



NATIONAL
ACADEMY
OF TELEVISION
ARTS & SCIENCES

TRANSPARENCY REPORT

2022

I. INTRODUCTION

The goal of this report is to provide greater insight into and context around the many actions taken by the National Academy of Television Arts & Sciences (NATAS) awards administration team and National Awards Committee in the effort to adjudicate fair competitions.

This report consolidates all NATAS Emmy® Awards competitions administered in 2022. It strives to provide a comprehensive, under-the-hood look at the myriad calculations, discussions, and in some cases, difficult decisions that precede the ultimate presentation of the television industry’s highest honor.

In cases where NATAS actions on a matter resulted in public disclosure – such as the disqualification or category reassignment of an announced nominee – the summaries that follow identify the specific entries affected. In other cases, the summaries anonymize the identities of respective entries and claimants to the extent possible while nonetheless illuminating the critical context underpinning the NATAS determination.

NATAS-administered competitive competitions rely on peer judging to review and score all submissions over a secure online platform. This is the process for Children’s and Family, Daytime, News & Documentary and Sports Emmy Awards. The NATAS run Technology and Engineering Emmys does not utilize peer review panels in the same fashion and therefore is not covered in this report.

After a successful pilot in 2020, NATAS has continued the demographic survey of its judges to better understand the panels’ representation of the broader community of creators whose work they were assessing. More than 2800 judges, 1914 (or 68%) of whom participated in the optional survey. The results are published in this report and provide critical benchmarks for NATAS in its efforts to expand the diversity, equity, and inclusiveness of the Emmy Awards system.

HOW NATAS DETERMINES AWARD WINNERS

1. Scoring Scale.

Submissions in NATAS contests are scored on a scale of 1 to 7, with 7 being the highest possible score and 1 being the lowest possible score.

2. Nominee Count.

In each category, there is a default target of one (1) winner and five (5) nominees. In any category where the tabulated scores result in such a clearly-defined winner and collection of nominees, that one (1) winner and five (5) nominees will be so-certified. The target nominee count for a category may be reduced or increased, at the direction of the National Awards Committee, in proportion to the number of entries in the category as it relates to the competition average.

3. Minimum Viability for Nomination.

In general, submissions must have an average judge-assigned score of 4.0 (“Good – Worthy of a Nomination”) or greater to qualify for nomination. No submission shall be eligible for nomination if the average judges’ score is less than 3.0 (“Average – Potentially Worthy of a Nomination”). Submissions with average scores between 3.0 and 4.0 may be nominated at the discretion of the National Awards Committee.

4. Tiebreaking.

Ties for the win will be broken, if possible, by comparing the high scores for each tied entry (the number of 7’s and 6’s received by each tied entry). In cases where ties cannot be broken by this method, there may be multiple winning entries in a given category.

Ties for nomination, not affecting the win, will not be broken and all tied entries will instead be nominated if the resulting number of nominations will remain within the maximum number of allowable nominations. The maximum number of nominations is seven (7) by default, but may be reduced or increased, at the direction of the National Awards Committee, in proportion to the number of entries in the category as it relates to the competition average.

Ties for nomination that would result in a number of nominees in excess of the maximum nomination number will be broken using the methodology applied to ties for the win.

5. Natural Cutoffs.

When a statistically significant distinction appears in the distribution of tabulated scores such that, in the consideration of the National Awards Committee, that distinction presents a more appropriate method for nominee selection, the Committee may, at its option, employ that method.

II. JUDGING PROCESS

6. Judging Impropriety.

Judging scores and behavioral patterns are monitored via algorithms for potential outliers that may indicate improper behavior such as coordination, bias, or manipulation. Ballots identified by the algorithms are investigated by the competition auditor, who then determines whether to refer the matter to the National Awards Committee for further investigation and/or adjudication. All matters determined to be instances of judging impropriety requiring Committee action are subsequently disclosed in the Transparency Report.

7. Anonymity.

All determinations by the National Awards Committee regarding target and maximum nominee counts, nomination viability, natural cutoffs, and judging impropriety are conducted entirely on the basis of anonymized scores provided by the auditor. At no time are Committee members provided names of submissions, judges, or any other identifying information which could impact their decision. Some identifying information may be disclosed to the Committee and Administrative staff for further investigation and corrective purposes after the conclusion of the competition and associated ceremony only.

For each competition, this Transparency Report summarizes the underlying context related to three broad categories of scenarios that may impact the outcome:

1. Competition Results.

As discussed in the Judging Process section, NATAS' national Emmy competitions are judged with the general goal of identifying five (5) nominees and one (1) recipient in each category. The reported scores of each competition, as tabulated by the auditors in accordance with the rules of each competition, are therefore expected to reflect such a "5/1" result in the majority of categories. Any category that does not result in such a standard outcome is further documented in this Transparency Report.

The most common scenarios involving such a nonstandard result are when:

- a. there is an unbroken tie for either nomination or an award win, or
- b. an insufficient number of submissions satisfied the Minimum Viability for Nomination score, or
- c. the number of submissions in the category was sufficiently few so as to reduce the minimum number of nominees, or sufficiently high so as to increase the maximum number of nominees.

In the Children's and Family Emmy (CAFE) competition, the Individual Achievement in Animation category is a juried award. Juried awards are determined by a collaborative panel of judges who look collectively at each entry and decide by unanimous vote if the work merits zero, one, or multiple awards. In general, there are no nominations. The winner(s), if any, are announced prior to the awards presentation.

2. Judging Irregularities.

Any actions taken by the National Awards Committee in response to potential judge impropriety – as identified by the auditors, the monitoring algorithms, or third-party reports – are also documented in this Transparency Report.

3. Eligibility Issues.

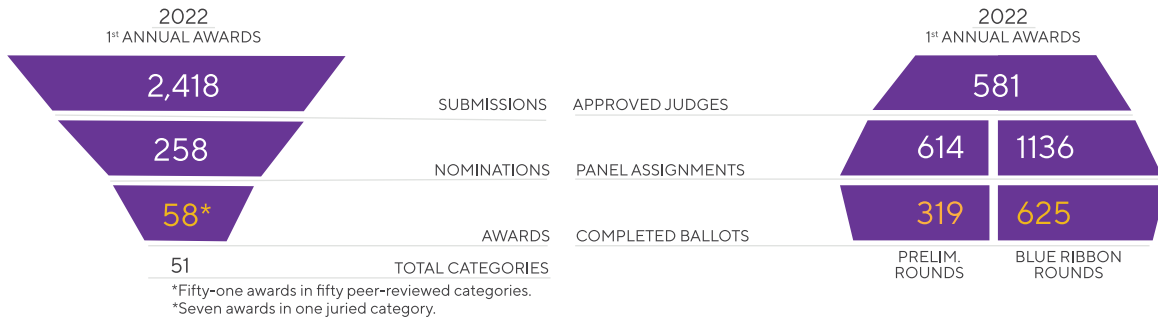
NATAS accepts and investigates any reports that question the eligibility of submissions for a category or competition in which they have been entered. These reports may come from other competition participants, judges, or third parties, and may be submitted anonymously. The awards administration team may also launch an eligibility review with regard to any submission as a part of the initial submission vetting process. The results of these reviews and any subsequent actions impacting the outcome of the competition are disclosed in this Transparency Report.

IV. OTHER MATTERS

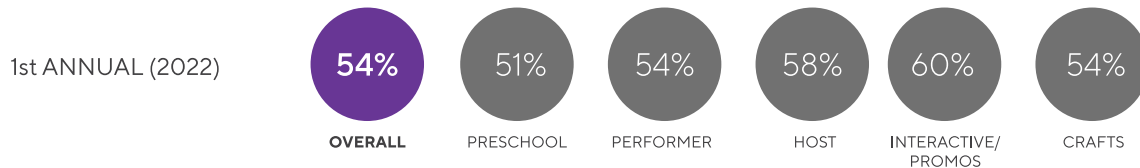
In light of Russia’s globally-condemned military campaign against the sovereign territory of Ukraine, NATAS joined businesses and organizations around the world by taking appropriate economic sanctions in response. It was decided not to do business with any entity associated with or funded by the government of Russia including RT and RT America. Any entries submitted to the 2022 Emmy® Award competitions after this decision were disqualified. The primary impact was in the 2022 News Emmy Awards, but the decision applies to all NATAS competitions indefinitely.

V. CHILDREN'S AND FAMILY (CAFE)

OVERVIEW



BALLOT RETURN RATES



COMPETITION RESULTS

2022 was the First Annual Children’s and Family Emmy Awards competition. It was also the inaugural use of NATAS’ new submission platform, Orthicon. CAFE was administered by the Daytime Emmy Team in 2022. There were 2418 entries across 50 peer reviewed categories and one juried individual achievement category for animation disciplines.

A single winner was honored in forty-nine (49) categories and two (2) winners in one (1) category. The Individual Achievement in Animation Category produced seven (7) winners.

V. CHILDREN'S AND FAMILY (CAFE)

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Fiction Special	6	1	There were 7 categories with 6 nominations because of a tie at the bottom
Outstanding Promotional Announcement	6	1	
Outstanding Lead Performance in a Preschool, Children's or Young Teen Program	6	1	
Outstanding Directing for a Single Camera Program	6	1	
Outstanding Directing for a Preschool Animated Program	6	1	
Outstanding Directing for an Animated Program	6	1	
Outstanding Choreography	6	1	
Outstanding Makeup and Hairstyling	7	1	There was a three-way tie at the bottom
Outstanding Sound Mixing and Sound Editing for a Preschool Animated Program	4	1	A nominee was disqualified after nomination and no additional nominee brought in

NONSTANDARD NUMBER OF WINS			
Category	Nominees	Winners	Notes
Outstanding Art Direction/Set Decoration/Scenic Design	5	2	Tie that cannot be broken

JUDGING IRREGULARITIES

Typically with a competition with over two thousand entries, the NATAS administration team oversees two rounds of judging. The process is intended to narrow the number of entries in each category to a manageable number for peer review in the final round. Because of the abbreviated number of weeks in the process in 2023, administration moved forward some entries with only three or more judges who had finished 80% of the judging. If a round-one panel had fewer than 3 judges completed, ALL of the entries were moved forward from preliminary to the final round of judging.

There were seven (7) judges flagged by the auditor for review imparting eight (8) categories. None of the judges' ballots were removed because removing them did not impact the results.

Because of an accelerated judging window and because it was the first year of the CAFE Emmy competition, administration agreed to accept fewer than six judges for three categories. The categories in question had 14 assigned judges but a very low ballot return rate. A commitment was made to go back to the disciplines and peer groups involved for a future solution.

ELIGIBILITY CHALLENGES

- One program previously entered in the International Academy of Television Arts & Sciences' competition was submitted to CAFE. The only change to the program was that American actors retraced the content. This was ruled ineligible because this was not a new or unique treatment of the content.
- One submission had a video attached from a different entry at the time of submission by the submitter. This was caught before judging and allowed to be replaced with the correct video.
- One submission in a performer category had a different individual highlighted on the video than in the written submission. This submission was disqualified.
- Five entries were flagged by judges as not being appropriate for CAFE. In all five cases the entries had undergone a pre-entry process with the eligibility panel and were allowed to stay in the competition.
- One voice director submission was entered into a performer category and was disqualified.
- One submission was reported by a peer judge to be International in its release, however the program was available on YouTube within a week of the foreign airdate and was ruled allowable.

V. CHILDREN'S AND FAMILY (CAFE)

- One submission with a single camera edited extended opening sequence was challenged by a judge for being in the wrong category. However after the opening sequence, the program was in fact a multi-cam program. It was allowed to continue.
- One supporting performer submission was challenged by a judge as being truly a leading character. However according to the rulebook, if the talent and the program wish to submit her as supporting that is acceptable. This submission was allowed to stay where it was submitted.
- An animated series submission was flagged by a judge as being in violation for having more than one episode. However the submitters had petitioned for the three-part series to be one submission at the time of entry and were approved. No action was taken.
- One short format submission was disqualified for being 4 minutes over the allowable total run time.
- A sound mixing/editing submission was entered and judged in preschool but the content is not intended for preschoolers. This entry was disqualified. Incidentally, all other content from this program was correctly entered in young teen.
- One competition / game show was reviewed by the eligibility committee and ruled suitable for a CAFE audience, however the CAFE rules state that only shows with children as contestants are allowed. On this particular season, teams included parents with their children making it not allowed. This program cannot enter primetime because only four episodes were produced and that is fewer than Primetime rules require.
- A program that was historically a Primetime entity petitioned the eligibility committee to move to CAFE as is the practice for any reboots of the same show. The eligibility committee ruled the content appropriate for CAFE.
- One program was flagged by a judge saying it didn't qualify for CAFE because it isn't explicitly for kids or families. After review the program was allowed due to being a part of the Educational/Informational Saturday morning block of broadcast television. There was not an Educational/Informational category offered in Daytime in 2022 although that has now changed.
- One entry was disqualified after nominations when it was clear the content was not eligible in the submitted category. This resulted in four nominations and one recipient for the category.

JUDGING REPRESENTATION

GENDER:

- 39% of judges identify themselves as male
- 44% identify themselves as female
- Less than 1% identify as non-binary
- Less than 1% preferred not to answer

RACE/ETHNICITY:

- 61% of judges identify as white
- 7% identify as black
- 6% identify as Asian

AGE

- Less than 1% were aged 18-23
- 19% were aged 24-38
- 41% of judges were aged 39-54
- 21% were aged 55-70
- Less than 1% were aged 70+
- 3% preferred not to answer

SEXUAL ORIENTATION

- 66% identify as straight
- 9% identify as gay
- Less than 1% identify as bisexual

OTHER MATTERS

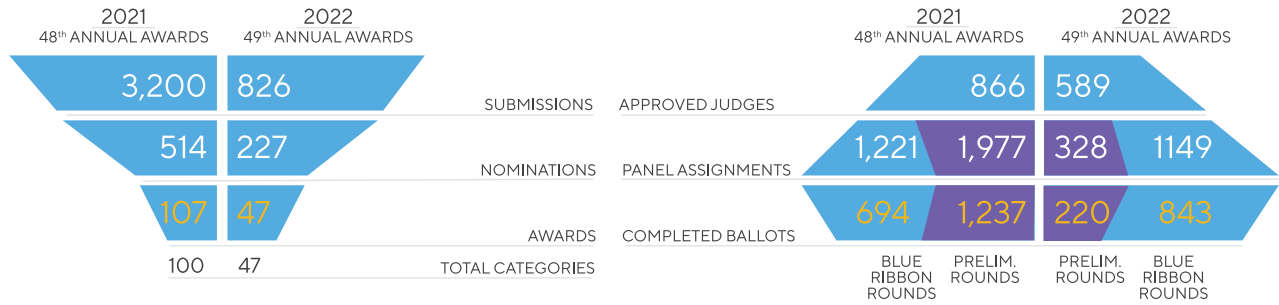
COSTUMES, HAIR AND MAKEUP

After publishing the CAFE Call for Entries, there was contact from members of the Television Academy Costume and Hair and Makeup Peer Groups. Concerns were expressed about costumes and hair and makeup submissions being judged together. The original Call for Entries included two categories: Costumes, Hair and Makeup AND Special Effects Costumes, Hair and Makeup. The decision to roll up the categories this year was based on a few basic factors. The number of entries in the past, as well as how many peer judges signed up in the past several years impacted the decision. After multiple meetings and deep consideration, one category was split into Costume Design/Styling and separately, Hair and Makeup. Special Effects Costume Design/Styling and Hair and Makeup remained one category. The same evaluation will be made from year to year.

REPRESENTATIONAL CATEGORIES

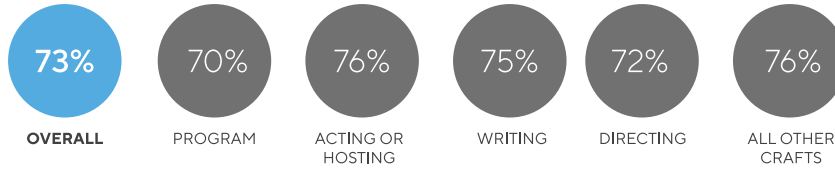
At the launch of the CAFE Call for Entries the goal was to offer representational tracks. The goal was for craft categories in which either genres (preschool v. children's v. young teen and live action v. animation) or filming style (single camera v. multiple camera) were lumped together into a generic catch all category that the nominees would be representational whereby each genre or each style had nominees proportional to the number of entries within that category. Mid-way through the competition CAFE Administration decided, given the contest's infancy and unexpected high entry count, it was best to remove the representational nominations for the first year in order to focus on community awareness first. This will be considered again before launching the 2023 Call for Entries. Interestingly, the anonymous peer review judging process actually produced representational nominations in 2022 without being controlled by administration.

OVERVIEW

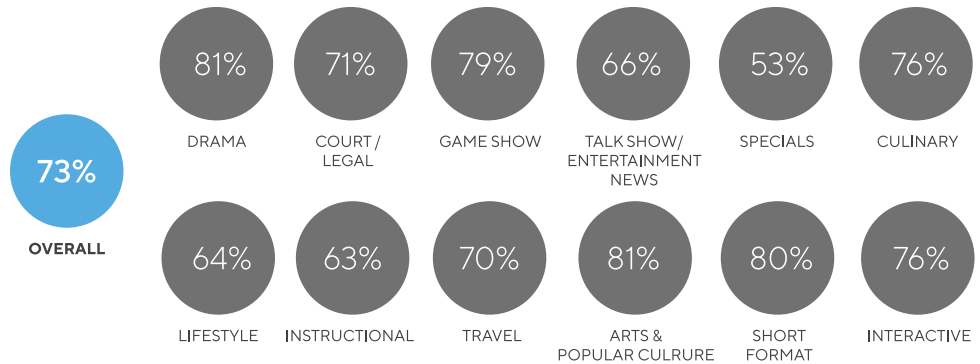


BALLOT RETURN RATES (BLUE RIBBON PANELS)

BY CATEGORY TYPE
49th ANNUAL (2022)



BY GENRE
49th ANNUAL (2022)



COMPETITION RESULTS

The 49th Annual Daytime Emmy Awards, presented in 2022, recognized a single winner in each of 47 categories. The Individual Achievement in Animation Category moved to the Children’s and Family Emmy Competition.

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
04 - Outstanding Legal/Courtroom Program	4	1	Score for 5th place was below threshold for automatic nomination
05 - Outstanding Lifestyle Program	6	1	Unbroken tie for 5th nomination
08 - Outstanding Arts and Popular Culture Program	7	1	Three-way tie for 5th place
09 - Outstanding Informative Talk Show	6	1	Unbroken tie for 5th nomination
11 - Outstanding Entertainment News Series	4	1	Score for 5th place was below threshold for automatic nomination
14 - Outstanding Interactive Media for a Daytime Program	2	1	Limited number of submissions and scores were below threshold for automatic nomination
15 - Outstanding Daytime Promotional Announcement	3	1	Score for for 4th and 5th place were below threshold for automatic nomination
25 - Outstanding Entertainment Talk Show Host	4	1	Score for 5th place was below threshold for automatic nomination
26 - Outstanding Daytime Program Host	7	1	Score for 5th place was below threshold for automatic nomination
27 - Outstanding Writing Team for a Drama Series	4	1	Unbroken tie for 5th nomination
30 - Outstanding Directing Team for a Drama Series	4	1	Score for 5th place was below threshold for automatic nomination
31 - Outstanding Directing Team for a Single Camera Daytime Non-Fiction Program	6	1	Scores were below threshold for automatic nomination
34 - Outstanding Original Song	3	1	Unbroken tie for 5th nomination
35 - Outstanding Lighting Direction	6	1	Unbroken tie for 5th nomination
46 - Outstanding Hairstyling	6	1	Unbroken tie for 5th nomination
48 - Outstanding Special Effects Costumes, Makeup and Hairstyling	2	1	Limited number of submissions and scores were below threshold for automatic nomination

JUDGING OVERVIEW

The 589 judges who participated were drawn exclusively from the Academy Member (81.4%) and Qualified Non-Member (18.6%) communities and no secondary criteria needed to be used. This is a fantastic milestone in pursuit of 100% members-only judging, and a near-doubling of the active-member participation from when this dialog started a few short years ago.

Nearly half of all the qualified non-members added in are from the four broadcast dramas – mostly performers – and was necessary to meet equal representation commitments to the shows while maintaining the spirit of the members-only objective. This would appear to present the most direct membership recruitment opportunity.

The Young & The Restless had the most non-members approved, with 13, followed by Days Of Our Lives (12), General Hospital (9), and The Bold & the Beautiful (7).

Ballot return rates also increased, having dropped from the 80%-range to the 50s and 60s at the onset of this effort, now rebounding to an overall competition average of 74.3% this year. Television Academy members have the lowest return rate of the groups studied but posted an exceedingly respectable 72.4% return. In past years, the greatest success in recruiting member-voters was seen in the Drama community and saw more challenges in the broader community. This is an area where your team's outreach across peer groups really paid off. Two-thirds of all categories were judged by panels composed by more than 80% member-judges, with the highest rates coming in non-drama genres and craft areas that had previously been challenging to recruit for.

JUDGING IRREGULARITIES

As of 2021, NATAS implemented an additional, automated methodology by which to identify potential judge impropriety. Judging scores and behavioral patterns were monitored via algorithms, under the supervision of the auditors, for potential outliers that may indicate improper behavior such as coordination, bias, or manipulation.

Judges identified for additional scrutiny under this methodology were further evaluated by the auditors in their determination of which ballots to present to the National Awards Committee for final review.

In 2022, 11 of the 570 judges in the competition were identified for Committee review. For seven (7) of those cases, removing the judge had no impact on the results. Therefore no action was needed or taken. The Awards Committee determined, based on additional anonymized context provided by the auditors, that the scoring patterns for the other five (5) judges did deliberately skew the results. Ballots from those five (5) judges were disqualified.

ELIGIBILITY ISSUES

Below is a list of all substantive nomination/entry challenges/eligibility concerns brought to and investigated by the awards administration team, but is not intended to be a complete listing of every routine submitter inquiry logged during the competition.

Of note: In 2022 a partnership committee between The Television Academy and NATAS was created for submitters with questions about whether they are eligible in Primetime or one of the NATAS-run competitions. For each instance, three members from each academy are included in the decision. The committee members and the votes on eligibility remain anonymous for every review. In addition to these items, in order to move a program that historically submitted in one competition to another for future submission, a program must petition this Eligibility Committee for approval.

2022

1. A Cooking competition show aired in March, past the deadline for Primetime. They requested to enter Daytime or CAFE since they missed the window. Deemed ineligible in Daytime 2022 because the content should have entered last year's Primetime competition.
2. An offshoot of a Primetime property petitioned to participate. The committee determined that the offshoot was in fact a different format and different production team. However the intended audience indicated this content was not a fit in Daytime but rather eligible in CAFE.

3. A program for which season one used children’s contestants participated in Daytime before. However the same show had adult contestants in season two. At that time it moved to the Primetime competition in 2022. The administration team will allow a new petition in 2023 if the producers foresee another switch in contestants in the future.
4. A program which entered The Primetime Emmys in previous years chose to submit to Daytime in 2022 without a petition for a switch. The Eligibility Committee determined they program must stay in Primetime.
5. Two awards pre-ceremony shows were submitted. However they are wedded to the awards shows themselves and therefore should be submitted in Primetime. Both were disqualified.
6. Two submissions were disqualified for being rated TV-MA which is a violation of the Daytime rules.
7. One program that was historically submitted in Primetime petitioned to move to Daytime (the network petitioned on behalf of the show). Administration from both The Television Academy and NATAS agreed to make the move. All future submissions will need to be submitted to Daytime unless they petition to change again.
8. A 19-minute short form film was disqualified because Daytime doesn’t offer fiction categories outside of the daytime dramas. The content was not suitable for CAFE because it was for a mature audience.
9. A challenge was issued by a former Daytime Drama director for a show’s Directing Team eligibility dating back from the period of 2016 to 2021. 2016 and 2017 records matched the submitted episode numbers according to the rules for those years. For 2018 and 2019 only 2 directors would have been deemed eligible according to the rules for those years. The show claims they had prior approval from a former NATAS employee (which can neither be confirmed nor denied) to submit the team due to show’s method of by-episode hiring and that minimums were close to eligible percentages. Restructure to eligibility rules for 2020 and 2021 match the numbers supplied by the show for those contests.
10. For one self-submitted show, seven individuals were listed as Producers. After nomination, upon challenge by the associated Network, it was discovered that the individuals had credits as various crafts and not producers. The executive producer claimed they were “only credited as their secondary roles because the Network had stringent credit parameters of how many names and titles could be included per airing card. Following the ceremony when the program won the Emmy, the EP petitioned to add these individuals as Producers, along with an additional three Story Producers who fulfilled episode eligibility. This occurred after the additions and corrections deadline had passed. No appeal to add names was granted.

JUDGING REPRESENTATION

395 Daytime Emmy judges filled out the demographic survey in 2022.

GENDER:

- 48% identify themselves as male
- 51% identify themselves as female
- Less than 1% identify themselves as no gender
- Less than 1% preferred not to answer

RACE/ETHNICITY:

- 66% of judges identify as white
- 15% identify as black
- 5% identify as Asian
- 2% identify as multiracial
- 1% of judges identify as Spanish, Hispanic, or Latino

AGE:

- Less than 1% were aged 18-23
- 20% were aged 24-38
- 49% of judges were aged 39-54
- 28% were aged 55-70
- 2% were aged 70+

SEXUAL ORIENTATION:

- 73% identify as straight
- 14% identify as gay
- 4% identify as bisexual
- 1% identify as lesbian
- 1% identify as queer
- Less than 1% answered none, asexual, pansexual or questioning
- 7% preferred not to answer

OTHER MATTERS

Daytime Drama Judge Shortfall

One daytime drama provided far fewer judges than the others, therefore administration was beholden to assigning parity based on the lowest participating entrant.

NATAS' revised rules for the 2022 season:

JUDGING RECRUITMENT

Competition judges must receive no remuneration, compensation, or other consideration for their efforts as competition judges. Period.

Neither any entity nor any individual may offer any compensation of any kind to anyone for signing-up to be a competition judge – be it via payment, or by way of offering to provide access to parties, other events, or other benefits.

Organizations submitting competition entries may elect, and are indeed encouraged, to recruit people from inside their respective organizations to serve as judges (“internal recruiting”).

However, any use of “coordinated recruitment” or “recruiting programs” of the nature below-described, shall be deemed strictly prohibited unless approved in advance by NATAS on a case-by-case basis in the manner as follows:

(A). Any proposed hosting of an event with invitees from outside the submitting organization for the express purpose of recruiting judges; or

(B). Any proposed distribution of any materials to more than fifty (50) persons outside the submitting organization with the express purpose of recruiting judges;

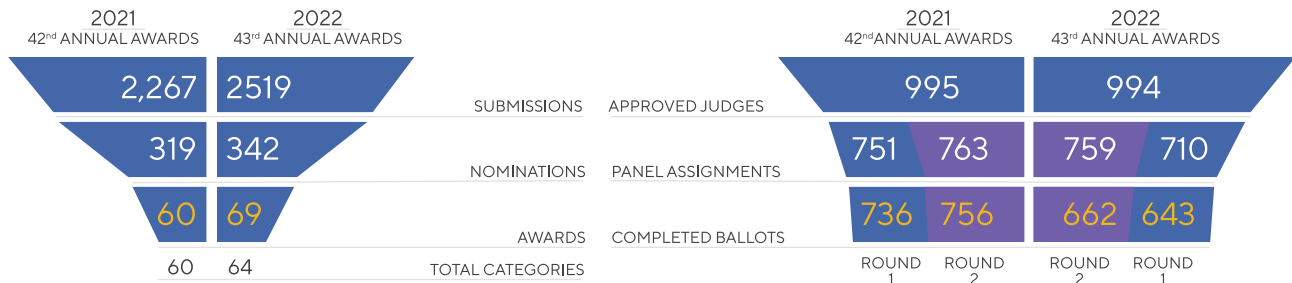
must in either case first be reported to NATAS Contest Administration in writing and in advance of the proposed initiative. The proposed initiative must not be taken unless approved in writing and in advance by NATAS in each case, which NATAS may elect to render, or not, in its sole discretion.

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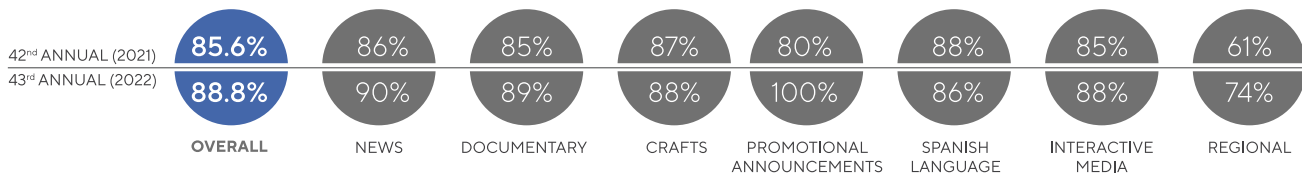
Additionally, on their judging applications, all proposed judges must fully disclose as a potential conflict-of-interest any and all relationships that they may have to any “recruiting program” or “coordinated recruitment”, other than the aforementioned permitted internal recruiting conducted by the corresponding entrant organization itself. Any failure by either the entrant or the judge to fully disclose to NATAS all activities of coordinated recruitment and all recruiting programs, is grounds for disqualification of the judge’s ballot, and disqualification of the competition entry or entries corresponding to the coordinated recruitment or recruiting program and the entrant, each in the sole discretion of NATAS.

VII. NEWS & DOCUMENTARY

OVERVIEW



BALLOT RETURN RATES



COMPETITION RESULTS

The 43rd Annual News & Documentary Emmy Awards, presented in 2022, recognized a single winner in each of 60 categories, three (3) winners in a single (1) category, and two (2) winners in three (3) categories. Nineteen (19) categories resulted in a nonstandard number of nominations.

In seventeen (17) cases this was the result of an unbroken tie for the fifth nomination. In one category, an insufficient number of submissions met the Minimum Viability for Nomination standard. In one category the number of nominations increased due to the degree to which the number of submissions to the category exceeded the competition average.

VII. NEWS & DOCUMENTARY

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Best Documentary	10	1	Maximum number of nominations increased due to size of category.
Outstanding Continuing News Coverage: Short Form	7	1	Unbroken Tie for 5th Nomination
Outstanding Live News Program	6	1	
Outstanding Live Breaking News Coverage	6	1	
Outstanding Edited Breaking News Coverage	6	1	
Outstanding Hard News Feature Story: Short Form	6	1	
Outstanding Investigative News Coverage: Long Form	6	1	
Outstanding News Discussion & Analysis	6	1	
Outstanding Live Interview	6	1	
Outstanding Current Affairs Documentary	6	1	
Outstanding Social Issue Documentary	6	1	
Outstanding Feature Story in Spanish	6	1	
Outstanding Graphic Design and Art Direction: News	6	1	
Outstanding Writing: Documentary	6	1	
Outstanding Cinematography: Documentary	6	1	
Outstanding Music Composition	6	1	
Outstanding Sound	6	1	
Outstanding Regional News Story: Spot or Breaking News	6	1	
61/ Outstanding Technical Achievement	4	1	Limited number of submissions

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Science, Technology or Environmental Coverage	5	3	Unbreakable tie for win
Outstanding News Analysis: Editorial and Opinion	5	2	
Outstanding Research: News	5	2	
Outstanding Video Journalism: News	5	2	

REGIONAL AWARDS

11 of the 342 nominations were in two categories devoted to regional reporting:

- Outstanding Regional News Story: Spot or Breaking News
- Outstanding Regional News Story: Investigative Report

Submissions to these two categories are composed of regional Emmy® Award winners in spot/breaking and investigative reporting categories drawn from competitions administered by NATAS's 19 chapters. Honorees in the two regional reporting categories receive crystal pillars rather than Emmy® statues. Awards presented in these categories are not Emmy® Awards, but rather a form of special national recognition given to outstanding regional news reports that have previously received Emmy® Awards at the regional level. Consequently, of the 342 nominations announced in the nominations press release, only 331 are considered national Emmy® nominees.

JUDGING IRREGULARITIES

Following the implementation of the algorithmic monitoring for outlier ballots in the 2021 competition, six (6) of the competition's 994 judges were identified for review. In one case, the auditor manually flagged a judge that did not trigger the algorithmic flag. The Awards Committee conducted further review and determined the judge's ballot should remain.

The Awards Committee determined, based on additional anonymized context provided by the auditors, that removing the ballots of the other five (5) outlier judges did not impact the nominees and winners, therefore the ballots remained.

ELIGIBILITY CHALLENGES

Post-Nominations Disqualification

The program "The Moms of Magnolia Street" was nominated in the Outstanding Recorded News Special category. The program was originally produced for station KNTV / NBC Bay Area, and later aired as a feature length special on the Peacock streaming service. After the News & Documentary Emmy nominations were announced, NATAS staff discovered that this program had previously won an Emmy for Editing in the 51st SF/Northern California Emmy Awards presented on June 11th, 2022.

NATAS national rules state the following:

- Entry into any singular NATAS contest precludes the entry of the same programming in any other Emmy® contest administered by the Television Academy, IATAS, or NATAS, including the Regional Emmy® Awards.
- ineligible programming includes “Previously-aired programs, series, or related crafts which aired and met eligibility requirements during a previous award year or qualified for and submitted to another Emmy® Award competition...”

Consequently, the entry was disqualified, and the previously announced nomination was withdrawn, on the following grounds:

- The entrant failed to disclose the previous regional entry for editing when submitting to the News & Documentary competition. As part of the News & Doc submission process, entrants are required to complete an affirmation that reads “Was this program or report submitted to another Emmy competition (Primetime, Daytime, Sports, Regional, International) or will it be in the future?” and this was checked “No”.
- Entry of the same content into two separate Emmy competitions is forbidden under NATAS rules.
- Previous entry into the editing category in the regional contest disqualified any additional content from the program for submission to a national contest.

24 Month Theatrical Screening Window Exceptions

The filmmakers of Documentary A petitioned to allow the film to submit to the 43rd News & Documentary Emmys despite the fact that more than 24 months had elapsed between its film festival premiere and its Emmy-qualifying national television premiere. Emmy rules state that documentary films lose eligibility if their Emmy qualifying airdate is more than 24 months after the first theatrical screening of the film. The filmmakers petitioned on the grounds that the version that aired on national TV was substantially different enough from the original theatrical version to constitute an original program for Emmy submission purposes. Emmy rules state that “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.” The filmmaker provided a detailed description of the changes to the film as well as copies of both versions for comparison. Upon review of these materials, it was determined that the filmmakers made a reasonable case that the Emmy-qualifying TV airing of the film was distinct enough from the original theatrical film to warrant submission.

VII. NEWS & DOCUMENTARY

The filmmakers of Documentary B petitioned to be allowed to submit to the 43rd News & Documentary Emmys despite the fact that more than 24-months elapsed between the film’s film festival premiere and it’s Emmy-qualifying national TV premiere. Emmy rules state that documentary films lose eligibility if their Emmy qualifying airdate is more than 24 months after the first theatrical screening of the film. The filmmaker petitioned on the grounds that the film festival premiere was an early, unfinished version of the film, and that the film was not completed until 2021, and that in fact the final version carried the narrative forward into 2021. The 2021 airing of the film was accepted on these grounds.

12 Month VOD Window / 24 Month Theatrical Screening Window Exception

The filmmakers of Documentary C petitioned to allow submission of the national broadcast airing of the film despite the fact that it was slightly outside the 24-month eligibility window for films with a theatrical release (it missed the window by four days). In addition, the film was released on VOD in 2020, and the subsequent television airing was slightly outside the 12-month window within which such a TV airing can be considered the “canonical” airing. NATAS rules state that a) a documentary film loses eligibility if its Emmy-qualifying airdate is more than 24 months after its first theatrical screening anywhere, and that b) a national telecast of a film with a previous VOD availability can be considered the canonical broadcast (i.e. the Emmy-qualifying broadcast) provided that the TV broadcast is within 12 months of the VOD availability.

The filmmakers petitioned to allow the film to submit on the grounds that disruptions that resulted from COVID affected their release strategy and their ability to follow the VOD / national broadcast window policies to the letter, resulting in a national TV broadcast that was slightly outside the 12-month VOD window and the 24 month first theatrical screening window. On review staff and awards committee members determined that their petition had merit and the film was allowed to submit.

International Screening of a Program or Documentary Film More Than One Week Prior to the US screening

Two versions of Documentary D were produced, a UK version and a US version. The UK version aired prior to the US version. NATAS rules state that “In general, productions that feature financial and/ or creative involvement between both United States and international entities, distributed globally, must first premiere in the U.S. to be eligible for submission to NATAS-administered Emmy® Award competitions.” However, “global premieres, ...that debut in the United States within one (1) week of their first broadcast or VOD distribution in any global territory are also eligible for NATAS awards consideration.” The UK version of the film premiered more than one week before the US version. Upon review it was determined that the film that aired in the US was a unique film with substantial differences from the UK version, and that consequently it was not affected by the “global premiere” language in NATAS rules regarding international productions, and the film was accepted for submission to the 43rd News & Doc Emmy Awards.

Two versions of Documentary E were produced, a UK version and a US version. The UK version aired prior to the US version. NATAS rules state that “In general, productions that feature financial and/or creative involvement between both United States and international entities, distributed globally, must first premiere in the U.S. to be eligible for submission to NATAS-administered Emmy® Award competitions.” However, “global premieres,” ...that debut in the United States within one (1) week of their first broadcast or VOD distribution in any global territory are also eligible for NATAS awards consideration.” The UK version of the film premiered more than one week before the US version. Upon review it was determined that the film that aired in the US was a unique film with substantial differences from the UK version, and that consequently it was not affected by the “global premiere” language in NATAS rules regarding international productions, and the film was accepted for submission to the 43rd News & Doc Emmy Awards.

Documentary F, a US-International co-production, petitioned for permission to enter the News & Documentary Emmy Awards despite the fact that a version of the film had previously aired outside the US more than one week prior to its Emmy-qualifying US premiere. NATAS rules state that “productions that feature financial and/or creative involvement between both United States and international entities, distributed globally, must first premiere in the U.S. to be eligible for submission to NATAS-administered Emmy® Award competitions” but that “To accommodate the scheduling of ‘global premieres,’... productions that debut in the United States within one (1) week of their first broadcast or VOD distribution in any global territory are also eligible for NATAS awards consideration.” The rules also state that “If a submission that originally premiered outside the U.S. but was later distributed in the U.S. is deemed ineligible for the International Emmys® competition, at the sole determination of the International Academy, and the International Academy subsequently determines the material more appropriate for a U.S. competition, the entrant may petition instead for consideration in the relevant NATAS competition. Petitions will be evaluated on a case-by-case basis under NATAS rules and a review of the extent to which the content was intended for the U.S. market.”

After consultation with the International TV Academy, it was ruled that the US version was eligible for the News & Doc Emmys on the following grounds:

- The main production company was a US company rather than an international company.
- The version that aired in the US was substantially different from the previously aired international version, and consequently qualified as an original film for submission purposes.

Given these factors, the film was deemed more appropriate for the US competition than the International competition and was accepted into the 43rd Annual News & Documentary Emmy Awards.

Documentary G submitted in multiple categories in the News & Documentary competition. However, after submission NATAS staff discovered that the film had previously aired outside the US more than one week prior to its US premiere. NATAS rules state that “productions that feature financial and/or creative involvement between both United States and international entities, distributed globally, must first premiere in the U.S. to be eligible for submission to NATAS-administered Emmy® Award competitions” but that “To accommodate the scheduling of ‘global premieres,’... productions that debut in the United States within one (1) week of their first broadcast or VOD distribution in any global territory are also eligible for NATAS awards consideration.” After consultation with the International Academy, it was ruled that the film, which was primarily produced by a non-US production company, was ineligible for submission to the News & Doc Emmys, and was more appropriate for the International Emmy Award competition. Consequently, the submission was transferred to the International Emmy Awards.

Two Different Versions of an Emmy-Qualifying Documentary Film

Documentary H aired in two versions in 2021 that would qualify for submission to the News & Documentary Emmy Awards: A 60-minute version that was broadcast nationally in January of 2021 and a 74-minute version that aired later in 2021 on VOD. Emmy rules state that “Content must be entered in the format of its first method of transmission.” In this instance it was determined that the longer VOD version was eligible to submit on the grounds that both versions were within the 2021 eligibility year, and that the VOD release was the format of first transmission for the feature length version.

JUDGING REPRESENTATION

GENDER:

- 44% identify themselves as male
- 54% identify themselves as female
- Less than 1% identify themselves as no gender
- Less than 1% preferred as non binary
- Less than 1% identify themselves as “unspecified”

RACE/ETHNICITY:

- 66% of judges identify as white
- 9% identify as black
- 10% identify as Asian
- 5% identify as multiracial
- 1% of judges identify as Spanish, Hispanic, or Latino

AGE:

- Less than 1% were aged 18-23
- 32% were aged 24-38
- 41% of judges were aged 39-54
- 21% were aged 55-70
- 3% were aged 70+
- 1% preferred not to answer

SEXUAL ORIENTATION:

- 77% identify as straight
- 7% identify as gay
- 3% identify as bisexual
- 1% identify as lesbian
- 2% identify as queer
- 2% answered none, asexual, pansexual or questioning
- 8% preferred not to answer

OTHER MATTERS

Charge That a Nominated Report Used Third Party Reporting Without Attribution

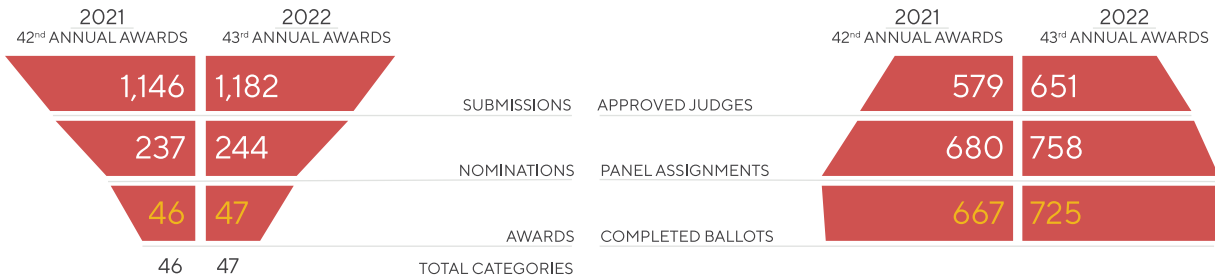
NATAS observed a social media post questioning the originality of the reporting in the winning submission in a topical reporting category. The post alleged the winning piece duplicated the findings of a prior print journalism report without attribution. Subsequently Emmy staff reviewed the submission materials and did additional due diligence with the honoree, and determined that the Emmy winning report was the result of substantial original research and reporting on the part of the submitter, and that no action was required regarding the status of the Emmy win or the associated credits.

Selection of Nominees and Winners for Best Documentary

Judging for the News & Documentary Emmy Awards typically involves the following: a preliminary round, in which categories that are too large to be judged by a single panel of judges are split into multiple subpanels, and a final round in which a single panel of judges evaluates all entries that advance from the first round. The final round scores determine both the nominees and winners for a given category. In 2022, an increase in the number of submissions to the Best Documentary category required the creation of 12 first round subpanels, up from 6 in the previous year, resulting in an atypically large number of submissions qualifying for round 2.

This required the creation of two second round Best Documentary panels judged by two distinct groups of judges, as opposed to the typical single round panel judged by a single group of judges. A decision was made to either a) choose nominees and winners from the results of the two separate round 2 Best Doc panels, providing that the scores showed a clear set of nominees and winners or b) advance the high scoring entries in the two second round panels to a third round of judging if the scores in round two were not determinative as to the clear nominees and winner. The results from the second round of judging showed one very clear winner and 10 nominees, and consequently it was determined that a third round of judging was not required. However, staff was instructed to develop a judging strategy for the future to avoid the need to depart from standard practice for determining

OVERVIEW



BALLOT RETURN RATES



COMPETITION RESULTS

The 43rd Annual Sports Emmy Awards, presented in 2022, had a total of 244 nominees across 47 categories. There was a single winner in each of the categories. Ten categories resulted in a nonstandard number of nominations.

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Edited Event Coverage	7	1	Three-way tie for fifth place
Outstanding Short Documentary	6	1	Unbroken tie for 5th nomination
Outstanding Studio Show - Daily	6	1	Unbroken tie for 5th nomination
Outstanding Camera Work - Short Form	4	1	One nomination was rescinded after it was discovered entry contained material not permitted
Outstanding Camera Work - Long Form	6	1	Unbroken tie for 5th nomination
Outstanding Editing - Short Form	6	1	Unbroken tie for 5th nomination
Outstanding Writing - Long Form	6	1	Unbroken tie for 5th nomination
Outstanding Writing - Long Form	6	1	Unbroken tie for 5th nomination
Outstanding Audio/Sound - Live Event	6	1	Unbroken tie for 5th nomination
Outstanding Graphic Design - Event/Show	6	1	Unbroken tie for 5th nomination
Outstanding On-Air Personality in Spanish	6	1	Unbroken tie for 5th nomination

JUDGING IRREGULARITIES

Following the implementation of the algorithmic monitoring for outlier ballots in the 2021 competition, five (5) of the competition’s 579 judges were identified for review. The Awards Committee determined, based on additional anonymized context provided by the auditors, that the judges’ scoring patterns appeared intended to deliberately skew the results. The ballots were disqualified.

ELIGIBILITY CHALLENGES

OUTSTANDING PLAYOFF COVERAGE

- A submission was disqualified after judging commenced. The excerpt log that was submitted with the entry listed an eligible number of excerpts, but the entry video featured more excerpts than the maximum allowable number of excerpts for an entry in this category.

OUTSTANDING SHORT DOCUMENTARY

- A submission was disqualified after judging commenced. It was determined that the entry video that was submitted was a cut down version of the as-aired documentary. As stated in the Sports Emmy Fundamental Rules section of the Sports Emmy Call for Entries, “Internal editing—i.e. re-editing the content of continuous programming in order to enhance the submission—is strictly not allowed.”

OUTSTANDING CAMERA WORK - SHORT FORM

- A submission was disqualified after nominations were announced. The submission ran during programming that is not eligible for the Sports Emmy Awards (as outlined in the Programming Other Than Sports section of the Sports Emmy Call for Entries).

THE DICK SCHAAP OUTSTANDING WRITING AWARD - SHORT FORM

- A submission was disqualified after judging commenced. The written material in the submission was determined to not be originally written for the submission.

OUTSTANDING MUSIC DIRECTION

- A submission was disqualified after judging commenced. The submission was lacking the designation of existing or original on the excerpt log. The entrant was provided an opportunity to correct this before judging started but did not. When a judge raised questions about the designation, the determination was made to disqualify the submission. As stated in this category’s definition in the Sports Emmy Call for Entries, “Titles of the music pieces must be included on the entry excerpt sheet and ‘existing’ or ‘original’ must be indicated.”

OUTSTANDING GRAPHIC DESIGN - EVENT/SHOW

- A submission was disqualified after judging commenced. The graphics featured on the submission video were deemed not to be new material for 2021.

CREDIT IRREGULARITIES

- During credit vetting, Sports Administration identified one network's use of fabricated identities in association with one or more submissions. The matter was referred to counsel and remains pending.
- During credit vetting, one network submitted an as-aired credit package that the Sports Administration determined was unacceptable. Going forward, entrants will have the option to submit credit packages as part of their initial submission but credits must be comprehensive and not designed solely to confer Emmy eligibility.

JUDGING REPRESENTATION

In an effort to expand and diversify the judging pool, Sports Administration includes an optional demographic questionnaire as part of the judging registration form. Below are some approximate key demographic statistics ,

GENDER:

- 68% of judges identify themselves as male (73% the year before)
- 30% identify themselves as female (25% the year before)
- Less than 1% identify as non-binary
- 2% preferred not to answer

RACE/ETHNICITY:

- 80% of judges identify as white (82% the year before)
- 6% identify as black (9% the year before)
- 3% identify as Asian (3% the year before)
- 7% identify as multiracial (3% the year before)
- 8% of judges identify as Spanish, Hispanic, or Latino (7% the year before)

AGE:

- 36% were aged 24-38 (36% the year before)
- 47% of judges were aged 39-54 (45% the year before)
- 15% were aged 55-70 (16% the year before)
- 1% were aged 70+ (1% the year before)
- 1% preferred not to answer

SEXUAL ORIENTATION:

- 90% identify as straight (92% the year before)
- 1% identify as gay (1% the year before)
- 1% identify as bisexual (1% the year before)
- 1% identify as lesbian (1% the year before)
- 1% identify as queer (1% the year before)
- 4% preferred not to answer (4% the year before)

Just over 7% of judges scored the same category that they had judged the previous year. During the preceding two years 5% of judges scored the same category in consecutive years. Administration tries to strike a balance between judges who bring a subject area expertise and judges who can bring a fresh set of eyes to the category.

Administration continues to work with network partners on the diversity of judges assigned, as well as working to recruit a more diverse group of freelancers through industry networking and outreach to various affinity groups and guilds.

Feedback from the community is important to the continued success and integrity of the competition. Administration seeks feedback by distributing an anonymous survey to entrants, judges, and attendees following the ceremony. This year, administration received 324 survey responses. Administration uses this feedback to improve the submission and judging user experience and to ensure the competition reflects current trends of the industry.