

41st Annual



NEWS & Documentary EMMY AWARDS

RULES and PROCEDURES

ELIGIBILITY PERIOD: Calendar Year 2019

EARLY ENTRY DEADLINE (REDUCED ENTRY FEE): March 12, 2020

NEW FINAL ENTRY DEADLINE: April 23, 2020

Due to the COVID-19 emergency, NATAS has extended the submission deadline for the New & Documentary Emmy® Awards

SUBMISSION WEBSITE

newsdocemmys.tv

David Winn

Senior Vice President, News & Documentary Emmy® Awards
212-484-9424 dwinn@theemmys.tv

Christine Chin

Director, News & Documentary Emmy® Awards
212-484-9452 cchin@theemmys.tv

For technical assistance with submissions contact

Yangaroo 1-866-992-9902 emmysupport@yangaroo.com



450 Park Ave. South, 3rd Floor, New York, NY 10016
Main #: 212-586-8424 / Fax: 212-246-8129 / Web: www.theemmys.tv



EMMY® AWARDS CONTEST RULES

NATAS MISSION STATEMENT

The National Academy of Television Arts & Sciences (NATAS) is a 501(c)6 non-profit service organization founded by the Committee of One Hundred, led by Ed Sullivan, in 1955. NATAS is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award.

NATAS AWARDS COMMITTEE

The NATAS Awards Committee is the governing body of all NATAS Emmy Awards (the Daytime Emmy® Awards, the News & Documentary Emmy® Awards, the Sports Emmy® Awards, the Technology & Engineering Emmy® Awards, individual Regional Emmy® Awards). All Awards Committee decisions are official and binding.

NATAS ADMINISTRATION

NATAS administers three contests, the Daytime Emmy Awards, the News & Documentary Emmy Awards, and the Sports Emmy Awards, each having their own dedicated administrative teams. To reach out to the respective administrative teams regarding questions about rules, eligibility, or judging for their individual contests:

Daytime Emmy Awards - daytime@theemmys.tv

News & Documentary Emmy Awards - news@theemmys.tv

Sports Emmy Awards - sports@theemmys.tv

Please note that technical questions regarding uploading submissions, encoding, device compatibility, etc. should be directed to: emmysupport@yangaroo.com or 866-992-9902.

NATAS does not administer the International Emmy® Awards or Primetime Emmy® Awards contests. To contact these Academies directly:

IATAS - <https://www.iemmys.tv/international-academy/contact-us/>

Primetime - <https://www.emmys.com/content/contact-us>

Regional Emmy Awards are individually administered by NATAS Chapters:

<http://theemmys.tv/chapters-directory>

FORMAT OF THESE RULES

Thank you for your interest in NATAS National Emmy Award competitions. This NATAS Rule Book outlines rules that apply across the breadth of its three National Emmy competitions. Following that is the Call for Entries for the individual contest you are interested in entering. The CFEs outline additional rules specific to that individual contest.

TABLE OF CONTENTS

NATAS EMMYS RULES

Entering NATAS Contests.....	4-7
Entry Procedures	8-9
Payment Procedures.....	10
Yangaroo – How to Use It	11
Judging NATAS Contests	12-13
The Emmy Award.....	14-15
Glossary of Terms	16-20

NEWS & DOCUMENTARY EMMY AWARDS RULES

About the News and Documentary Emmy® Awards	21
Dates & Deadlines	22
Entry Fees & Payment	22
What's New	23-24
Entering the News & Doc Emmy Awards.....	25-26
Emmy Essay	26
Series Entries	27
Media Specs.....	27-30
Submission Checklist	30
Prohibitions and Disqualifications	31
Who Receives the Award?	32
Judging for the News & Documentary Emmy Awards.....	33-34
Nominations and Ceremonies	35
Award Categories	36-37
Award Category Definitions and Submission Requirements	38

ENTERING NATAS CONTESTS

WHO CAN ENTER?

Anyone can enter! NATAS/Television Academy membership is not required. Producers, designated awards consultants, show contacts or individual entrant team members may submit entries on behalf of their program, on-air talent, or craft.

If entering multiple categories, NATAS recommends that shows designate a main contact or “Show Shepherd” to handle submissions and general communication with the contest administration during the contest period. Anyone entering on behalf of an individual or entity must fully confirm that the parties contained in the submission have complete knowledge of all eligibility rules and have viewed and given consent to the content submitted on their behalf.

ELIGIBILITY PERIOD

Programs in the calendar year (January 1-December 31, 2019) are eligible for submission, with the following exception:

Sports Emmy Awards - high school, college and professional football postseason programming that originally aired in 2020 (concluding three days after the Super Bowl) is eligible for entry in all categories other than Short Sports Documentary, Long Sports Documentary and Serialized Sports Documentary. Football programming must have aired after February 6, 2019 and prior to February 6, 2020.

CONTENT ELIGIBILITY

NATAS contests are open to both telecast and online/digital programming. Entries must have been transmitted to the public by a television network, a 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. All shows must contain at least 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.

50% RULE

Entries for national contests must have been generally available for viewing by at least 50% of U.S. television households during the eligibility period. For programs not previously approved for eligibility by NATAS, entrants must submit coverage data demonstrating availability to at least 50% of U.S. TV households. Programs made available online that are intended for a national audience are generally considered to have met the 50% threshold. Online programs intended for a regional audience should submit to one of the regional Emmy competitions. Programs that have been made available to less than 50% of a national audience, or to a particular geographic market, are eligible for regional Emmy competitions.

CATEGORY AND/OR CONTEST SHOPPING

Once a program enters a specific genre category, it is forbidden from switching for the remainder of its run unless it petitions contest administration to change categories, and the petition is accepted. Once a program enters a specific Emmy Award contest (inclusive of the Primetime Emmy Awards, which are administered by NATAS’s sister organization, the Television Academy), it is bound to remain in that contest unless a petition is filed and accepted by contest administration. If a program switches contests, it cannot switch back without approval from administration.

CATEGORY PLACEMENT

NATAS reserves the right to disqualify outright or move any entry to a different entry category if in its judgment such action is warranted. Entrants will be notified when a rejection or category reassignment is made. Entries will not be accepted if no applicable category is found.

U.S.-INTERNATIONAL PRODUCTIONS

U.S.-International productions that feature financial and creative involvement between U.S. and international partners, as well as programs from U.S.-based international news networks broadcasting for a U.S. audience (such as BBC World News America, CGTN America, etc.), may be eligible for submission, provided they originally air nationally on U.S. television during the current eligibility period. Submissions must have made their first run in the continental U.S. Should extenuating circumstances arise in which a U.S.- International production airs simultaneously or first outside of the U.S., ahead of its U.S. broadcast, NATAS will review the eligibility of the entry. Entries will be evaluated on a case-by-case basis.

VOD

All types of Video On Demand (VOD) releases – Transactional VOD, Subscription VOD, Ad-Based VOD, etc. - 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/or 2) the national television broadcast premiere came within one year of its VOD debut.

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) they were first telecast or made available via VOD nationally during the eligibility period, 2) broadcast and VOD premieres were within 18 months of the first commercial theatrical screening, defined as a commercial screening of seven consecutive days at a single theater and 3) the aggregate number of commercial theatrical screenings did not exceed 600 theaters. A film loses Emmy eligibility 24 months after its first theatrical screening, whether commercially or at a film festival. Entries will be evaluated on a case-by-case basis.

NON-ENGLISH LANGUAGE ENTRIES

Entries in a language other than English are eligible but must include either an English language voiceover or English subtitles. Entries for the Spanish-language categories 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.

INELIGIBLE PROJECTS

The following programming is not eligible:

1. Pornographic, violent, defamatory or offensive material, except in the context of news coverage or the documentary treatment of a nonfiction subject.
2. 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, unless it qualifies via the VOD exception listed above.
3. Program length commercials (infomercials).

4. Closed circuit programs (from hotels, hospitals, movie theatres, arenas, stadiums and other venue specific locations) with targeted audiences.
5. Content from telethons, pledge breaks and/or programs with a unique call to action aired for the purposes of raising money for political parties, charities or other related causes.
6. Motion picture premiered programs that appeared in general release to the public in theatres.
7. Compilation reels, "clip shows" or "best of..." programs that were edited from original content, except for programming eligible for the *Sports Emmy Awards*.
8. Any acquired foreign productions not originated in the United States.

ELIGIBILITY OF TITLES

Each contest's Call for Entries provide a list of credited titles considered eligible for the nomination/win. For the *Daytime Emmy Awards* and the *News & Documentary Emmy Awards*, if an entrant wishes to petition an unlisted title for eligibility, the entrant must present to the contest's administration a paragraph describing the individual's work on the project. The project's producer must be copied on the correspondence. Administration rulings are final.

CREDIT FALSIFICATION

Intentional falsification of credits will result in disqualification of the entire entry.

NO INTERNAL EDITING

An excerpt must be a continuous, commercial-free run. Editing out commercials between continuous programming does not constitute internal editing.

ERRORS AND OMISSIONS

NATAS assumes no responsibility for the acts or omissions of those individuals or entities submitting entries pursuant to this notice. All submitting entities and/or individuals are ultimately responsible for their entries and advised to review submissions with respect to correct names, credits, intellectual property rights and other information. NATAS shall accept all submissions that are not in conflict with any of its rules and regulations. Ineligible entries may be disqualified at any stage of the competition.

MISREPRESENTATIONS

Any misrepresentation of entries will be cause for disqualification. Misrepresentations may include but are not limited to: intentional falsification of credits, including intentional falsification of job titles or intentionally listing improper job titles; misrepresenting programming as original. Should evidence of misrepresentation appear at a later date, the entry will be retroactively disqualified. It will be so listed in NATAS records and the return of any awarded statues or award certificates will be required. Violations of any other published rules and procedures herein may result in disqualification. Payment submitted with disqualified entries will not be returned.

DOUBLE DIPPING

Entry into any singular NATAS contest precludes the entry of the same programming in any other Emmy contest administered by NATAS, the Television Academy (formerly ATAS), or IATAS, including Regional Emmy Awards. For example, if an entrant enters a documentary in the *Sports Emmy Awards* Long Sports Documentary category, it cannot also be entered in the *News & Documentary Emmy Awards*.

Also, an individual is only eligible for an Emmy Award for each specific role in a production once. If a team member acts as a director on an Outstanding Breaking News entry, and also submits to the Outstanding Direction: News craft category, they can receive an Emmy as a director in one or the other category, but not both. In the case of a win for the same story, report or coverage in both a Directing and a Program

category, the director will be awarded a statue in the Directing category only.

A regional program that later receives national distribution may compete in both regional and national awards competitions, but not in the same eligibility year. Exceptions are entries in the *News & Documentary Emmy Awards* competition for categories 52 and 53 as they honor regional reporting. (Note: These categories are open to regional Spot/Breaking and Investigative reporting honorees and are not Emmy Awards. They are a form of national recognition for exceptional regional reporting.)

CROSS EMMY AWARD ENTRY PROHIBITED

Entry in any singular Emmy Award contest precludes the entry of the same programming in any other Emmy Award contest administered by NATAS, the Television Academy (formerly ATAS) or IATAS. Craft entries must follow programs into the same Emmy Award competition. Exceptions may be made in rare circumstances, for example if a specific, unique craft category is only offered by one of two Emmy Award contests, and the program or report meets eligibility requirements in both competitions. The entrant must contact NATAS administration for approval of any cross-contest entry.

LATE CREDIT ADDITIONS

After the nomination announcements, changes may be made and submitted free of charge for **a time period set by each specific contest**. However, a fee of **\$150** will be charged for each name added to the credits after this deadline. This fee also applies to any changes made following the ceremonies. **Changes received more than 30 days after the ceremony will not be accepted regardless of circumstances.**

ENTRY PROCEDURES

YANGAROO

All entries are submitted via Yangaroo, the digital awards show management system for all NATAS Emmy Award contests. Administrations work with Yangaroo continually to improve the quality of the upload process. The Yangaroo homepage contains a guide to the standard and accepted media file formats. The person who completes the entry becomes the Entrant of Record in the system and is the contest administration's only point of contact for follow-up information, including post-nomination requirements. All NATAS contests require videos to be uploaded via Yangaroo, to be vetted by the contest administrations for eligibility and then viewed by the judges.

TECHNICAL SUBMISSION REQUIREMENTS

It is the entrant's responsibility to ensure files are technically sound and that all rules are fully understood, followed and submissions are completed by each deadline date in order to avoid disqualification. If an entry is being submitted on behalf of another individual or entity, that party must have full knowledge of the entry, submission rules, and complete detail contained in the submission. Refunds will not be issued for submissions resulting in disqualification.

WYSIWYT – WHAT YOU SEE IS WHAT YOU TYPED!

Entry information appears exactly as entered - odd capitalizations, misspellings, missing credits, everything in lowercase or caps, etc. Entries in all caps are not accepted and entrant will be asked to re-submit. **Administration is NOT liable for errors in listings that are the result of incorrect information being submitted on the entry form.** There is a window of opportunity to make corrections following the nomination announcements. Information supplied by the entrant is displayed in official nomination and recipient documentation, including press releases, invitations, print program and statue engravings. Once entries are submitted and closed for editing, corrections should be emailed to administration directly. Corrections conveyed by any other method including social media will not be accepted.

RESPONSIBILITY OF ENTRANT

The entrant is responsible for checking the source file audio/video quality before uploading. Once the submitted video has been encoded for the judging platform, a confirmation email is sent to the entrant, and the entrant MUST conduct a final review for "judging-readiness."

In the event of a nomination and/or win, the Entrant of Record becomes the point of contact for correspondence regarding required further materials, ticketing, and statue orders. If you are a Show Shepherd, you are the point of contact for correspondence regarding further materials, ticketing, and statue orders. It is your responsibility to communicate with your clients regarding all follow-up information from NATAS.

DEADLINES

Deadlines are firm and essential to the timely adjudication of NATAS competitions. In the case of an extenuating circumstance necessitating late entry, the entrant must make their request to the contest's administration in writing prior to the deadline.

ENTRY CERTIFICATION

All entrants must certify entries before submitting and paying for the entry. In doing so, the entrant certifies that the entry material is submitted free of encumbrances and grants NATAS permission to use the material in conjunction with the awards process and ceremony, promotion and publicity

surrounding the ceremony, and promotion, production and publicity authorized by NATAS in all media in perpetuity.

SUBMISSION AFFIRMATION

"I the undersigned certify that this submission is a production that has been made available nationally, that the submitted program is intended for distribution in the United States market, and that the information contained in the included entry materials is true and correct to the best of my knowledge. In addition, I certify that the entry material is free of encumbrances, and grant NATAS permission to use the material in conjunction with the News & Documentary Emmy Awards process, ceremony, promotion and publicity authorized by NATAS in all media."

Entrants will be required to confirm that submissions have not been entered in any other Emmy Awards contests, and that all parties included in an entry submitted on their behalf have full knowledge of the entry, submission rules and complete detail contained in the submission.

Additional confirmation takes the form of three drop down fields displayed on the entry form that must be selected and checked in order to proceed with an entry.

– Additional Information

★ Was this program, either series or special, submitted to another Emmy competition (Primetime, News & Documentary, Sports, Regional, International) or will it be in the future?

-- Select an answer --

★ Was this program produced in whole or in part by a non-US based production company?

-- Select an answer --

★ If you are submitting this entry on behalf of another individual or entity, does this party have full knowledge of the entry, eligibility submission rules, complete detail contained in the submission and given you their permission to proceed on their behalf?

-- Select an answer --

PAYMENT PROCEDURES

DISCOUNT

For national contests, there is NO discount granted to members of NATAS or of the Television Academy.

PAYMENT

Entries can be paid via credit card or check.

Payment by Check: An invoice can be generated for the entry. Please make the check payable to NATAS/ The News & Documentary Emmy Awards and include a copy of the printable invoice found in Yangaroo.

Payment is due according to invoice terms. Late payments not received by the end of judging may result in disqualification.

REFUNDS

Since entry fees offset administrative costs, no refunds will be granted, except in the case of elimination of a category.

YANGAROO® - HOW TO USE IT

Yangaroo pages for the individual contests are as follows:

Daytime Emmy Awards – <http://daytimeemmys.dmds.com/>

News & Documentary Emmy Awards -<http://newsdocemmys.tv>

Sports Emmy Awards – <http://sportsemmys.tv>

Here is a short guide for shows and independent entrants with general system information and instruction.

GETTING STARTED

Select Sign Up Now and create a User Profile. Once logged in to your dashboard, entrants can view the contest's rules, a video specifications document, submit entries, register to judge or sign up others from the production team to judge.

SUBMITTING AN ENTRY

Select Create New Submission. The Yangaroo online entry system displays categories open for entry. Once a category is selected, the entrant will progress through all pages to complete required fields and enter entrant team member information. During the entry period, entrants may save and return to a draft entry as needed to finalize by the deadline. Once an entry has been finalized and submitted, any changes and adjustments can only be made by the contest's administration team after review. Many returning programs and networks appear for selection in drop-down lists. For the *Daytime Emmy Awards* and *News & Documentary Emmy Awards*, entrants will have the option to select Not on List and type the team member's job title into the field. After submitting a Not on List title, you must petition the contest's administration with details regarding the individual's work on the entry. All Not on List credits are subject to approval by NATAS administration.

ENTRANT TEAM MEMBERS (CREDITS)

On this page, add eligible entrant team members either individually or via the Entrant Spreadsheet.

DO NOT list the entire production cast and crew. List only those who are considered statue eligible according to the eligible title listing. Entrants of Record are also responsible for ensuring each entrant is aware of and approves their entry submissions.

MEDIA UPLOADS

Upload video files or any other required media (PDF and Excel files) directly into the submission on the Media Page via the Upload New File function. The Yangaroo dashboard includes a document outlining standard and accepted media file formats required to upload to an entry. Videos will be viewed by judges in the format in which they are submitted. Shortly after the upload is complete, the entrant will receive notification that the submitted video has been encoded and is ready for review and approval. Entrants must check the entire submission for optimal A/V quality before it is presented to the judging platform and repair or replace where necessary.

JUDGING NATAS CONTESTS

WHAT IS PEER JUDGING?

NATAS contests are judged category by category by a panel of experts in that particular field – e.g. editors judge editing. Specific qualifications for judges per individual contest are outlined in each contest’s rules. The success of the Emmy Awards process depends on the willingness of qualified professionals to serve as judges.

JUDGING SIGN UP

Registering to judge for NATAS Emmy Award contests is a separate step for each competition.

JUDGES ARE VOLUNTEERS

Judges for all NATAS Emmy Award contests are volunteers. They do not receive any compensation for participation.

JUDGING RESPONSIBILITIES

With a few exceptions (noted in the individual contest’s Call for Entries), judging is done online. Judges must sign up to judge and contest administration will assign them to categories based on their backgrounds and expertise. Judging requires watching embedded videos and scoring all entries in their designated categories on a scale of 10 (award worthy) to 1 (definitely not nomination or award worthy). NATAS contests do NOT use a “check one” or ranked system of judging. Judges are allowed to give multiple entries the same score. Each category has a minimum required viewing amount. After an entry in the category is viewed by at least the minimum amount, the judge’s ballot will open up and become available for scoring. Each entry is judged individually on its own merits based on each judge’s individual perception of excellence.

National competitions judge with the goal of five nominees and one recipient in each category. In the event of a tie for the win, or for the total number of nominations, the Awards Committee has the jurisdiction to break ties using a tiebreak method.

TIEBREAK

In the event of an exact tie in scores for the recipient, the Awards Committee has the right to invoke a tiebreak method by which the recipient is determined by the number of scores of ten. If a tie remains, they have the right to look at the number of nines. If the entries remain tied, multiple entries will be declared Emmy recipients. Any National Awards Committee discussion, deliberation or decision regarding nominations is conducted using unidentified raw scores.

MINIMUM VIEWING

Each category has a minimum viewing requirement whereby judges are required to watch a certain percentage of an entry before the ballot will open. All entries must be watched to the minimum viewing requirement for submission of the ballot.

PRELIMINARY VERSUS BLUE RIBBON

Where a category receives a large number of entries, resulting in screening sessions that would exceed what is deemed a reasonable viewing length for a single judging round, it will undergo a Preliminary Judging Round. Depending each year on the number of entries per category, various categories in various contests will undergo this round in which the entries are narrowed down prior to the Blue

Ribbon round. The Blue Ribbon round then commences and this round of judging decides BOTH the nominees and the recipient(s) in each category. There is no additional round of judging.

SOCIAL MEDIA

All judges for NATAS contests are expressly forbidden from posting on social media their opinion of materials viewed or their scores.

FOR YOUR CONSIDERATION

As the nominees and recipients are decided in the same round of judging via scores, all For Your Consideration campaigns are of limited usefulness.

CHALLENGES AND/OR INAPPROPRIATE SITUATIONS

The fair adjudication of all NATAS competitions is of paramount importance. Any individual or organization that has observed potential impropriety or inappropriate behavior by any entrant, judge, administration staff, or others in the course of the competition, or that has any concerns about a submission, judging, or other awards procedures or processes, is encouraged to report the matter immediately to NATAS by sending an email to reports@theemmys.tv. All substantive reports will be thoroughly and quickly investigated.

RESULTS CONFIDENTIALITY

From the time of the nomination announcement until the winners are announced at the respective ceremonies, the identities of all awards recipients are known ONLY by an independent account firm. The only exceptions are for the Lifetime Achievement Emmy Award honorees.

TRANSPARENCY REPORT

Following each contest, NATAS will publicly release a transparency report outlining statistics as well as every instance in which a judgement call (regarding eligibility, disqualifying a ballot, etc.) is made. The report will be anonymized as much as possible.

THE EMMY AWARD

POST-NOMINATION PROCEDURES

If an entry is nominated, contest administration will reach out to the Entrant of Record to coordinate assets necessary for production (i.e. clips, the designated acceptor, desired ticket purchases). **It is the Entrant of Record's responsibility to communicate with clients even after the entry process is complete. All follow up, including ticket orders for the ceremony/ceremonies, is done through the Entrant of Record.**

ACCEPTORS

Nominees will submit, via the Entrant of Record, the name of ONE person per category who will be speaking onstage at the ceremony as the acceptor. As many people as desired can go onstage, but only one is permitted to speak.

WHO RECEIVES A STATUE?

Each winning entry receives one gratis statue. All individuals with an Emmy eligible credit vetted by NATAS administration will be able to order a statue. **Entrants will automatically receive an email to the Entrant of Record from awards@theemmys.tv with information about logging into the online ordering system.** Statue orders take three to four weeks to process once the order is received. Statue eligibility is limited to INDIVIDUALS. No corporate entities or networks are statue eligible.

BAND ENGRAVING

Standard format for all statues is as follows:

COMPETITION NAME
CATEGORY NAME
PROGRAM TITLE
SEGMENT (IF APPLICABLE)
NETWORK
FIRST NAME LAST NAME, POSITION

COMMEMORATIVE EMMY AWARD STATUES

Commemorative Emmy Award statues (up to three total per winning entry) are available for a network, studio, or production company. The statue is engraved the same as the individual Emmy Award, but does not have the individual's name and position. The word "commemorative" is engraved at the rear of the statue. Commemorative Emmy Award statues cannot be ordered by individuals.

CONTRIBUTOR CERTIFICATES OR PLAQUES

Contributor certificates or plaques are available for all individuals who contributed to the honored project but are otherwise ineligible for the Emmy Award statue.

NOMINATION CERTIFICATES

Nomination Certificates are no longer offered gratis by NATAS. Certificates are available for ordering, along with the upgraded options, on the same ordering website where recipients can order statues.

AWARD OWNERSHIP

Emmy Awards are presented to individuals, not their employers, even if an employer pays entry or statue fees. Ownership of the Emmy Statue is retained by the National Academy of Television Arts & Sciences.

RULES FOR THE PROTECTION OF THE EMMY STATUE

1. The Emmy® statuette is the property of and all rights are reserved by the Academy of Television Arts and Sciences/National Academy of Television Arts & Sciences (“Academies”).
2. The Emmy® statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academies, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.
3. If a recipient or the recipient's heir or successor in interest proposes to sell, auction, or otherwise dispose of an Emmy® statuette, such persons shall be obligated to return the statuette to Academy from which received, which will retain the same in storage in memory of the recipient.

Academy of Television Arts and Sciences
5220 Lankershim Blvd.
North Hollywood, CA 91601
(818) 754-2800

National Academy of Television Arts & Sciences
450 Park Ave. South, 3rd Floor
New York, NY 10016
(212) 586-5424

PROMOTION

Emmy Award recipients may refer in advertising and publicity to the fact that they are the **current** Emmy Award recipient **only for one year** after the recognition was bestowed. Recipients may use a replica of the Emmy Award statue in such advertising. Individuals who contributed to the production or craft but were not honored with a statue cannot specifically advertise they are an Emmy Award recipient. They can only state they worked on the recognized program. A registration mark ® and the appropriate copyright notice: ©ATAS/NATAS must accompany any portrayal of the Emmy Award statue or moniker. The word “Best” may not be used in the promotion of an Emmy Award, unless the term “Best” is part of the title of an Emmy category (i.e. Best Documentary).

After the one-year period, recipients can use language promoting their status as an Emmy Award recipient in perpetuity without usage of the statue image.

Both current and past Emmy Award nominees can promote their nomination(s) in writing, with or without category titles and with or without years, but unilaterally without usage of the statue image.

For more information visit our website: <http://theemmys.tv/trademarks>

GLOSSARY OF TERMS

Acceptor – the one designated individual who will ascend the stage at the ceremony and speak should the entry be announced as the winner. Numerous individuals from a winning team can join the acceptor onstage but only the acceptor is permitted to speak.

Airdate – the original date the content was either aired on television, streamed or made available through other eligible means. This date is used to determine the eligibility of the content.

Assets – required supplemental materials that need to be uploaded before the entry is complete. Assets include videos, supporting documentation, artwork, and the Emmy essay.

Associated Categories – *for the Daytime Emmys*. Categories other than Program (Series or Special) categories that the content is also eligible for. Associated Categories include Performer or Host categories and Craft categories.

Band Engraving – the text engraved on each individual statue.

Blue Ribbon Judging – the final round of judging of industry peers that establishes not only the nominees but also the recipient(s) in each category.

Call for Entries – the published contest-specific and by-category submission guide for each individual contest.

Ceremony Clip – a short selection of a nominated program that is provided by the entrant according to NATAS's hi-res specs and can be used by production for ceremony packages.

Commemorative Statue – a display Emmy available to studios, production companies and networks that indicate their involvement in an Emmy winning entry. The statue band engraving only includes essential entry submission information.

Conflict of Interest – a professional or personal bias that would prevent a prospective judge from fairly adjudicating a specific category, such as direct involvement in the production of an entry or a special relationship with someone directly involved in the production, such as a spouse or significant other.

Contributor Plaque/Certificate – in the event of an Emmy win, individuals who worked on the project, but are not statue eligible, can order a Contributor Plaque or Certificate when their contribution is verified by a senior producer or craft lead. This is NOT an Emmy Award.

Craft Category – a category recognizing specialists in the various technical and artistic fields of television production.

Creative Arts – a separate Daytime Emmys ceremony honoring craft categories.

Credit – how a person is billed on a television production (e.g. Producer or Lighting Designer) that determines if they are Emmy Eligible to receive a nomination and/or win in the category.

Credit List – a list provided by the entrant of all individuals requested to be Emmy eligible based on their credited titles.

Digital Drama Series – *for the Daytime Emmys*. A continuous episodic work of dramatic fiction that has between 5 and 35 episodes in the calendar year.

DTE – abbreviation for Daytime Emmys.

Double Dipping – entering more than one NATAS Emmy contest, and/or receiving more than one Emmy nomination for the same job title, both of which are expressly forbidden.

Early Entry Deadline – *for the Daytime Emmys and the News & Documentary Emmys*. An earlier date by which, with receipt of specific materials and entry fees, an entrant can receive a reduced rate. In the News & Documentary Emmys, all entry materials must be received by the early deadline to qualify for the discount. However, in the Daytime Emmys some assets can be submitted by the Final Entry Deadline while still qualifying for the discount.

Eligibility Year – the calendar year. All entries in NATAS Emmy contests must have an original airdate in 2019 to be eligible, with the exception of football programming in the Sports Emmys.

Emmy Eligible/Statue Eligible – an individual deemed by NATAS to be eligible to receive an Emmy Award, based on their credited title. Also referred to as Statue Eligible.

Emmy Essay – a short essay designed to allow the entrant to explain to judges what makes a particular submission Emmy worthy, and which includes specifics to consider during the judging process.

Entrant of Record – the person who fills out the information necessary for an entry and is therefore the contact of record for all necessary follow-ups from NATAS.

Entry – a submission to a NATAS Emmy contest.

Episode – a single coherent narrative unit within a larger series.

Essential Entry Information – *for the Daytime Emmys*. Data that must be completed, along with receiving payment, in order to reach the Early Entry Deadline and receive discounted entry fees. The remaining information must be filled in by the Final Entry Deadline. *In the News & Documentary Emmys*, all submission materials are due by the early deadline in order to receive the discounted entry fee.

Final Entry Deadline – The last date to submit an entry to an Emmy contest. The date and time by which all entry materials must be received in order for an entry to be included in an Emmys contest.

First Transmission – method, date, time, and format by which content was initially presented.

Innovator - *for the Sports Emmys*. Those individuals who invent, make changes, create or introduce new processes, devices, techniques or systems. Generally they are the creators of the innovation, planners not executors of the idea, not the managers, supervisors, executives, approvers or financiers of the project.

Judge – a qualified industry professional who volunteers to serve on a panel or panels - as assigned by contest administration - to watch the video content associated with each entry and fairly adjudicate Emmy worthiness.

Judging Grid – *for the Daytime Emmys*. Entrants in the Drama Series and Digital Drama Series categories will receive judging parity and be permitted to place equal judging representation on each category they enter. This is achieved by filling out a document known as a Judging Grid, which will ask for names and email addresses of the appropriate number of qualified peer judges in each category entered.

Juried Award – *for the Daytime Emmys*. The Individual Achievement in Animation category is decided by judges who look at each entry in each discipline and decide by unanimous vote if the work merits zero, one, or multiple awards.

Late Credit Addition – adding additional Emmy eligible/statue eligible names to the nomination/winner's list after each contest's individual deadline, at which point a late fee of \$150 per credit is charged. Late credit additions are not allowed more than 30 days after the ceremony for any reason.

Lifetime Achievement – a non-judged award approved by the NATAS Awards Committee given for extraordinary career accomplishments in a television discipline.

Live Panel Judging – judging that takes place in-person at which the panel watches the material all together as a group but casts individual secret ballots.

Membership – an individual can be a member of either the Television Academy (formerly ATAS and home of the Primetime Emmys) and/or an individual regional Chapter of the National Academy of Television Arts & Sciences. There is no national NATAS membership. Some categories in the *Daytime Emmys* are judged by members only, inclusive of membership to either organization.

Minimum Viewing – each category has a requirement of what percentage of each submission needs to be watched before a judge's ballot opens for them to input their scores. The minimum viewing requirement differs from category-to-category but the same percentage applies to all entries within a specific category.

NATAS – National Academy of Television Arts & Sciences, administrators of the Daytime, News & Documentary, Sports, and Technology & Engineering Emmys.

Nomination Release – a press release published when the nominations are announced. The initial nomination release may just include the nominated programs and be updated later to include a complete list of all individuals who are nominated.

Nomination Certificate – a certificate available for all individuals listed on the nomination release.

Nominee – a team member associated with a submission that has been judged and deemed as Emmy nominated.

Not on List – *for the Daytime Emmys and the News & Documentary Emmys*. A title which is not considered Statue Eligible but which the entrant would like to petition to NATAS administration for eligibility.

Peer Judging – judging policy of all NATAS Emmy contests whereby each category is judged solely by individuals qualified in that specific field.

Performer Category – *for the Daytime Emmys*. Any category associated with onscreen talent, including acting, talk show hosting, and game show hosting.

Preliminary Round Judging – a first round of judging applied to categories that, based on number of entries and length of screen time, would create an unreasonable viewing length for judges. All entries in this round of judging are split at random and the scores generated by the judges create a shortlist which are advanced to the final Blue Ribbon Judging Round.

Pre-Nomination – *for the Daytime Emmys*. For the Drama and Digital Drama acting categories with more than 14 entries each, a judging round will determine Pre-Nominees based on their scores. Those performers will submit different reels to then be judged by separate panels who decide the nominees and recipients.

Producer Proof – *for the Daytime Emmys*. Spreadsheet available in Yangaroo or by request that lists each entry and each credit by entrant or Show Shepherd.

Program – a production of television content that stands alone as a complete show.

Reel Category – *for the Daytime Emmys*. Any category requiring the entrant to submit a video containing a composite of materials from within the eligibility period as opposed to a full episode.

Segment – a portion of a telecast.

Series – a collection of programs on the same subject matter or having the same production elements and techniques, which is scheduled to occur on some regular basis.

Short Format – *for the Daytime Emmys*. Content that runs less than approximately 15 minutes (for Special Class Short Format), or less than approximately 9 minutes (Short Format Children's Program).

Show Shepherd – an Entrant of Record who does mass entering for multiple categories for a single show, multiple shows, and/or for a production entity or studio.

Special – a single original program which is not part of a series, or a special edition of a regularly scheduled program or series.

Statue – used to honor an Emmy recipient.

Submission – a completed entry.

Team Award – any category which has more than one Emmy eligible individual per entry.

Team Member – any Emmy eligible individual associated with a submitted entry.

Television Academy – NATAS's sister organization and arbiter of the Primetime Emmys.

Total Running Time – the complete running time of the program or episode as aired.

Total Submission Time – the complete running time of the entry as entered.
the complete running time of the entry as entered.

Transparency Report – a document released publicly after the close of each NATAS contest highlighting statistics and any judgement calls made that impacted the overall competition.

WYSIWYT – What You See Is What You Typed. All information in your entry will appear on supplemental materials, such as the nomination release and the ceremony program, exactly as was entered online. Typos such as misspellings and all caps must be manually corrected by the Entrant of Record.

VOD – Video on Demand. All NATAS contests accept content from all forms of VOD and streaming.

Yangaroo – platform on which all entering and judging of NATAS contests is conducted.



41st ANNUAL NEWS & DOCUMENTARY EMMY® AWARDS

CALL FOR ENTRIES

ABOUT THE NEWS AND DOCUMENTARY EMMY® AWARDS

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 the accounting firm of Lutz and Carr.

The nominees are announced in mid-July and posted on the NATAS website: www.theemmys.tv. This year's Emmy® recipients will be announced at the News & Documentary Emmy® Awards ceremony in New York City in late September / early October 2020 (exact date and location TBA).

WHO DO I CONTACT IF I HAVE A QUESTION?

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

-Christine Chin; Director, News & Documentary Emmy® Awards; 212-484-9452; cchin@theemmys.tv
-David Winn; Senior Vice President, News & Documentary Emmy® Awards; 212-484-9424; dwinn@theemmys.tv

For questions regarding technical support and the Yangaroo submission site, please contact emmysupport@yangaroo.com or 866-992-9902.

DATES & DEADLINES

March 12:	Early deadline for submissions (reduced entry fee)
April 23:	New Final deadline for submissions
May 21 – June 11:	First round of Emmy® judging
June 23 - July 9:	Final round of Emmy® judging
Mid July (TBA):	Nominations Announced at www.theemmys.tv
Late September/	News & Documentary Emmy® Awards Presented in New York City
Early October 2020:	(Exact date TBA)

***Note: Due to the COVID-19 Emergency, the Final submission deadline and judging dates have been revised. The dates listed above are the current revised submission and judging dates.**

ENTRY FEES AND PAYMENT

ENTRY FEES

EARLY DEADLINE: ENTRIES SUBMITTED BY MARCH 12, 2020:

Categories 1-39 & 51 (Programs/Segments, New Approaches & Promos): \$400

Categories 40 - 50 (Individual Craft Achievement): \$250

FINAL DEADLINE: ENTRIES SUBMITTED AFTER MARCH 12, 2020:

(Final entry deadline is April 23)

Categories 1-39 & 51 (Programs/Segments, New Approaches & Promos): \$500

Categories 40 - 50 (Individual Craft Achievement): \$350

EARLY DEADLINE

Entries received by March 12, 2020, receive a reduced entry fee. All submission materials (entrant information, submission essay, submission video etc.) must be submitted by March 12 to receive the discounted entry fee.

PAYMENT

Entries can be paid via credit card or check.

Payment by Check: An invoice can be generated for the entry. Please make the check payable to **NATAS/News & Documentary**.

REFUNDS

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

WHAT'S NEW IN NEWS & DOCUMENTARY?

For returning entrants, below is a list of changes to the contest for 2020.

*** NEW CATEGORY. 13/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.

*** NEW CATEGORY. 42/ Outstanding Direction: News**

This category is open to directors of live news broadcasts and other live or live-to-tape news events. Directors are those responsible for bringing to air all the production elements in order to present a finished product. This category is not open to Assistant Directors or Technical Directors. While directors are statue-eligible in Program 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 category. In the case of a win for the same story, report or coverage in both a Directing and a Program category, the director will be awarded a statue in the Directing category only.

*** NEW CATEGORY. 36 / 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.

*** NEW CATEGORY. 48 / 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 2019 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.

This category, along with the new "Outstanding Sound" category, replaces the former "Outstanding Music and Sound" category, which has been discontinued.

*** NEW CATEGORY. 49 / 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. Note: All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

This category, along with the new "Outstanding Music Composition" category, replaces the former "Outstanding Music and Sound" category, which has been discontinued.

***Revisions to the Limited Theatrical Release Language**

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) they were first telecast or made available via VOD nationally during the eligibility period, 2) broadcast and VOD premieres were within 18 months of the first commercial theatrical screening, defined as a commercial screening of seven consecutive days at a single theater and 3) the aggregate number of commercial theatrical screenings did not exceed 600 theaters. A film loses Emmy eligibility 24 months after its first theatrical screening, whether commercially or at a film festival. Entries will be evaluated on a case-by-case basis.

New Provisions:

-Broadcast and VOD premiers must occur within 18 months of a commercial theatrical release, defined as screening for seven consecutive days at a commercial theater. Film festival and one-off commercial screenings do not constitute a commercial theatrical release for the purposes of meeting the 18-month window.

-Documentary films and other programs with theatrical screenings lose Emmy eligibility 24 months after their first theatrical screening anywhere, whether at a film festival or a commercial screening.

***New language clarifying VOD eligibility**

VOD

All types of Video On Demand (VOD) releases – Transactional VOD, Subscription VOD, Ad-Based VOD, etc. - 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/or 2) the national television broadcast premiere came within one year of its VOD debut.

***NATAS now charges a fee for credit additions after the post-nominations window for adding or amending credits.**

LATE CREDIT ADDITIONS

After the nomination announcements, changes may be made and submitted free of charge for **a time period set by each specific contest**. However, a fee of **\$150** will be charged for each name added to the credits after this deadline. This fee also applies to any changes made following the ceremonies.

Changes received more than 30 days after the ceremony will not be accepted regardless of circumstances.

***Changes to statue-eligibility for Editors and Camerapersons/Cinematographers.**

Editors and camerapersons/cinematographers are now considered statue eligible in Program categories (categories 1-39). 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 that also wins in another Program 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.

ENTERING THE NEWS & DOC EMMY AWARDS

ELIGIBILITY PERIOD

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

Entries must have been originally broadcast nationally to the general public, or made available online, between January 1 and December 31, 2019.

SUBMISSION WEBSITE

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 13, 2020**. The News & Documentary Online system at newsdocemmys.tv, powered by Yangaroo, is activated and individuals may sign in and create an Emmy profile. 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 will be an early entry deadline of **March 12, 2020** at a reduced fee. All submission materials must be submitted by March 12th to qualify for the discounted entry fee.

ENTRY PROCEDURES

Entry Deadlines for all News & Documentary categories:

- Early Deadline (reduced entry fee): 11:59 PM ET Thursday, March 12, 2020
- Final Deadline: 11:59 PM ET Thursday, April 23, 2020.

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 (1-28 and 32-36).
- Once in the appropriate "Best Of" category (29 - 31)
- In as many craft categories as are appropriate (40 - 50)

Exceptions: Promotional Announcements, Regional Submissions.

- Promotional Announcements may be submitted once in category 51 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 52-53, and may not be submitted in any other categories. See page 54 for more info.

ENTRY INFORMATION:

The following materials are required for submission:

Entry Information: Show and Program or Segment title, air date, broadcast network, running time etc.

Credits: The names and contact information of all statue-eligible entrants for each submission (John Smith, Producer etc.). In addition, a complete list of production credits is required, in addition to the statue-eligible credit information described above.

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 27 of the rulebook when preparing your video. Remove all commercials from submission video. If a commercial is included the entrant may be asked to resubmit the entry with the commercial removed.

Note: All New Approaches submissions (categories 37-39) are hosted by the entrant. New Approaches submissions require a URL that links to a judging webpage created by the entrant using a template provided by NATAS (see page 29).

Essay: An essay of approximately 750 words 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.

Essays in the craft categories (40-50) should explain how the craft under consideration (writing, editing, cinematography etc.) supports the overall editorial and production goals of the piece.

In the New Approaches categories (37-39) describe the new approach employed and explain how it serves the content of the story or report.

In category 32/Outstanding Newscast or Newsmagazine in Spanish, address the overall excellence of the newscast or newsmagazine and describe why it is Emmy®-worthy.

40/Writing entries must also include one copy of the entire script of the program or story submitted, in addition to the essay.

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

SERIES ENTRIES

The News & Documentary Emmy® Awards 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 staff for more information on series entries.

MEDIA SPECS

SUBMISSION VIDEO PREPARATION

VIDEO UPLOAD SPECIFICATIONS (for all categories except 37-39/New Approaches):

The following is the suggested format for video uploads as part of the Emmy® submission process. Adhering to these specifications will ensure that the file that streams for judges will be the same quality as the file you upload. Files that do not adhere to these specifications may be transcoded to ensure compatibility with the Emmy® video player.

Files to 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 <http://awards.dmds.com/uploadhelp/>

If you have any technical questions or concerns about the creation of these files, please contact, emmysupport@yangaroo.com or the Yangaroo help line at 1-866-992-9902.

Container: .mp4

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

Audio Codec: AAC-LC or AAC

Channels: Stereo (Please mixdown 5.1 to 2 channel stereo) Sample rate: 48 khz

Video Codec: H.264

Variable bit rate (with a max per below)

Color Space: 4.2.0 Frame rates should match the source material

Resolutions

The Player displays all content in a 16:9 area. HD materials at 1080 should be transcoded to 720.

1080p or 1080i content: 1280x720

720p content: 1280x720

480p content: 720x480

Maximum Bit Rates

Format Video Bit Rate Audio Bit Rate

HD 5,000 kbps 128 kbps

MAXIMUM RUNNING TIMES

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

- 25 Minutes: categories 1-5, 29, 40-50
- 40 Minutes: categories 16-18 and 28
- 60 Minutes: categories 6-15, 30, 32-36
- 120 Minutes: categories 19-27, 31

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 (dwinn@emmyonline.tv/ 212-484-9424) or Christine Chin (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 1-36 entries may contain up to seven as-aired excerpts of continuous programming, with the exception of category 28 (Outstanding Short Documentary), where films that run longer than 40 minutes are not permitted. There is no segment/excerpt limit in craft categories 40-50. 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
- d) In categories 1-27 and 29-36, 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 40-50.

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.

NEW APPROACHES SUBMISSION PREPARATION (Categories 37-39)

Due to the interactive/multimedia/transmedia nature of most submissions in categories 37- 39 -- the New Approaches categories -- submission content is hosted by the entrant. Entrants must create a judging page for their submission using a template provided by NATAS. The template consists of a banner with the Emmy® logo and judging category title to be placed at the top of the webpage, and text fields containing information about the submission to be placed at the bottom. Entrants will submit the URL for their judging page on the Team Member Details & Essay page of the online submission process.

To prepare your Emmy® submission, download the template at newsdocemmys.tv (the templates are available on your Dashboard), open the index.html file in your HTML editor and a) House your submission content between the Emmy® banner at the top of the webpage and the text fields at the bottom. b) Enter the required entry information in the spaces provided c) Insert the text of your entry essay in the essay field. Please do not put any kind of password protection on your submission.

Note: Entrants must use the Emmy® template when creating their submission page. If use of the template makes it difficult to display your submission to best effect, one option is to create a landing page using the template that the user can then click through to access the complete submission content.

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 very 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 12 (early deadline/reduced entry fee) or April 9 (Final deadline).

The following information must be included in the text fields provided on the webpage template:

- Entry Category (37/New Approaches: Current News)
- Title of project etc.
- Field 1: (e.g. FRONTLINE)
- Field 2: (e.g. Ebola Outbreak: A Virtual Journey)
- Original URL (i.e. where content was originally available for streaming/downloading, if applicable)
- Date the project/content was originally made available online (must be 2019)
- Exact running time of submission, if applicable
- Each entry must include an essay of approximately 750 words explaining why it is Emmy® -worthy (see page 26 for essay instructions).

Note: If for whatever reason your submission does not lend itself to delivery in this way contact David Winn (dwinn@emmyonline.tv/ 212-484-9424) or Christine Chin (cchin@emmyonline.tv/ 212-484-9452) for more info.

VIRTUAL REALITY SUBMISSIONS

Virtual reality submissions will be judged using VR headsets, however entrants with VR submissions will still need to prepare a judging webpage. For VR submissions:

a) Use the New Approaches template(s) to prepare and host a judging page for each of your New Approaches VR submissions.

- b) Include information about the VR film/project, and any supplementary/auxiliary material on the judging page.
- c) Also include instructions on how to access the VR film (through an Android or iOS app, for example), along with information about the equipment 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.).
- d) Put the URL for the judging page in the proper field on the submission site. NATAS will use this info to determine the best way to deliver VR content to judges.

SUBMISSION CHECKLIST

BE SURE TO:

Rules

- Read the relevant sections of the Rules & Procedures.

Entry Information

- Provide the requested entry information at newsdocemmys.tv.

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 an essay of approximately 750 words explaining why your entry is Emmy®-worthy (See page 26 of the rules for essay instructions. Promo entrants see page 53).
- Provide a copy of the script (40/Writing entries only).

Submission Video

- Submission Video: Upload your submission video to the Media page of the submission site: newsdocemmys.tv. Important: Be sure to follow the video specifications on page 27 of the rulebook when preparing your submission video.
- Note: All New Approaches submissions (categories 37-39) are hosted by the entrant. New Approaches submissions require a URL that links to a judging webpage created by the entrant using a template provided by NATAS. See page 29 of the rulebook for more information.

Payment

- Pay by check or credit card (Visa, Master Card or American Express) at newsdocemmys.tv

Thank you for your submissions!

PROHIBITIONS & DISQUALIFICATIONS

NO INTERNAL EDITING

In categories 1-36 and 40-50, 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 28 (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 40-50.

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.

DOUBLE ENTRIES

Individual news reports or documentary films may not be entered in more than one equivalent category, either within a single competition or across Emmy® competitions. See page 25 for entry guidelines and restrictions in the News & Documentary Emmy® Awards, and page 7 for prohibitions and restrictions on cross-entries between competitions.

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 general Emmy Awards Contest Rules section on pages 4-7) 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 38-54) of the rulebook under each category group heading. Consult this section of the rulebook for statue-eligible job titles for individual categories.

In Program categories (1-36), 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 32-36), statue-eligible titles include Executive Producers, Producers, Directors, Editors, Camerapersons / Cinematographers, Head Writers and Writers, Hosts, Co-Hosts, Anchors and Correspondents.

In the New Approaches categories (categories 37-39), 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 40-50), 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 Outstanding Promotional Announcement (category 51), 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, Art Directors, Editors, and derivative job titles, provided their role was more than supervisory and they made a substantial creative contribution to the content of the promotional announcement. All titles are subject to review.

In the Regional Reporting categories (categories 52 and 53), 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.

JUDGING FOR THE NEWS & DOCUMENTARY EMMY AWARDS

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 41st Annual News & Documentary Emmy® Awards.

Who qualifies to be a judge?

- Producers, Senior & Executive Producers, 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.

2020 News & Documentary Emmy® judging dates:

Round 1: May 21 – June 11

Round 2: June 23 -- July 9

***Note: Due to the COVID-19 emergency, the News & Documentary Emmy® judging dates have been revised. The dates listed above are the current revised submission and judging dates.**

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 <http://newsdocemmy.dmds.com/en/Account/JudgeSignupLanding>

Or contact:

David Winn; Senior Vice President, News & Documentary Emmy® Awards; 212-484-9424 / dwinn@theemmys.tv

Christine Chin; Director, News & Documentary Emmy® Awards; 212-484-9452 / cchin@theemmys.tv

JUDGING PROCEDURES

Entries are viewed and evaluated online.

Most categories 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 round 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 51, for promotional announcements, evaluate submissions using the criteria of Concept, Effectiveness/Impact, and Execution. Judges in categories 1-39 include Executive Producers, Producers, Associate Producers, Directors, Reporters and Correspondents and some derivative job titles. Judges in categories 40-50— the craft categories such as Writing, Editing, Cinematography etc.—will have expertise in the craft areas they are judging.

Judges vote via secret ballot using a scale of 10 for the highest and 1 for the lowest rating (whole numbers only, no decimals or fractions). The entry with the highest total score is the honoree. Ties will be broken by the number of #10 votes. If still tied, the tie will be broken by the number of #9 votes. If still tied, the category will be ruled a tie.

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.

There will be a minimum of 5, and a maximum of 7 nominees in each category, with the exception of categories where there are 5 or fewer submissions. In categories with 5 or fewer submissions there will be a minimum of 3 and a maximum of 4 nominees. In the case of scoring that would result in more than 5 nominees, or in the case of categories with 5 or fewer submissions, the National Awards Committee will determine the number of nominees using its discretion.

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 41st 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 AND CEREMONIES

NOMINATION ANNOUNCEMENT

Nominations are currently scheduled to be announced **in Mid-to-late July, 2020** (exact date TBA). The initial listing may include nominated programs only. After additional internal review, a list of nominations with **full credits** will be posted on the NATAS website.

ADDITIONAL MATERIALS

In addition to all NATAS contest related follow up, News & Documentary nominees may be asked to submit additional materials for production, including but not limited to a 30-second nominee clip for use at the awards ceremony and copies of nominated show logos. Nominees will be contacted in July 2020 with specific instructions about where to send their clip reels. Entries will not be returned.

TICKETING

Ticketing begins after the announcement of the nominees. Entrants of Record will receive an **email regarding reserving tickets**.

AWARD CATEGORIES

NEWSCASTS

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

NEWSMAGAZINES

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

NEWS COVERAGE

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

DOCUMENTARIES

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

SHORT DOCUMENTARY

28. Outstanding Short Documentary

BEST OF

29. Best Story in a Newscast
30. Best Story in a Newsmagazine
31. Best Documentary

SPANISH LANGUAGE

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

NEW APPROACHES

- 37. Outstanding New Approaches: Current News
- 38. Outstanding New Approaches: Documentary
- 39. Outstanding New Approaches: Arts, Lifestyle and Culture

CRAFTS

- 40. Outstanding Writing
- 41. Outstanding Research
- 42. Outstanding Direction: News
- 43. Outstanding Video Journalism: News
- 44. Outstanding Cinematography: Documentary
- 45. Outstanding Editing: News
- 46. Outstanding Editing: Documentary
- 47. Outstanding Graphic Design and Art Direction
- 48. Outstanding Music Composition
- 49. Outstanding Sound
- 50. Outstanding Lighting Direction and Scenic Design

PROMOTIONAL ANNOUNCEMENTS

- 51. Outstanding Promotional Announcement

REGIONAL NEWS

- 52. Outstanding Regional News Story: Spot or Breaking News
- 53. Outstanding Regional News Story: Investigative Report

AWARD CATEGORY DEFINITIONS & REQUIREMENTS

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.

- 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

1. 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.

2. 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.

3. Outstanding Feature Story in a Newscast

This category is reserved for soft feature reports by newscasts—human interest stories, profiles etc., often with a light, humorous or uplifting tone. 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.

4. Outstanding Hard News Feature Story in a Newscast

This category is reserved for feature reports on current hard news stories by newscasts. 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 Investigative Report in a Newscast

This category is reserved for investigative reporting by newscasts. Entries should be original reports that uncover previously unknown information that is of importance to the public. 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.
- 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

6. 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.

7. 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.

8. Outstanding Feature Story in a Newsmagazine

This category is reserved for feature stories--human interest stories, profiles etc., as opposed to hard news and more immediately topical reporting-- by newsmagazines and similar news broadcasts. 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.

9. Outstanding Investigative Report in a Newsmagazine

This category is reserved for investigative reporting by newsmagazines and similar news broadcasts. Entries should be original reports that uncover previously unknown information that is of importance to the public. Entries may consist of a single report or a series of reports on a single topic.

NEWS COVERAGE

- Entries must be devoted entirely to a single story, subject or theme.
- Maximum Running Time for Submissions:
 - Categories 10-15: 60 minutes. Coverage that runs 60 minutes or less must be submitted in its entirety. Coverage that runs longer must be edited.
 - Categories 16-18: 40 minutes. Coverage that runs 40 minutes or less must be submitted in its entirety. Coverage that runs 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 60 minutes or less (40 minutes or less in categories 16-18). Dip to black between excerpts of non-continuous programming.
- Each entry must include an essay of approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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 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.

10. 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.

11. 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. Maximum running time for submission video is 60 minutes.

12. 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.

13. 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.

14. 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:

- 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 post-production, or with only 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 15/Outstanding Edited Interview if so warranted. This category is not intended for documentary films or excerpts from documentaries.

15. 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.

16. Outstanding Science, Medical or Environmental Report

This category is open to coverage of science, technology, medicine, health, the environment 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.

17. Outstanding Arts, Culture or Entertainment Report

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.

18. Outstanding Business, Consumer or Economic Report

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 19-27 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 28/Short Documentary are allowed to submit to categories 19-27 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

19. Outstanding Current Affairs Documentary

This category is open to documentaries on current newsworthy subjects.

20. 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.

21. 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.

22. Outstanding Investigative Documentary

This category is reserved for investigative documentaries. Films should be original reports that uncover previously unknown information that is of importance to the public.

23. Outstanding Historical Documentary

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

24. Outstanding Arts & Culture Documentary

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

25. 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.

26. 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.

27. 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 Documentary categories (categories 19-27)
- Each entry must include an essay of approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

28. 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 19-27). 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 1-28 and 32-36), and/or any number of craft categories (categories 40-50).
- 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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 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.

29. Best Story in a Newscast

This category recognizes the best story broadcast by a newscast in 2019. 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.

30. Best Story in a Newsmagazine

This category recognizes the best story broadcast by a newsmagazine in 2019. 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, Aquí 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.

31. Best Documentary

This category recognizes the best documentary broadcast or streamed during 2019. 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. Any production that has aired first in any other country is not eligible. In addition, eligible entries must have aired on US-based networks with a national distribution. Entries that have aired simultaneously in the US and internationally must be reviewed by NATAS to determine eligibility and can only be submitted to one academy for award consideration.

Entries for the Spanish-language categories (categories 32-36) 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. Jury panels are comprised of judges who have a credited body of work at the national level. Spanish language entries submitted to categories other than 32-36 must include either an English language voiceover or subtitles.

32. 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.

- Only one (1) submission per newscast or newsmagazine
 - Entries may include
 - a. A minimum of 3 and a maximum of 7 excerpts from throughout the eligibility year (i.e. the calendar year of 2019) demonstrating the overall excellence of the newscast or newsmagazine. Each excerpt must be a straight run without internal editing of program content. Dip to black between excerpts of non-continuous programming.
- OR**
- b. A single episode of up to one hour demonstrating the overall excellence of the newscast or newsmagazine.
 - Maximum Running Time for Submissions: 60 minutes. Submissions must contain at least 20 minutes of video and may contain up to 60 minutes of video.
 - Each entry must include an essay of approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

33. 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

34. Outstanding Investigative Journalism in Spanish

This category is reserved for investigative reports in Spanish-language media. Entries should be original reports that uncover previously unknown information that is of importance to the public. Entries may be drawn from a single broadcast or a series of broadcasts or can be in the form of documentary that ran as a news special. The program must be a comprehensive treatment of a single theme or topic and may be either historical or contemporary.

- 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

35. Outstanding Feature Story in Spanish

This category is reserved for feature stories in Spanish. Entries may include soft features-- human interest stories, profiles etc., often with a light, humorous or uplifting tone—as well as hard news features covering current news stories. 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.

- 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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 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.
- Each entry must include an essay of approximately 750 words explaining why it is Emmy® -worthy (see page 26 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 27 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.

NEW APPROACHES TO NEWS & DOCUMENTARY

*See page 29 for New Approaches entry preparation instructions.

These categories are open to news coverage and/or documentary projects that make use of the flexibility of the online/digital space to go beyond traditional, linear television broadcasts. They are open to 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, interactive projects, multimedia projects, immersive media projects etc.

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.

While these categories emphasize nonlinear 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, while not barred from submitting to New Approaches, assuming the entrant can make a strong case that they fit the category, are more appropriate for the various news, long form, and short documentary categories.

- **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.

37. Outstanding New Approaches: Current News

This category is reserved for coverage of current news stories. Emphasis is on projects that make use of the flexibility of the online/digital space to cover current news stories and issues. It is open to projects employing new and emerging platforms and presentation techniques (virtual reality, for example), as well as more established methods (such as interactive 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.

38. Outstanding New Approaches: Documentary

This category is reserved for documentaries. Emphasis is on projects that make use of the flexibility of the online/digital space in the treatment of a documentary subject. It is open to projects employing new and emerging platforms and presentation techniques (virtual reality, for example), as well as more established methods (such as interactive and multimedia documentary projects). 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.

39. Outstanding New Approaches: Arts, Lifestyle and Culture

This category is reserved for coverage of entertainment, popular culture, the fine arts, lifestyle trends, and other cultural topics. Emphasis is on projects that make use of the flexibility of the online/digital space in the treatment of these subjects. It is open to projects employing new and emerging platforms and presentation techniques (virtual reality, for example), as well as more established methods (such as interactive and multimedia projects). 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.

INDIVIDUAL CRAFT ACHIEVEMENT CATEGORIES

- The purpose of the Individual Achievement, or Craft, categories is to recognize those individuals 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 individual craft awards. Therefore, production personnel such as Producers are not eligible for the Emmy® in Craft areas unless they specifically perform the duties of the craft being recognized.
- 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).

- Team entries are allowed provided the team of craftpersons is 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 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 individual 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 40-50. 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 approximately 750 words explaining why it is Emmy® -worthy (see page 26 for essay instructions).
- Writing Entries: Entrants in the Writing category (category 40) must submit one copy of the script for the program or story submitted, in addition to the essay and submission video.
- 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 27 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 51/Outstanding Promotional Announcement.
- National telecasts (over-the-air, cable and satellite broadcasts etc.) and online/digital/VOD programming are eligible for submission.

40. Outstanding Writing

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of a news or documentary program. Entries must include one copy of the entire script of the program or story submitted, in addition to the 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

41. Outstanding Research

This category honors individuals engaged in factual and/or archival research. 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 or 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

42: Outstanding Direction: News

This category is open to directors of live news broadcasts and other live or live-to-tape news events. Directors are those responsible for bringing to air all the production elements in order to present a finished product. This category is not open to Assistant Directors or Technical Directors. While directors are statue-eligible in Program 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 category. In the case of a win for the same story, report or coverage in both a Directing and a Program category, the director will be awarded a statue in the Directing category only.

43. 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 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 44. 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 now considered statue eligible in Program categories (categories 1-39). However, a cameraperson can only win a single statue for the same work. In the case of a cameraperson winning 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.

44. 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 now considered statue eligible in Program categories (categories 1-39). However, a cinematographer can only win a single statue for the same work. In the case of a cinematographer winning 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.

45. 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 46. 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 now considered statue eligible in Program categories (categories 1-39). 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 category like Feature Story, the editor will be awarded a statue in the Outstanding Editing: News category only.

46. 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 now considered statue eligible in Program categories (categories 1-39). 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.

47. Outstanding Graphic Design and Art Direction

This category is open to Art Directors & Graphic Designers: Art Directors are those with the overall creative responsibility for the development and supervision of graphic elements in news and documentary 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 & documentary programs. These include, but are not limited to: opens, teases, title sequences, and other graphic elements for news and/or documentary broadcasts; motion graphics that work in tandem with live action elements to create a cohesive visual story for a news feature or documentary film; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2019. 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.

48. 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 2019 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.

49. 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.

50. 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 2019. 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.

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 newsdocemmys.tv. Important: Be sure to follow the video specifications on page 27 of the rulebook when preparing your video. Remove all commercials from submission video.
- Essay: Each entry must include an essay of approximately 750 words explaining why the promo or campaign is Emmy®-worthy. Your essay should address the following issues:
 - 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?
 - Effectiveness/Impact: Describe the way the promo/campaign seeks to grab the viewer’s attention and motivate him or her to tune in.
 - 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, and derivative job titles, provided their role was more than supervisory and they made a substantial creative contribution to the content of the promotional announcement. All titles are subject to review.

51. 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.
- 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.
- 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:

52. Outstanding Regional News Story: Spot or Breaking News

53. Outstanding Regional News Story Investigative Report

The deadline for Regional submissions is: June 2, 2020. Any regional Spot/Breaking or Investigative Emmy® award recipient honored by a NATAS chapter after June 2, 2020 will be eligible to submit in the 2021 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 Spot/Breaking or Investigative News categories. See below for a list of eligible categories.
- Entrants must provide all information requested during the online submission process at 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 newsdocemmys.tv. Important: Be sure to follow the video specifications on page 27 of the rulebook when preparing your video. Remove all commercials from submission video.
- An essay of approximately 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.

Honorees in the following regional Emmy® categories are eligible to advance to the national Spot/Breaking or Investigative categories. English and Spanish versions of these categories are eligible.

-Breaking News: For excellence in coverage of a single unanticipated news event.

-Spot News: For excellence in coverage of a single, unanticipated news event that is shot, edited, produced and aired within 24 hours.

-Investigative Report: For excellence in reporting of a community problem requiring research and investigative journalism...

- A. Single Story
- B. Series