORIES

- Early Deadline (reduced entry fee): 11:59 PM ET Thursday, March 11, 2021
- Final Deadline: 11:59 PM ET Thursday, April 8, 2021.

## HOW OFTEN CAN I ENTER?

There is no limit to the number of entries an organization or individual may submit for Emmy® consideration. However, each entry is a separate submission and requires its own entry information, entry fee, and entry materials.



## CAN I ENTER IN MORE THAN ONE CATEGORY?

A given news report (or series of reports) or documentary film may be submitted as follows

- Once in any of the program/segment categories (1-30 and 34-38)
- Once in the appropriate “Best Of” category (31 - 33)
- In as many craft categories as are appropriate (42 - 56)

Exceptions: Promotional Announcements, Regional Submissions

- Promotional Announcements may be submitted once in category 58 and may not be submitted in any other categories.
- Regional submissions that have previously been awarded a regional Emmy® award in either spot/breaking or investigative report categories by a NATAS chapter in that chapter’s most recent awards cycle may be submitted once in categories 59-60 and may not be submitted in any other categories. See [page 66-67](#) for more info.

## BE SURE TO

### RULES

Read the relevant sections of the Rules & Procedures. Note that there are now two rulebooks you must consult:

- [The NATAS General Rules and Procedures](#), which contains rules applicable across all **national programming** competitions (Daytime, Sports, News & Documentary)
- The News & Documentary Emmy Awards rulebook: <https://theemmys.tv/news/rules>

### ENTRY INFORMATION

Provide the requested entry information like Show and Program or Segment title, air date, broadcast network, running time at <http://newsdocemmys.tv>.

### SUBMISSION VIDEO

Submission Video: Upload your submission video to the Media page of the submission site: <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your submission video.

- Note: All Interactive Media submissions (categories 39-41) are hosted by the entrant. Interactive Media submissions require a URL that links to a judging webpage created by the entrant. See [page 23-24](#) of the rulebook for more information.

### CREDITS & EMMY ESSAY

- Provide the names and contact info for all statue eligible entrants for each submission on the Team Member Details & Essay page of the submission process.
- Upload a complete list of production credits for each submission on the Media page of the submission process.
- Provide a copy of the script (42/Writing: News and 43/ Writing: Documentary entries only).

## CREDITS & EMMY ESSAY (CONTINUATION)

- Essay: Provide an essay of up to 750 words explaining why your entry is Emmy®-worthy and addressing the following points
  - a. A clear explanation of the editorial and production goals of the piece.
  - b. Reportorial and creative techniques used to achieve these goals.
  - c. Importance of the subject matter.
  - d. Impact of the program, story or report.

In category 1/Outstanding Newscast and 34/Outstanding Newscast or Newsmagazine in Spanish, address the overall excellence of the newscast or newsmagazine and describe why it is Emmy®-worthy.

In the Interactive Media categories (39-41) entrants may describe any nonlinear/interactive presentation techniques employed and explain how it serves the content of the story or report.

Essays in the craft categories (42-56) should explain how the craft under consideration (writing, editing, cinematography etc.) supports the overall editorial and production goals of the piece.

42/Writing: News and 43/Writing: Documentary entries must also include one copy of the entire script of the program or story submitted, in addition to the essay.

Essays in category 57/ Outstanding Technical Achievement: News should describe the technical achievement and explain why it is Emmy worthy.

Please include the following in the heading of your essay: show and program title (i.e. CBS Evening News: Capitol Riot), network, and original airdate.

## PAYMENT

Pay by credit card (Visa, Master Card or American Express) or ACH Transfer is preferred (Please contact [news@theemmys.tv](mailto:news@theemmys.tv) to set up ACH transfer) at <http://newsdocemmys.tv>

Thank you for your submissions!

The News & Documentary Emmy® competition does not have award categories reserved exclusively for series (i.e. limited series, curated series, episodic series etc.). However, we do accept series entries in certain cases, for example a limited documentary series on a single subject broadcast or delivered in multiple parts. In the case of a multi-part single subject documentary, entrants may:

- a. choose a single episode to represent the entire series (or two episodes totaling no more than 120 minutes) or
- b. choose no more than seven excerpts from a variety of episodes to represent the series.

Other types of series (for example curated series like POV or Independent Lens, or ongoing series like FRONTLINE or NOVA that air multiple films by different directors on different topics) may not enter as a series and must submit individual films or episodes as separate submissions (though a multi-part film on a single subject broadcast under their banner would be eligible). Series entries are evaluated on a case by case basis.

Contact the News & Documentary Emmy® Awards administrator for more information on series entries.

## SUBMISSION VIDEO PREPARATION

### VIDEO UPLOAD SPECIFICATIONS

#### (FOR ALL CATEGORIES EXCEPT 39-41/INTERACTIVE MEDIA):

The following is the format for video uploads as part of the News & Documentary Emmy® submission process. Please note that the file you upload is the same file that will stream to judges. In this manner, you can be certain that the file you provide will be the same quality as seen by the judges.

Files meeting the specification below can be output from most non-linear editing systems. Another option is to utilize special transcoding software. We recommend utilizing the free tool “Handbrake” (<http://handbrake.fr/>). Instructions for usage and a template are available online at the News & Documentary Emmy® submission site.

If you have any questions or concerns about the technical creation of these files, please contact [emmysupport@yangaroo.com](mailto:emmysupport@yangaroo.com)

Container: .mp4

(Please enable “Fast Start” if that option is available to you)

Audio Codec: AAC-LC or AAC

Channels: Stereo or Dual Channel Mono (Please mixdown 5.1 to 2 channel stereo) Sample Rate: 48 khz

Video Codec: H.264 Baseline Profile

Variable bit rate (with an optimum as indicated below)

Color Space: 4.2.0

Frame rates should match the source material

Resolutions:

The Player displays all content in a 16:9 area.

1080p or 1080i (new)

Optimum Overall Bit Rates: HD: Video - 8,000 kbps (new) Audio -128 kbps

## MAXIMUM RUNNING TIMES

### VIDEO UPLOAD SPECIFICATIONS

#### (FOR ALL CATEGORIES EXCEPT 39-41/INTERACTIVE MEDIA):

Each category has its own maximum allowable running time for submissions. Maximum Running Times are as follows:

- 25 Minutes: categories 2-6, 31, 42-57
- 40 Minutes: categories 17-20 and 30
- 60 Minutes: categories 1, 7-16, 32, 34-38
- 120 Minutes: categories 21-29, 33

**Note:** The maximum running time is purely for the convenience of Emmy judging, and is not intended to unreasonably impact the narrative flow or editorial integrity of the entry under consideration. The maximum running times may be waived in certain exceptional cases, for example a documentary that runs longer than two hours, where editing to meet the specified running time of 120 minutes would distort the narrative flow of the film. Submission of entries with running times longer than the posted maximum must be approved by NATAS. Please contact David Winn ([dwinne@emmyonline.tv](mailto:dwinne@emmyonline.tv)/ 212-484- 9424) or Christine Chin ([cchin@emmyonline.tv](mailto:cchin@emmyonline.tv)/ 212-484- 9452) for more info and approval.

## EDITING A SUBMISSION TO CONFORM TO MAXIMUM RUNNING TIME

Broadcasts that exceed the maximum allowable running time in a particular category must be edited to conform to the maximum running time. In categories 1-38 entries may contain up to seven as-aired excerpts of continuous programming, with the exception of category 30 (Outstanding Short Documentary), where films that run longer than 40 minutes are not permitted. There is no segment/excerpt limit in craft categories 42-57. Internal editing—i.e. re-editing the content of continuous programming in order to enhance the submission—is not allowed. In order to edit a broadcast to conform to the maximum allowable running time in a particular category:

- a. Edit out commercials
- b. Consider what's left to be continuous programming
- c. Cut it down to the allowable time for the category

## EDITING A SUBMISSION TO CONFORM TO MAXIMUM RUNNING TIME (CONTINUATION)

- d. In categories 1-29 and 31-38, include no more than 7 excerpts of continuous programming on your submission video (an excerpt is simply a portion of continuous programming). There is no segment/excerpt limit in craft categories 42-56.
- e. Dip to black between excerpts of non-continuous programming.

## SLATES & TITLE GRAPHICS

Submitters may use a title graphic (slate) to identify a submission or program segment, if needed.

## INTERACTIVE MEDIA SUBMISSION PREPARATION (CATEGORIES 39-41)

Due to the multimedia/transmedia/nonlinear nature of most submissions in categories 39- 41 – the Interactive Media categories – submission content is hosted by the entrant. Entrants will either include a URL directing judges to the project as it exists online, or create a judging page specifically designed to showcase the project for Emmy judging. This URL will be entered on the Team Member Details & Essay page of the online submission process.

Judges will have limited time to explore a project, so while you will want to give judges access to as much of your project as possible, you may want to provide guidance as to how best to explore the project. The accompanying essay is an excellent place to do this. It is also acceptable to provide a brief explanatory video highlighting the Emmy®-worthy aspects of the project, provided you also give entrants access to the project itself. The explanatory video should not take the place of access to the actual project.

**Judging webpage URL's are due by the official entry deadlines of March 11 (early deadline/ reduced entry fee) or April 8 (Final deadline).**

The following information must be included in the text fields provided during the submission process:

- Title of project etc.
  - Field 1: (e.g. FRONTLINE)
  - Field 2: (e.g. Ebola Outbreak: A Virtual Journey)
- Date the project/content was originally made available online (must be 2020)
- Exact running time of submission, if applicable
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).

## VIRTUAL REALITY SUBMISSIONS

Due to COVID 19, NATAS will be unable able to provide VR headsets and other specialized equipment to Emmy judges for at-home screening. Consequently, entrants with VR or AR submissions should

- a. Create a judging page that showcases your project and submit the URL for your judging webpage on the Team Member Details & Essay page of the submission site. Your judging page may include a brief explanatory video highlighting the Emmy®-worthy aspects of the project. Some judges will not have the proper equipment to view your film/project in its intended format. We ask that you create a video to provide an informational walkthrough of the user/viewer experience.
- b. Provide judges with instructions on how to access the VR film (through an Android or iOS app, for example), along with information about the quipment that can be used to view it (i.e. “install our VR app and view film X in Google Cardboard or Samsung Gear” or “Download the file using this link and sideload it into the Samsung Gear by following these directions” etc.). This will allow judges with access to such equipment to view the entry in its intended format.
- c. You may also include additional information about the VR film/project, and any supplementary/auxiliary material in your essay or on your judging page.



## NO INTERNAL EDITING

In categories 2-38 and 42-56, programs or stories that exceed the maximum running time in their category must be edited and may contain up to 7 excerpts of continuous programming dealing with the same topic, with the exception of category 30 (Outstanding Short Documentary), where films that run longer than 40 minutes are not permitted. However, the entry must be submitted “as-aired” and cannot have been re-edited for the purpose of enhancing the submission. An excerpt must be a continuous, commercial-free run. Editing out commercials between continuous programming does not constitute internal editing. There is no excerpt/segment limit in craft categories 42-56.

**Note:** See category specific instructions for categories 1/Outstanding Newscast and 34/Outstanding Newscast or News Magazine in Spanish, which have unique requirements regarding running time and minimum and maximum number of allowable excerpts.

## BODY-OF-WORK ENTRIES

A compilation or body of work from a variety of programs and/or series that are not related is not permitted.

## DRAMATIC RECREATIONS

Limited dramatization is permitted as long as it is extremely clear that these are recreations. Examples include, but are not limited to: recreations of historical events in the Historical Documentary category, animated representations of the physical world in the Science and Technology Documentary Category etc. NATAS will evaluate each circumstance on a case-by-case basis.

## EDUCATIONAL AND INSTRUCTIONAL PROGRAMMING

Programs intended primarily for educational or instructional use are not eligible and will be disqualified.

## OTHER VIOLATIONS

Violations of any other published rules and procedures herein (including those outlined in the NATAS **General Rules and Procedures for national Emmy competitions**, may result in disqualification. Payment submitted with disqualified entries will not be returned.

# WHO RECEIVES THE AWARD?

Statue eligible job titles are listed in the Award Category and Submission Requirements section (pages 34-67) of the rulebook under each category group heading. Consult this section of the rulebook for statue-eligible job titles for individual categories.

In Program/Segment categories (1-33), statue-eligible titles include Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, Anchors, and some derivative job titles.

In the Spanish language categories (categories 34-38), statue-eligible titles include Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents.

In the Interactive Media categories (categories 39-41), statue eligible titles include Executive Producers, Senior Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents and derivative job titles. Other team members responsible for the multiplatform, multimedia, transmedia, interactive or immersive media elements of a project may be considered for eligibility provided their role was more than supervisory and they made a substantial creative contribution to the content.

In the Craft categories (categories 42-56), those who perform a specific discipline (writer, researcher, graphics artist, cameraperson etc.) are statue-eligible. Supervising or directing or approving the work of others—while vital to the creative process— does not qualify for these categories.

In the Technical Achievement category (category 57), statue-eligible titles include Technical Supervisors, Technical Directors, Electronic Camera Persons, Video Engineers, Graphics Operators, Senior Audio Engineers, Audio Engineers, Senior Maintenance Engineers, Broadcast Media Manager/Network Engineers. Other mission critical and/or derivative positions that make a significant contribution to the technical achievement may be considered on a case-by-case basis.

In the Outstanding Promotional Announcement (category 58), statue-eligible titles include Executive Producers, Senior Producers, Coordinating Producers, Supervising Producers, Producers, Directors, Art Directors, Editors, Camera Persons, Writers, Music Directors, Composers of original music for a promo, Audio Engineers, Graphic Designers, Production Designers, Creative Directors and some derivative job titles, provided their role was more than supervisory and they made a substantial creative contribution to the content of the promotional announcement or campaign. Titles such as VP Brand Marketing etc. may be eligible on a case by case basis. All titles are subject to review.

# WHO RECEIVES THE AWARD?

In the Regional Reporting categories (categories 59 and 60), award-eligible job titles are limited to those included on and approved for the credits of the original submission to the originating NATAS regional chapter.

## VERIFICATION OF STATUE-ELIGIBLE JOB TITLES

Only those listed on the final credit list will be eligible to obtain a statue. An entrant's job title must correspond to the as-aired credits for the submission. In cases where there is a discrepancy between the telecast credits and the job title available on the entry form you must contact the SVP or Director of the News & Documentary Emmy® Awards for approval.

## VOLUNTEER TO SERVE AS AN EMMY® JUDGE

Individuals with significant experience in the fields of broadcast and online journalism and documentary filmmaking at the national level are invited to serve as judges for the 42nd Annual News & Documentary Emmy® Awards.

## WHO QUALIFIES TO BE A JUDGE?

- Producers, Senior & Executive Producers, experienced Associate Producers, Directors, Reporters and Correspondents and related positions with significant experience in national news and/or documentary reporting or production.
- Craftspeople: writers, researchers, cinematographers and camerapersons, editors, graphic designers, audio technicians, composers, lighting directors, scenic designers and other craftspeople.

Journalists and documentary makers from the worlds of broadcasting and digital/new media are welcome to apply.

## 2021 NEWS & DOCUMENTARY EMMY® JUDGING DATES

Round 1: May 6 – 20

Round 2: June 10 – 24

News & Documentary Emmy® judging takes place online. Approved Emmy® judges are directed to a secure website where submissions are viewed and votes are cast. Judges have two weeks to review submissions and cast their ballots. For more information, or to apply to serve as an Emmy® judge, go to <https://newsdocemmy.dmds.com/en/Account/JudgeSignupLanding>

Or contact:

David Winn; Senior Vice President, News & Documentary Emmy® Awards; 212-484-9424 / [dwinn@theemmys.tv](mailto:dwinn@theemmys.tv)

Christine Chin; Director, News & Documentary Emmy® Awards; 212-484-9452 / [cchin@theemmys.tv](mailto:cchin@theemmys.tv)

## JUDGING PROCEDURES

Entries are viewed and evaluated online.

Most categories in the News & Documentary Emmy competition are judged in two rounds of voting in which the nominees and a single honoree, multiple honorees, or no honoree is determined. Separate judging panels are formed for the preliminary and the final rounds of judging. In the preliminary round, large categories are divided into sub-panels and the entries are divided equally and randomly among the sub-groups. For this phase, judges are asked to view at least 50% of each entry, and vote via secret ballot. High scoring entries from the first round advance to the final round. Judges in the final round are asked to view each entry in its entirety.

Judging is based on content, creativity and execution. Submissions are judged on the basis of their individual merits and not competitively. In all categories there is the possibility of one award, more than one award, or no award.

Judges in category 58, for promotional announcements, evaluate submissions using the criteria of Concept, Effectiveness/Impact, and Execution. Judges in categories 1-38 include Executive Producers, Producers, Associate Producers, Directors, Reporters and Correspondents and some derivative job titles. Judges in categories 42-56— the craft categories such as Writing, Editing, Cinematography etc.—will have expertise in the craft areas they are judging.

The results of the final round of screening determine the number of nominees in each category, and whether a category has one clear honoree, multiple honorees, or no honoree. All judging criteria and procedures, including scoring scale, minimum scores required for nomination, and tie-breaking procedures, are determined by the National Awards Committee.

Judges may be independently employed or employees of the networks or cable companies or other submitting organizations who do not have a direct conflict with the material they view. Judges may not have a conflict of interest, which is described as having a direct involvement with the production of the entry or having a close personal relationship with a member of the production staff of the 42nd Annual News & Documentary Emmy® Awards. Employment by a network with an entry in the category being judged does not necessarily create a conflict of interest by itself. Judges may participate on more than one panel.

## NOMINATIONS ANNOUNCEMENT

Nominations are currently scheduled to be announced in late July, 2021 (exact date TBA). The initial listing may include nominated programs only. After additional internal review, a list of nominations with full list of nominated individuals will be posted on the NATAS website.

## ADDITIONAL MATERIALS

### **\*TIME CODE FOR 30-SECOND CEREMONY VIDEO CLIP NOW REQUIRED AS PART OF ENTRY PROCESS**

As part of the submission process, all entrants will be required to identify a thirty-second (0:30) portion of the submitted entry video for potential inclusion in the News & Documentary Emmy Award ceremony, should the entry result in a nomination. The identified clip must be free and clear of any and all encumbrances which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation digital program archives, in perpetuity. Entrants must affirm that all necessary rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, and that the entrant is authorized to convey such rights.

Nominees will be contacted in July 2021 with instructions about any additional materials required for this year's News & Documentary Emmy virtual ceremonies, which will take place on September 21 (News) and 22 (Documentary).

## NEWSCASTS

1. Outstanding Newscast
2. Outstanding Coverage of a Breaking News Story in a Newscast
3. Outstanding Continuing Coverage of a News Story in a Newscast
4. Outstanding Short Feature Story in a Newscast
5. Outstanding Long Feature Story in a Newscast
6. Outstanding Investigative Report in a Newscast

## NEWSMAGAZINES

7. Outstanding Coverage of a Breaking News Story in a Newsmagazine
8. Outstanding Continuing Coverage of a News Story in a Newsmagazine
9. Outstanding Feature Story in a Newsmagazine
10. Outstanding Investigative Report in a Newsmagazine

## NEWS COVERAGE

11. Outstanding Breaking News Coverage
12. Outstanding News Special
13. Outstanding News Discussion & Analysis
14. Outstanding News Analysis: Editorial and Opinion
15. Outstanding Live Interview
16. Outstanding Edited Interview
17. Outstanding Science, Technology or Environmental Coverage
18. Outstanding Health or Medical Coverage
19. Outstanding Arts, Culture or Entertainment Coverage
20. Outstanding Business, Consumer or Economic Coverage

## NEWS COVERAGE

21. Outstanding Current Affairs Documentary
22. Outstanding Politics and Government Documentary
23. Outstanding Social Issue Documentary
24. Outstanding Investigative Documentary
25. Outstanding Historical Documentary
26. Outstanding Arts and Culture Documentary
27. Outstanding Science and Technology Documentary
28. Outstanding Nature Documentary
29. Outstanding Business and Economic Documentary

## SHORT DOCUMENTARY

- 30. Outstanding Short Documentary

## BEST OF

- 31. Best Story in a Newscast
- 32. Best Story in a Newsmagazine
- 33. Best Documentary

## SPANISH LANGUAGE

- 34. Outstanding Newscast or News Magazine in Spanish
- 35. Outstanding Coverage of a Breaking News Story in Spanish
- 36. Outstanding Investigative Journalism in Spanish
- 37. Outstanding Feature Story in Spanish
- 38. Outstanding Interview in Spanish

## INTERACTIVE MEDIA

- 39. Outstanding Interactive Media: Current News
- 40. Outstanding Interactive Media: Documentary
- 41. Outstanding Interactive Media: Arts, Lifestyle and Culture

## CRAFT ACHIEVEMENT

- 42. Outstanding Writing: News
- 43. Outstanding Writing: Documentary
- 44. Outstanding Research: News
- 45. Outstanding Research: Documentary
- 46. Outstanding Direction: News
- 47. Outstanding Direction: Documentary
- 48. Outstanding Video Journalism: News
- 49. Outstanding Cinematography: Documentary
- 50. Outstanding Editing: News
- 51. Outstanding Editing: Documentary
- 52. Outstanding Graphic Design and Art Direction: News
- 53. Outstanding Graphic Design and Art Direction: Documentary
- 54. Outstanding Music Composition



- 55. Outstanding Sound
- 56. Outstanding Lighting Direction and Scenic Design

## TECHNICAL ACHIEVEMENT

- 57. Outstanding Technical Achievement: News

## PROMOTIONAL ANNOUNCEMENTS

- 58. Outstanding Promotional Announcement

## REGIONAL NEWS

- 59. Outstanding Regional News Story: Spot or Breaking News
- 60. Outstanding Regional News Story: Investigative Report

## NEWSCASTS

The following categories are reserved for broadcast and digital newscasts covering current and ongoing news stories. Programs in these categories typically air daily and may also include weekend editions of daily newscasts and other similar news broadcasts. Examples include, but are not limited to: nightly newscasts like NBC Nightly News, CBS Evening News, ABC World News Tonight, AC 360, PBS NewsHour, Vice News Tonight, Special Report with Bret Baier; morning shows like Good Morning America, Today, CBS This Morning, New Day etc., or Sunday shows like Meet The Press, Face the Nation, Fox News Sunday, and This Week; daily cable broadcasts devoted to rolling coverage of the day's news such as CNN Newsroom and MSNBC Live; other daily cable broadcasts such as The Rachel Maddow Show, The Lead with Jake Tapper, Tucker Carlson Tonight; online news sources producing video journalism covering the news of the day on a regular basis, such as The New York Times and The Washington Post etc. Entries from national online news sources will be assigned to the most appropriate category as determined by NATAS.

### 1. OUTSTANDING NEWSCAST

This category recognizes overall excellence in a Newscast over the course of the calendar year 2020. Submissions are limited to regularly scheduled news broadcasts or branded blocks of news programming that cover current and ongoing news stories. Newsmagazines, news specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

Submission videos are intended to showcase the overall excellence of the broadcast over the course of the eligibility year and may include examples of coverage of a variety of different stories. Submissions must include between 3 and 7 excerpts of continuous coverage from at least two distinct airdates from throughout the calendar year 2020. Submission videos should have a running time of no less than 30 minutes and no more than 60 minutes. Any material submitted as part of a submission in this category stands in for the overall excellence of the newscast over the course of the calendar year. Consequently, the titles of the individual segments or reports submitted are not listed on the nominations or honorees press release. Only the title of the newscast will be listed.

**\*IMPORTANT! This category has unique rules regarding running time, number of excerpts etc. The rules below apply ONLY to category 1/Outstanding Newscast. See the section immediately below the Outstanding Newscast category for rules regarding running time and allowable number of excerpts that apply to categories 2-6.**

## 1. OUTSTANDING NEWSCAST (CONTINUATION)

- Only one (1) submission per newscast.
- Minimum/Maximum Running Times for Submissions: Submission videos should have a running time of no less than 30 minutes and no more than 60 minutes.
- Minimum/Maximum Number of Excerpts: Submissions must include between 3 and 7 excerpts of continuous coverage **from at least two distinct airdates** from throughout the calendar year 2020. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words describing the overall excellence of the broadcast over the course of the year 2020 and explaining why it is Emmy® -worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, Anchors, and some derivative job titles.

### Note:

1. Since this category is for overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
2. In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.

## NEWSCASTS

The following categories are reserved for broadcast and digital newscasts covering current and ongoing news stories. Programs in these categories typically air daily and may also include weekend editions of daily newscasts and other similar news broadcasts. Examples include, but are not limited to: nightly newscasts like NBC Nightly News, CBS Evening News, ABC World News Tonight, AC 360, PBS NewsHour, Vice News Tonight, Special Report with Bret Baier; morning shows like Good Morning America, Today, CBS This Morning, New Day etc., or Sunday shows like Meet The Press, Face the Nation, Fox News Sunday, and This Week; daily cable broadcasts devoted to rolling coverage of the day's news such as CNN Newsroom and MSNBC Live; other daily cable broadcasts such as The Rachel Maddow Show, The Lead with Jake Tapper, Tucker Carlson Tonight; online news sources producing video journalism covering the news of the day on a regular basis, such as The New York Times and The Washington Post etc. Entries from national online news sources will be assigned to the most appropriate category as determined by NATAS.

## ENTRY REQUIREMENTS FOR CATEGORIES 2-6

**\*IMPORTANT: THE RULES BELOW APPLY TO ALL NEWSCAST CATEGORIES EXCEPT 1/OUTSTANDING NEWSCAST (i.e. they apply to categories 2-6).**

See the definition of category 1/Outstanding Newscast above for rules specific to that category regarding running time, number of excerpts etc. The requirements below apply to submissions to categories 2-6.

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 25 minutes. Programs or reports that run 25 minutes or less must be submitted in their entirety. Those that run longer must be edited.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 25 minutes or less. Dip to black between excerpts of non-continuous programming
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).

## ENTRY REQUIREMENTS FOR CATEGORIES 2-6 (CONTINUATION)

- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, Anchors, and some derivative job titles.

### 2. OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN A NEWSCAST

This category is reserved for coverage of breaking news stories by newscasts, and may include coverage of unexpected events, such as an earthquake or a terrorist attack; anticipated events, such as the verdict in a trial; and new and important breaking developments in an ongoing story. Entries may consist of a single report or a series of reports on a single topic.

### 3. OUTSTANDING CONTINUING COVERAGE OF A NEWS STORY IN A NEWSCAST

This category is reserved for continuing coverage of a current news story by newscasts. Entries should feature new developments in an ongoing story, and/or background and analysis that deepens the viewer's understanding of the story. Entries may consist of a single report or a series of reports on a single topic.

### 4. OUTSTANDING SHORT FEATURE STORY IN A NEWSCAST

This category is reserved for feature stories from newscasts with a running time of 8 minutes or less. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and often includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

## 5. OUTSTANDING LONG FEATURE STORY IN A NEWSCAST

This category is reserved for feature stories from newscasts with a running time of more than 8 minutes. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and often includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

## 6. OUTSTANDING INVESTIGATIVE REPORT IN A NEWSCAST

This category is reserved for investigative reporting broadcast as part of a newscast. Emphasis is on original enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entries may consist of a single report or a series of reports on a single topic.

## NEWSMAGAZINES

The following categories are reserved for newsmagazines and similar news broadcasts— programs that air once a week, or on an intermittent basis, and that typically feature lengthier and/or more in-depth segments than daily newscasts. Examples include news programs like 60 Minutes, 20/20, Dateline, 48 Hours, Aqui y Ahora, Primer Impacto, some medium length reports from FRONTLINE etc. Online news sources producing newsmagazine-like segments may also be eligible. In addition, some magazine-like special reports may be eligible. Entries from online news sources will be evaluated on a case by case basis and will be assigned to the most appropriate category as determined by NATAS.

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 60 minutes. Programs or reports that run 60 minutes or less must be submitted in their entirety. Those that run longer must be edited.

## NEWSMAGAZINES (CONTINUATION)

- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Statue-Eligible: Executive Producers, Senior Producers, Producers (including Feld Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, Anchors, and some derivative job titles.

## 7. OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN A NEWSMAGAZINE

This category is reserved for coverage of breaking news stories by newsmagazines and similar broadcasts, and may include coverage of unexpected events, such as an earthquake or a terrorist attack; anticipated events, such as the verdict in a trial; and new and important breaking developments in an ongoing story. Entries may consist of a single report or a series of reports on a single topic.

## 8. OUTSTANDING CONTINUING COVERAGE OF A NEWS STORY IN A NEWSMAGAZINE

This category is reserved for continuing coverage of a current news story by newsmagazines and similar broadcasts. Entries should feature new developments in an ongoing story, and/or background and analysis that deepens the viewer's understanding of the story. Entries may consist of a single report or a series of reports on a single topic.

## 9. OUTSTANDING FEATURE STORY IN A NEWSMAGAZINE

This category is reserved for feature stories from newsmagazines. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and often includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

## 10. OUTSTANDING INVESTIGATIVE REPORT IN A NEWSMAGAZINE

This category is reserved for investigative reporting by newsmagazines. Emphasis is on enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc. Entries may consist of a single report or a series of reports on a single topic.

## 11. OUTSTANDING BREAKING NEWS COVERAGE

This category is open to extended coverage of breaking news stories, for example unanticipated events resulting in the interruption of regularly scheduled programming (such as a terrorist attack or mass shooting) or events that, while not entirely unanticipated, are of sufficient importance to warrant the interruption of scheduled programming (for example the handing down of a verdict in a trial). Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular mass shooting rather than a series of unrelated mass shootings, coverage of a specific hurricane rather than a series of successive storms in a single season). While the emphasis in this category is on live, unscheduled coverage, and while live coverage or reports produced under a quick turnaround should constitute a significant portion of the footage on the submission video, submissions may include segments or excerpts, including previously produced reports, from across the scheduled broadcasts and digital platforms of a news organization or network in order to demonstrate the breadth and depth of the organization's coverage of a breaking story. Maximum running time for submission video is 60 minutes.

## 12. OUTSTANDING NEWS SPECIAL

This category is open to planned special events and other types of non-regularly scheduled news coverage: town halls, presidential and congressional debates, election night coverage, a papal visit, other types of special reports on newsworthy topics. Special editions of regularly scheduled shows will be considered on a case by case basis. Maximum running time for submission video is 60 minutes.



## 13. OUTSTANDING NEWS DISCUSSION & ANALYSIS

This category is reserved for discussion and analysis of current news stories. It is open to broadcasts devoted solely to discussion and analysis (Washington Week) as well as broadcasts that feature discussion and analysis as a primary element of their regular programming (Meet the Press, Face the Nation, This Week, Fox News Sunday, The Rachel Maddow Show, The Lead, etc.). Maximum running time for submission video is 60 minutes. Submissions may include:

- a. Discussion/analysis of a single story or subject. Entries may not exceed one hour in length and may include excerpts of programming from throughout the broadcast year.
- b. Or, a single broadcast of up to one hour devoted to discussion/analysis of a variety of subjects, as is common on roundtable shows like Washington Week etc.

## 14. OUTSTANDING NEWS ANALYSIS: EDITORIAL AND OPINION

This category is open to news analysis that features an editorial opinion or point of view, or that expresses a particular ideological or political or other editorial perspective, or advocates for a particular policy outcome. Submissions may include, but are not limited to, commentary, monologues, and reporting in which an identifiable editorial perspective is a key part of the presentation. The editorial perspective should be that of the news organization or of the reporter/presenter/journalist, and not that of the subject of a news report. This category is reserved primarily for news broadcasts and is not open to excerpts from documentaries.

## 15. OUTSTANDING LIVE INTERVIEW

This category is open to live and live-to-tape interviews with one or more individuals on a single news story (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times). While the interview may include multiple interview subjects (interviewees), the interview must focus on a single news story. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera. A “live” interview can be either:

## 15. OUTSTANDING LIVE INTERVIEW (CONTINUATION)

- a. An interview that is broadcast live as it is conducted, without editing or
- b. A live-to-tape interview that is later broadcast in its entirety with no or very little post-production such as very minor edits for obscenities, wardrobe malfunctions, false starts, etc. Interviews that include anything other than extremely minor editing of the kind described above (for example significantly condensing the original taped interview, altering the sequence of questions posed etc.) must be submitted to 15/Edited Interview.

**Note:** for live to tape submissions, NATAS may request further info regarding edits and other production decisions to determine eligibility. NATAS reserves the right to reassign any submission in this category to category 16/Outstanding Edited Interview if so warranted. This category is not intended for documentary films or excerpts from documentaries.

## 16. OUTSTANDING EDITED INTERVIEW

This category is open to edited interviews with one or more individuals on a single news story (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times). While the interview may include multiple interview subjects (interviewees), the interview must focus on a single news story. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera. This category is not intended for documentary films or excerpts from documentaries.

## 17. OUTSTANDING SCIENCE, TECHNOLOGY OR ENVIRONMENTAL COVERAGE

This category is open to coverage of environmental impact issues, science, technology or related topics by news organizations. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video is 40 minutes.

## 18. OUTSTANDING HEALTH OR MEDICAL COVERAGE

This category is open to coverage of health or medical related topics by news organizations. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video is 40 minutes.

## 19. OUTSTANDING ARTS, CULTURE OR ENTERTAINMENT COVERAGE

This category is open to coverage of pop culture, arts and entertainment, lifestyle and related topics by news organizations. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video is 40 minutes.

## 20. OUTSTANDING BUSINESS, CONSUMER OR ECONOMIC COVERAGE

This category honors outstanding reporting on a business, consumer or economic story by news organizations. Maximum running time for submission video is 40 minutes.

## DOCUMENTARIES

- Categories 21-29 are reserved for documentaries and nonfiction programming. While these categories are primarily for feature length documentaries, shorter documentaries that choose not to submit to category 30/Short Documentary are allowed to submit to categories 21-29 on a case by case basis.
- Entries must be devoted entirely to a single story, subject or theme.
- Entries may be drawn from a single broadcast or a series of broadcasts.
- Maximum Running Time for Submissions: 120 minutes. Documentaries that run 120 minutes or less must be submitted in their entirety. Those that run longer must be edited to 120 minutes. The maximum running time may be waived in certain cases—for example a documentary that runs longer than two hours, where editing to meet the maximum running time would significantly distort the narrative flow of the film. Contact Emmy® staff for approval.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).

## DOCUMENTARIES (CONTINUATION)

- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Statue Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, and some derivative job titles.

### 21. OUTSTANDING CURRENT AFFAIRS DOCUMENTARY

This category is open to documentaries on current newsworthy subjects.

### 22. OUTSTANDING POLITICS AND GOVERNMENT DOCUMENTARY

This category is open to documentaries on politics and/or government and related subjects. Submissions may include but are not limited to: documentary treatments of political figures or government officeholders or institutions; documentary treatments of political issues or public policy; other political/governmental subjects or topics.

### 23. OUTSTANDING SOCIAL ISSUE DOCUMENTARY

This category is open to documentaries dealing with social issues, for example poverty, obesity, discrimination, immigration, the environment, climate change, bullying, sexual assault etc.

### 24. OUTSTANDING INVESTIGATIVE DOCUMENTARY

This category is reserved for investigative documentaries. Emphasis is on enterprise reporting that is the result of the original investigative work of the filmmaker or filmmaking team. Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc.

## 25. OUTSTANDING HISTORICAL DOCUMENTARY

This category is open to documentaries dealing with an historical event, personality or process.

## 26. OUTSTANDING ARTS & CULTURE DOCUMENTARY

This category is open to documentaries devoted to popular culture, the fine arts, and related cultural topics.

## 27. OUTSTANDING SCIENCE AND TECHNOLOGY DOCUMENTARY

This category is open to documentaries that have as their primary emphasis the examination of scientific issues, discoveries and explorations and/or the development and use of technology. Entries may feature the efforts and accomplishments of individuals and scientific institutions engaged in a wide range of scientific and technological disciplines or may otherwise convey principles and insights from those disciplines.

## 28. OUTSTANDING NATURE DOCUMENTARY

Entries should have as their primary emphasis the observation and exploration of nature, including discoveries and revelations related to plants, animals and the environment. Entries may feature the efforts and accomplishments of individuals engaged in the study of natural history and the environment or may otherwise convey principles and insights from those disciplines.

## 29. BUSINESS AND ECONOMIC DOCUMENTARY

This category is reserved for documentaries on business or economic topics.

## SHORT DOCUMENTARY

- This category is reserved for short documentaries.
- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 40 minutes, including all credits. Documentaries that run longer than 40 minutes must submit to one of the other Documentary categories (categories 21-29)
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Eligible: Executive Producers, Senior Producers, Producers (including Feld Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, and some derivative job titles.

## 30. OUTSTANDING SHORT DOCUMENTARY

This category is reserved for short documentaries, i.e. documentaries with a running time of 40 minutes or less, including all credits. Both broadcast and online documentaries are eligible to submit to this category. Submissions may include single, stand-alone short documentaries, or a single subject short documentary delivered in multiple parts or episodes, provided the total running time of the finished product does not exceed 40 minutes. Documentaries with a running time of more than 40 minutes must submit to one of the other Documentary categories (categories 21-29). This category is not intended for reports from newscasts or news magazines, or excerpts from, or condensed versions of, feature length (i.e. longer than 40 minutes) documentaries.

## BEST OF

- Entries in the Best Of categories can, but need not be, entered in ONE additional non- craft category (categories 1-30 and 34-38), and/or any number of craft categories (categories 42-56).
- Entries must be devoted entirely to a single story, subject or theme.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts. Dip to black between excerpts of non- continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy® -worthy(see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/ digital/VOD programming are eligible for submission.
- Statue Eligible: Executive Producers, Senior Producers, Producers (including Field Producers, Coordinating Producers and some other Producer titles on a case by case basis; Associate Producers and Production Assistants are not eligible), Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents, Anchors, and some derivative job titles on a case by case basis.

## 31. BEST STORY IN A NEWSCAST

This category recognizes the best story broadcast by a newscast in 2020. Online news sources producing video journalism covering the news of the day are also eligible in this category. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video in this category is 25 minutes.

This category is reserved for broadcast and digital newscasts covering current and ongoing news stories. Programs in these categories typically air daily and may also include weekend editions of daily newscasts and other similar news broadcasts. Examples include, but are not limited to: nightly newscasts like NBC Nightly News, CBS Evening News, ABC World News Tonight, AC 360, PBS NewsHour, Vice News Tonight, Special Report with Bret Baier; morning shows like Good Morning America, Today, CBS This Morning, New Day etc., or Sunday shows like Meet The Press, Face the Nation, Fox News Sunday, and This Week; daily cable broadcasts devoted to rolling coverage of the day's news such as CNN Newsroom and MSNBC Live; other daily cable broadcasts such as The Rachel Maddow Show, The Lead with Jake Tapper, Tucker Carlson Tonight; online news sources producing video journalism covering the news of the day on a regular basis, such as The New York Times and The Washington Post etc. Entries from national online news sources will be assigned to the most appropriate category as determined by NATAS.

## 32. BEST STORY IN A NEWSMAGAZINE

This category recognizes the best story broadcast by a newsmagazine in 2020. Online news sources producing newsmagazine-like segments may also be eligible. In addition, some magazine-like special reports may be eligible. Entries from online news sources will be evaluated on a case by case basis and will be assigned to the most appropriate category as determined by NATAS. Entries may consist of a single report or a series of reports on a single topic. Maximum running time for submission video in this category is 60 minutes.

This category is reserved for newsmagazines and similar news broadcasts— programs that air once a week, or on an intermittent basis, and that typically feature lengthier and/or more in-depth segments than daily newscasts. Examples include news programs like 60 Minutes, 20/20, Dateline, 48 Hours, Aqui y Ahora, Primer Impacto, some medium length reports from FRONTLINE etc. Online news sources producing newsmagazine-like segments may also be eligible. In addition, some magazine-like special reports may be eligible. Entries from online news sources will be evaluated on a case by case basis and will be assigned to the most appropriate category as determined by NATAS.



## 33. BEST DOCUMENTARY

This category recognizes the best documentary broadcast or streamed during 2020. Both feature length and short documentaries are eligible to submit. Maximum running time for submission video in this category is 120 minutes. The maximum running time may be waived in certain cases—for example a documentary that runs longer than two hours, where editing to meet the maximum running time would significantly distort the narrative flow of the film. Contact Emmy® staff for approval.

## SPANISH LANGUAGE

The following categories are open to national Spanish language broadcasts. Eligible entries must be submitted by US-based media companies for work created originally in the US, or original work created internationally for US Hispanic audiences and which has its first run in the continental United States. In addition, eligible entries must have aired on US-based networks or streaming services with a national distribution. Submissions must have made their global debut in their distribution to the continental United States. Should extenuating circumstances arise in which a production airs simultaneously outside the United States, or airs outside the United States ahead of its U.S. broadcast, NATAS awards administration will review the eligibility of the entry on a case-by-case basis.

Entries for the Spanish-language categories (categories 34-38) can be submitted without subtitles or voiceover and will be judged by a panel of Spanish-language media professionals who are bilingual or Spanish proficient. Spanish language entries submitted to categories other than 34-38 must include either an English language voiceover or subtitles.

## 34. OUTSTANDING NEWSCAST OR NEWS MAGAZINE IN SPANISH

This category recognizes overall excellence in Newscasts and Newsmagazines in Spanish. Newscasts are programs that cover the news of the day on a consistent, typically daily, basis (for example Noticiero Univision, Noticiero Telemundo etc). Newsmagazines are programs, typically airing weekly, comprised of one or more segments covering current events and human-interest stories etc. (for example Al Rojo Vivo, Aqui y Ahora etc.).

**Note:** This category is for overall excellence by a newscast or newsmagazine in Spanish. Any material submitted as part of a submission in this category stands in for the overall excellence of the show over the course of the calendar year. Consequently, the titles of the individual segments or reports submitted are not listed on the nominations or honorees press release. Only the title of the Newscast (Noticiero Telemundo) or Newsmagazine (Aqui y Ahora) will be listed.

## 34. OUTSTANDING NEWSCAST OR NEWS MAGAZINE IN SPANISH (CONTINUATION)

- Only one (1) submission per newscast or newsmagazine.
- Minimum and Maximum Running Time for Submissions: Submissions must contain a minimum of 30 minutes of video and may contain up to 60 minutes of video.
- Entries must include a minimum of 3 and a maximum of 7 excerpts from throughout the eligibility year (i.e. the calendar year of 2020) demonstrating the overall excellence of the newscast or newsmagazine. Segments included in the entry must be pulled from at least two (2) separate airdates. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at [newsdocemmys.tv](#). Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Statue Eligible: Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents credited on show.

### Note:

1. Since this category is for overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
2. In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.

## 35. OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN SPANISH

This category is reserved for coverage of breaking news stories and may include coverage of unexpected events, such as a plane crash or an earthquake; anticipated events, such as the verdict in a trial; and new and important breaking developments in an ongoing story. Entries may be drawn from a single broadcast or a series of broadcasts.

Entries must be devoted entirely to a single story, subject or theme.

- Maximum Running Time for Submissions: 60 minutes.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Statue Eligible: Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents credited on show.

## 36. OUTSTANDING INVESTIGATIVE JOURNALISM IN SPANISH

This category is reserved for investigative reports in Spanish-language media. Entries must contain enterprise reporting that is the result of the original investigative work of the on-screen reporter or news organization that originally broadcast the report. Entries may consist of a single report or a series of reports on a single topic.

## 36. OUTSTANDING INVESTIGATIVE JOURNALISM IN SPANISH (CONTINUATION)

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 60 minutes.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Likewise, a submission composed of a series of individual reports on a single topic may contain up to seven segments or excerpts, provided the total running time of the submission video is 60 minutes or less. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Statue Eligible: Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents credited on show.

## 37. OUTSTANDING FEATURE STORY IN SPANISH

This category is reserved for feature stories in Spanish. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

## 37. OUTSTANDING FEATURE STORY IN SPANISH (CONTINUATION)

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 60 minutes.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Statue Eligible: Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents credited on show.

## 38. OUTSTANDING INTERVIEW IN SPANISH

This category is reserved for interviews in Spanish. Both live and edited interviews are eligible to submit. This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera.

This category is not intended for documentary films or excerpts from documentaries.

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions: 60 minutes.
- Maximum number of excerpts: Submissions requiring editing may contain up to 7 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.

## 38. OUTSTANDING INTERVIEW IN SPANISH (CONTINUATION)

- Each entry must include an essay of up to 750 words explaining why it is Emmy®-worthy (see [page 19](#) for essay instructions).
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Statue Eligible: Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents credited on show.

## INTERACTIVE MEDIA

\*See [page 23-24](#) for Interactive Media entry preparation instructions.

These categories are open to interactive media projects employing new and emerging platforms and presentation techniques, as well as more established methods and platforms. Potential submissions include, but are not limited to: Multiplatform and/or transmedia news coverage or documentary storytelling projects, multimedia projects, immersive media projects etc.

While these categories emphasize nonlinear, interactive documentaries and news reports, a multimedia or multiplatform submission, for example, may include linear video among other elements. Primarily linear documentary films and news reports are more appropriate for the various news, long form, and short documentary categories.

While these categories are open to new and innovative approaches to the presentation and delivery of content, experiments with form should serve the content of the news story or documentary subject under consideration. Entries will be evaluated on, among other things, how well the form of presentation serves the content of the piece.

- **Statue Eligible:** Executive Producers, Senior Producers, Producers Directors, Editors, Camerapersons / Cinematographers, Managing Editors, Reporters, Correspondents. Other team members responsible for the multiplatform, multimedia, transmedia, interactive or immersive media elements of a project may be considered for eligibility provided their role was more than supervisory and they made a substantial creative contribution to the content. Contact administration to petition for off-list credits. All titles are subject to review.

## 39. OUTSTANDING INTERACTIVE MEDIA: CURRENT NEWS

This category is reserved for coverage of current news stories. It is open to projects employing various types of nonlinear, interactive presentation techniques. Entry is open to projects employing new and emerging platforms and presentation techniques (augmented reality, for example), as well as more established methods (such as virtual reality and multimedia news coverage). Submissions should focus on a single story, subject or theme. Due to the nature of this category, there is no set running time for submissions.

## 40. OUTSTANDING INTERACTIVE MEDIA: DOCUMENTARY

This category is reserved for documentaries. It is open to projects employing various types of nonlinear, interactive presentation techniques. Entry is open to projects employing new and emerging platforms and presentation techniques (augmented reality, for example), as well as more established methods (such as virtual reality and multimedia). Submissions should focus on a single story, subject or theme. Due to the nature of this category, there is no set running time for submissions.

## 41. OUTSTANDING INTERACTIVE MEDIA: ARTS, LIFESTYLE AND CULTURE

This category is reserved for coverage of entertainment, popular culture, the fine arts, lifestyle trends, and other cultural topics. It is open to projects employing various types of nonlinear, interactive presentation techniques. Entry is open to projects employing new and emerging platforms and presentation techniques (augmented reality, for example), as well as more established methods (such as virtual reality and multimedia). Submissions should focus on a single story, subject or theme. Due to the nature of this category, there is no set running time for submissions.

## CRAFT ACHIEVEMENT CATEGORIES

The purpose of the Craft Achievement categories is to recognize those individuals and teams who perform the duties of the craft being recognized. Supervising or directing or approving the work of others - while vital to the creative process - does not qualify for the Craft Achievement awards. Therefore, production personnel such as Producers are not eligible for the Emmy® in Craft Achievement areas unless they specifically perform the duties of the craft being recognized.

## CRAFT ACHIEVEMENT CATEGORIES

- Submissions must be devoted to a single story, subject or theme. While body of work submissions are prohibited, excerpts from a variety of news reports on a given topic or theme (for example a series of reports on the refugee crisis submitted by a news cameraman in Video Journalism: News), or from an ongoing franchise or regularly occurring segment in a newscast (for example a series of commentaries submitted to the Writing category) may be eligible and will be evaluated on a case-by- case basis. Documentary craft submissions must be drawn from a single documentary film (note: a multipart film on a single subject qualifies as a single film).

**NOTE:** See the definition of category 46/Direction: News for an exception to this rule in that category only.

- Team entries are allowed provided the team of craft persons are co-creators of a single product (for example a team of researchers who collect information that forms the basis of a documentary). However, one cannot simultaneously enter as an individual for the same work done as part of a team entry. Double Entry is not permitted.
- An individual may enter more than one Craft Achievement area. If an individual works in different disciplines (i.e. as a writer and a researcher), he or she may enter in those separate disciplines.
- Maximum running time for Craft Achievement submission videos is 25 minutes. Submission videos for programs running longer than 25 minutes must include excerpts demonstrating the Emmy- worthiness of the craft under consideration. There is no segment limit in categories 42-56. Entries may include as many as- aired segments or excerpts as necessary to demonstrate excellence, provided the running time of the submission does not exceed 25 minutes. No internal editing within segments or excerpts is allowed.
- Each entry must include an essay of up to 750 words explaining why it is Emmy® -worthy (see [page 19](#) for essay instructions).
- Writing Entries: Entrants in the Writing categories (categories 42 and 43) must submit one copy of the script for the program or story submitted, in addition to the essay and submission video.



## CRAFT ACHIEVEMENT CATEGORIES (CONTINUATION)

- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Promotional Announcements that promote or advertise a news or documentary broadcast are not eligible for submission to the craft categories. Promos are eligible in category 58/Outstanding Promotional Announcement.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.

### 42. OUTSTANDING WRITING: NEWS

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of news coverage. Entries must include one copy of the entire script of the program or story submitted, in addition to the up to 750-word essay. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Writers

### 43. OUTSTANDING WRITING: DOCUMENTARY

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of a documentary. Entries must include one copy of the entire script of the program submitted, in addition to the up to 750-word essay. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Writers

## 44. OUTSTANDING RESEARCH: NEWS

This category honors individuals engaged in factual and/or archival research for news coverage. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a news report. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Researchers

## 45. OUTSTANDING RESEARCH: DOCUMENTARY

This category honors individuals engaged in factual and/or archival research for a documentary. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a documentary film program. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Researchers

## 46. OUTSTANDING DIRECTION: NEWS

This category is open to directors of news broadcasts. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Eligible submissions may originate from a) regularly scheduled news broadcasts, such as a nightly newscast or morning show or b) live or live-to-tape news events like unscheduled coverage of a breaking news event, special events like town halls or election coverage etc.

Submissions may include:

- a. Up to 25 minutes of excerpts from a single news broadcast on a single airdate showcasing the skill of the director.
- b. Up to 25 minutes of excerpts from a single news event—a breaking news event, a special event like a town hall or election coverage etc. showcasing the skill of the director.

Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

**Note:** While all other craft categories require that material submitted for consideration must focus on a single story, subject or theme, submissions in this category that focus on direction of a particular broadcast of a particular show (option “a” above, for example the July 15th episode of a nightly newscast) may include multiple segments on distinct topics. Entries showcasing the direction of a single news event, such as a breaking news event or election coverage (option ‘B’ above) must focus on the event in question (for example an entry showcasing a particular director’s direction of multiple, distinct and unrelated breaking news events on different airdates is not eligible).

Statue-eligible: Directors (This category is not open to Assistant Directors or Technical Directors).

While directors are also statue-eligible in Program/Segment categories like Breaking News, a director that wins an Emmy in the Directing: News category cannot also be included in the winning credits for the same story or content in a Program/Segment category. In the case of a win for the same story, report or coverage in both a Directing and a Program/Segment category, the director will be awarded a statue in the Directing category only.

## 47. OUTSTANDING DIRECTION: DOCUMENTARY

This category is open to directors of documentary films. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Directors of both short and feature length documentaries are eligible to submit. This category is not open to Assistant Directors or Technical Directors.

Statue-eligible: Directors

While directors are statue-eligible in Program categories like Outstanding Current Affairs Documentary or Outstanding Social Issue Documentary, a director that wins an Emmy in the Direction: Documentary category cannot also be included in the winning credits for the same film in a Program category. In the case of a win for the same film in both a Directing and a Program category, the director will be awarded a statue in the Directing category only.

## 48. OUTSTANDING VIDEO JOURNALISM: NEWS

This category is open to camera work for news coverage, and may include reports from newscasts and newsmagazines, as well as live coverage, special reports, and other types of news coverage. It is intended for those who actually record on film or videotape events, interviews, and other visuals which comprise a news program or story. The cameraperson is the person actually operating and guiding the camera, whether working independently or under the direction of a producer or director. Camerawork for documentaries must be submitted to category 49. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Cameraperson, Cinematographer, Director of Photography.

**Note:** Camerapersons and Cinematographers are also statue eligible in Program/Segment categories (categories 1-38). However, a cameraperson can only win a single statue for the same work. In the case of a cameraperson winning in the Video Journalism category for a story or report that also wins in a Program category like Breaking News, the cameraperson will be awarded a statue in the Outstanding Video Journalism: News category only.

## 49. OUTSTANDING CINEMATOGRAPHY: DOCUMENTARY

This category is open to camerawork for documentaries. It is intended for those who actually record on film or videotape events, interviews, and other visuals which comprise a documentary. The cinematographer is the person actually operating and guiding the camera, whether working independently or under the direction of a producer or director. Both short and feature length documentaries should submit to this category. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Cameraperson, Cinematographer, Director of Photography.

**Note:** Camerapersons and Cinematographers are also considered statue eligible in Program categories (categories 1-38). However, a cinematographer can only win a single statue for the same work. In the case of a cinematographer winning in the Cinematography: Documentary category for a story or report that also wins in a Program category like Current Affairs Documentary, the cinematographer will be awarded a statue in the Outstanding Cinematography: Documentary category only.

## 50. OUTSTANDING EDITING: NEWS

This category is open to editing for news coverage, and may include reports from newscasts and news magazines, as well as live coverage, special reports, and other types of news coverage. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished story or program. Editing for documentaries must be submitted to category 51. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Editor.

**Note:** Editors are also considered statue eligible in Program/Segment categories (categories 1-38). However, an editor can only win a single statue for the same work. In the case of an editor winning in Editing: News for a story or report that also wins in a Program/Segment category like Feature Story, the editor will be awarded a statue in the Outstanding Editing: News category only.

## 51. OUTSTANDING EDITING: DOCUMENTARY

This category is open to editing for documentaries. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished documentary. Both short and feature length documentaries should submit to this category. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Editor.

**Note:** Editors are also considered statue eligible in Program categories (categories 1-38). However, an editor can only win a single statue for the same work. In the case of an editor winning in Editing: Documentary for a story or report that also wins in a Program category like Current Affairs Documentary, the editor will be awarded a statue in the Outstanding Editing: Documentary category only.

## 52. OUTSTANDING GRAPHIC DESIGN AND ART DIRECTION: NEWS

This category is open to Art Directors & Graphic Designers for news coverage. Art Directors are those with the overall creative responsibility for the development and supervision of graphic elements in news programs. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for news programs.

## 52. OUTSTANDING GRAPHIC DESIGN AND ART DIRECTION: NEWS (CONTINUATION)

These include, but are not limited to: opens, teases, title sequences, and other graphic elements for news broadcasts; motion graphics that work in tandem with live action elements to create a cohesive visual story for a news feature or report; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2020. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Graphic Designers and Art Directors and derivative positions on a case-by-case basis.

## 53. OUTSTANDING GRAPHIC DESIGN AND ART DIRECTION: DOCUMENTARY

This category is open to Art Directors & Graphic Designers for documentaries. Art Directors are those with the overall creative responsibility for the development and supervision of graphic elements in documentaries. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for documentaries. These include, but are not limited to: opens, teases, title sequences, and other graphic elements for documentaries; motion graphics that work in tandem with live action elements to create a cohesive visual story for a documentary; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2020. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Graphic Designers and Art Directors and derivative positions on a case-by-case basis.

## 54. OUTSTANDING MUSIC COMPOSITION

This category is open to original compositions for documentary films and news broadcasts. Composers are eligible to submit. All music must be new and original for 2020 and must be composed specifically for the program by the submitting composer. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration. Note: All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

Statue-eligible: Composer.

## 55. OUTSTANDING SOUND

This category is open to individuals who make a significant contribution to the audio portion of a news or documentary program, one that enhances viewer understanding or appreciation of the telecast. Eligible disciplines include sound recording, sound editing, sound design and sound mixing. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration. Note: All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

Statue-eligible: Sound Recordist, Sound Mixer, Sound Editor, Sound Designer.

## 56. OUTSTANDING LIGHTING DIRECTION AND SCENIC DESIGN

This category is open to individuals who make a significant contribution to the lighting and/or scenic design of a news broadcast or documentary program. Lighting Directors are those responsible for the creative direction of the lighting of a studio or remote site. Scenic Designers are responsible for the design and placement of scenery and scenic elements in the studio or field. Statue eligible individuals are those that play a significant role in conceptualizing and /or executing the lighting direction and/or scenic design, as opposed to executives who oversee or approve the work. The material submitted must be new material for 2020. Submission video in this and all craft categories is limited to 25 minutes of excerpts from the program or report under consideration.

Statue-eligible: Lighting Director, Scenic Designer, and derivative positions on a case-by-case basis.

## TECHNICAL ACHIEVEMENT

### 57. OUTSTANDING TECHNICAL ACHIEVEMENT: NEWS

This category rewards excellence in technical achievement for news broadcasts. It is open to individuals and teams that make a significant contribution to the technical portion of news broadcasts. The focus in this category is on how broadcast technicians skillfully and creatively use the tools available to them to overcome technical challenges and bring a news broadcast or news coverage to air. Submissions should focus on the excellence of the technical execution as well as the technical challenges telecasters or news organizations faced during the eligibility year (2020), and the solutions developed to overcome them.

## 57. OUTSTANDING TECHNICAL ACHIEVEMENT: NEWS (CONTINUATION)

Eligible submissions can originate from regularly scheduled news broadcasts (newscasts, news magazines, morning shows etc.) as well as live coverage and news specials. Entries can focus on coverage of a particular event (live coverage of a breaking event, for example, or planned coverage of an anticipated event like an election etc.); Coverage of a particular story (an ongoing series of investigative reports on a single topic); or a particular broadcast of a regularly scheduled show (the Jan 10 episode of Show X presented particular challenges and/or was particularly skillfully executed etc.).

Statue-eligible: Technical Supervisors, Technical Directors, Electronic Camera Persons, Video Engineers, Graphics Operators, Senior Audio Engineers, Audio Engineers, Senior Maintenance Engineers, Broadcast Media Manager/Network Engineers. Other mission critical and/or derivative technical positions that make a significant contribution to the technical achievement may be considered on a case-by-case basis.

Submission materials:

- a. An up to 25-minute video showcasing the technical achievement. The submission video may include an explanatory, “behind the scenes” excerpt of no more than 5 continuous minutes. The explanatory video cannot be the only video excerpt submitted with the entry. Actual news coverage as aired illustrating the technical achievement must be included in the video submission. There is no limit to the number of excerpts that may be included to illustrate the technical achievement. The total running time of the submission video, including the “behind the scenes” excerpt and the as-aired footage showcasing the technical achievement, should not exceed 25 minutes.
- b. An essay of up to up to 750 words describing the technical achievement and explaining why it is Emmy worthy.



## PROMOTIONAL ANNOUNCEMENT

- This category recognizes outstanding achievement in promotional announcements for news & documentary broadcasts.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- Essay: Each entry must include an essay of up to 750 words explaining why the promo or campaign is Emmy®-worthy. Your essay should address the following issues:
  1. Concept: What is the core message of the promo or campaign and how does it deliver that message? How does the promo “sell” the news or documentary broadcast without misrepresenting the facts of the story underlying it?
  2. Effectiveness/Impact: Describe the way the promo/campaign seeks to grab the viewer’s attention and motivate him or her to tune in.
  3. Execution: Describe the creative and innovative ways that the production elements— graphics, music, editing, script—are brought together to convey the core message of the spot or campaign.
- Statue-eligible: Executive Producers, Senior Producers, Coordinating Producers, Supervising Producers, Producers, Directors, Art Directors, Editors, Camera Persons, Writers, Music Directors, Composers of original music for a promo, Audio Engineers, Graphic Designers, Production Designers, Creative Directors and some derivative job titles, provided their role was more than supervisory and that they made a substantial creative contribution to the content of the promotional announcement or campaign. Titles such as VP Brand Marketing etc. may be eligible on a case by case basis. All titles are subject to review.

## 58. OUTSTANDING PROMOTIONAL ANNOUNCEMENT

- This category is for entries that advertise and promote, through an individual spot and/or overall campaign, the brand/image of a network news division, cable news channel and/or individual news or documentary program or series (CNN, HBO, FRONTLINE, POV, Dateline, 60 Minutes, Nightline etc.), or the storyline or content of a particular telecast. If a promotional campaign is entered, no spots from that campaign can also be entered individually.
- Each entry may be for a single production or selections from a campaign. Each campaign may be represented by a composite of no more than seven (7) spots which were originally shown during the eligibility year.
- Individual promotional spots with a total running time of over 180 seconds will be reviewed by NATAS staff for eligibility.
- Dip to black between all spots or campaign segments.
- No internal editing for the enhancement of the submission is allowed.

## REGIONAL PROGRAMMING

These categories are reserved for spot/breaking news and investigative reports that have been awarded regional Emmy® awards by regional NATAS chapters in the most recent awards cycle. Honorees in the Outstanding Regional News Story categories receive a crystal pillar featuring the Golden Emmy® figure, rather than an Emmy® statue. Awards presented in these categories are not Emmy Awards, but rather are a form of special national recognition given to outstanding regional news reports.

Awards will be presented in the following categories:

## 59. OUTSTANDING REGIONAL NEWS STORY: BREAKING OR SPOT NEWS

## 60. OUTSTANDING REGIONAL NEWS STORY INVESTIGATIVE REPORT

Honorees in the regional Emmy® categories for Breaking or Spot News and for Investigative reporting are eligible to advance to the national Breaking/Spot or Investigative categories.

The deadline for Regional submissions is: June 1, 2021. Any regional Spot/Breaking or Investigative Emmy® award recipient honored by a NATAS chapter after June 1, 2021 will be eligible to submit in the 2022 National News & Documentary Emmy® Awards cycle. There is no entry fee for regional submissions.

In order to be eligible an entry must have received a regional Emmy® award in a NATAS chapter's most recent award cycle in either the Breaking or Spot News or Investigative Reporting categories. Regional categories for single and multiple stories are eligible, as are Spanish language versions of these categories.

- Entrants must provide all information requested during the online submission process at <http://newsdocemmys.tv>. Note: Credits must match those submitted for the original regional submission. No additional credits may be added.
- Submission Video: Upload your submission video to the Media page of the submission site at <http://newsdocemmys.tv>. Important: Be sure to follow the video specifications on [page 21-23](#) of the rulebook when preparing your video. Remove all commercials from submission video.
- An essay of up to 750 words explaining why the entry is Emmy® -worthy is required. Your description should include:
  - a. A clear explanation of the editorial and production goals of the piece.
  - b. Reportorial and creative techniques used to achieve these goals.
  - c. Importance of the subject matter.
  - d. Impact of the program, story or report.