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SPORTS NEWS & DOCUMENTARY DAYTIME

2026

MAY 27 & 28, 2026

JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL
BROADWAY AT 60TH STREET | NEW YORK CITY

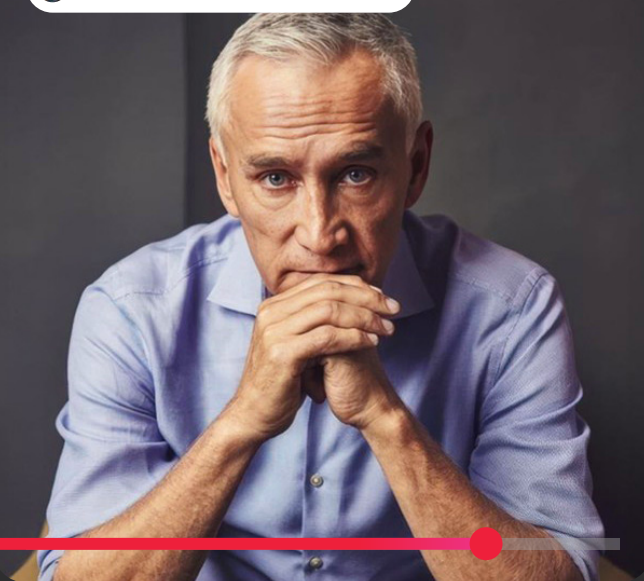
THE NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES



proudly congratulates our

News & Documentary Emmy Awards Nominees

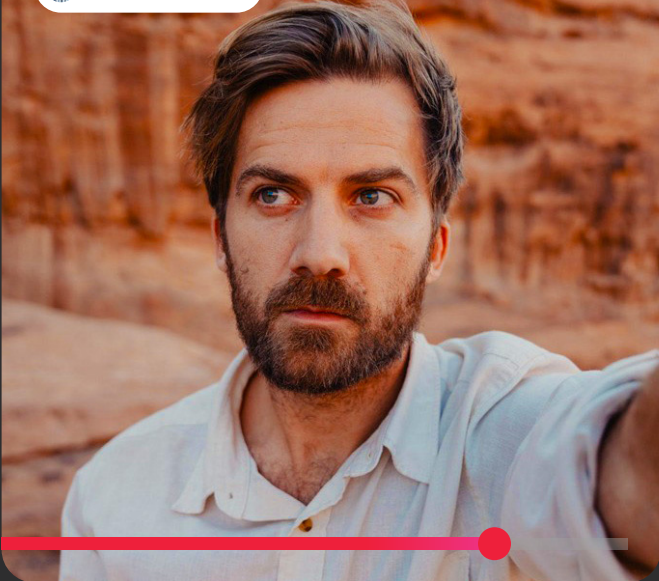
@jorgeramos-asiveolascosas



Jorge Ramos

Outstanding News Program in Spanish
Outstanding Journalist in Spanish Language

@johnnyharris



Johnny Harris

Outstanding Graphic Design: News

LETTER FROM THE CHAIRMAN



Good evening!

On behalf of the National Academy of Television Arts & Sciences, our Board of Directors and more than 18,000 members across the nation, I am delighted to welcome you to the 47th Annual News & Documentary Emmy® Awards, here at Jazz At Lincoln Center's Frederick P. Rose Hall, Broadway At 60th Street, New York City.

This expanded two-night celebration of the best in our industry comes at a time when the work of our nation's broadcast journalists and documentarians has never been needed — nor appreciated — more.

Over these two evenings, we are proud to honor a pair of our industry's true giants with our Lifetime Achievement Awards:

Martha Raddatz — ABC News' chief global affairs correspondent and Emmy and Peabody winner whose decades of reporting from conflict zones and corridors of power have set the standard for broadcast journalism.

Sam Pollard — Emmy-winning documentarian and Academy Award-nominated filmmaker whose landmark body of work has helped define American documentary filmmaking.

Good luck to all being honored across these two evenings — nominees and award-winners alike — and thank you for being part of this celebration.

Terry O'Reilly
Chairman

LETTER FROM THE PRESIDENT



When the revolutionary generation put pen to parchment 250 years ago, they declared the necessary right to publish facts "to a candid world" as a founding principle of American liberty. This cornerstone was buttressed a decade later by the First Amendment. (Even then, copy grew sharper through successive drafts.)

The Sedition Act challenged this vision almost as soon as the First Amendment was born. More recently, the Obama administration tested it through "leak" prosecutions and the seizure of journalists' telephone records. The current White House has struck at the premise head-on, through weaponized press access and credentialing, overzealous litigation and demeaning personal affronts.

Attacks on the press are not new, nor unique to one political party. They are born of this country's founding tension between sunlight and power.

The suits, spotlights and statuettes of this evening may be an easy foil for critics seeking distraction from the press's essential role in keeping open for public view doors that the powerful prefer to keep closed. They surely would rather not recognize excellence in uncovering truths they would rather keep hidden.

Thank you for joining us as we celebrate those who keep kicking the doors open.

Adam Sharp
President & CEO

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Photography by Joseph Sinnott Photography
Photos from the event can be viewed at
photos.theemmys.tv

ABOUT NATAS
The National Academy of Television Arts & Sciences (NATAS) is a service organization 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 Awards for News & Documentary, Sports, Daytime and Children's & Family programming, as well as achievements in television Technology & Engineering.

NATAS membership consists of more than 18,000 broadcast and media professionals represented in 19 regional chapters across the country in addition to the NEW National Membership. Beyond awards, NATAS hosts the National Student Production Awards for outstanding journalistic and creative work by high school students.

MAKING IT MATTER

By Dustin Smith, SMITHHOUSE Strategy

For decades, Martha Raddatz, co-anchor of *This Week* and chief global affairs correspondent for ABC News, has reported from the center of global conflict and power, moving between war zones, the Pentagon, and the highest levels of political leadership with a steadiness that has made her one of the most trusted voices in journalism. Her work has taken her to Iraq and Afghanistan, into conversations with presidents and generals, and into the lives of service members and families navigating the realities of war. But when she reflects on her celebrated career and being honored with the Emmy® Award for Lifetime Achievement in News, her focus is not on where she has been, but on why she went there in the first place.

“It makes you reflect,” she says. “Where you’ve been, what you’ve done, and why you did it.”

A DISCIPLINED CURIOSITY

That question of why has remained remarkably consistent throughout her career. Long before the assignments, the access or the recognition, there was a simple instinct that has never left her: curiosity.

“I think it started with curiosity,” she says. “A disciplined curiosity.”

She returns to that phrase often, and it defines her approach as a journalist. Not curiosity for its own sake, but a sustained, focused drive to understand, ask questions and communicate what she learns in a way that connects.

“I don’t think I’ve ever lost that,” she says. “And I don’t think I ever will.”

For Raddatz, the recognition of a lifetime achievement is not about reaching a finish line. It is about the work itself and whether it has done what she set out to do: “I wanted it to have an impact.”

That clarity of purpose was there from the beginning, even if the path was not. By her own description, her entry into journalism was a detour. She dropped out of college, never took a journalism class, and found herself drawn into the field through hands-on experience rather

than a traditional route. But the moment she stepped into that world, something clicked.

“I was on fire,” she says. “As soon as I started, I knew this was what I wanted to do.”

What followed was an education built in real time. She learned to shoot, edit and produce, gaining a full understanding of how stories are constructed and how teams come together to tell those stories. That foundation has stayed with her, shaping not only how she works but also how she sees the profession.

“I’m a television journalist,” she says. “But I am a journalist first.”

It is a distinction she feels strongly about, especially as the industry continues to evolve.

“We are not performers,” she says. “We are journalists.”

ON THE GROUND, AT THE CENTER

That grounding has carried her through a career that has taken her into some of the most complex and consequential stories of the past several decades. Covering national security and global affairs, she found herself drawn not to the machinery of war but to the people at its center.

“This is a life-or-death profession,” she says. “There aren’t very many of those.”

Her focus was on understanding how people operate under those stakes, how they lead, how they endure and how they make decisions in moments that carry enormous weight. That focus led her repeatedly into the field, embedding with troops, returning to the same regions over the years and building relationships that extended far beyond a single story.

“I’ve always concentrated on leadership, on what people do, and how they respond,” she says.

What she found, again and again, was the human dimension of those experiences, something she felt compelled to bring back to audiences who might otherwise never see it.

“I loved being that connection,” she says, recalling families who

LIFETIME ACHIEVEMENT HONOREE
MARTHA RADDATZ



MARTHA RADDATZ IN UKRAINE, MARCH 2022



MARTHA RADDATZ IN IRAQ, 2026



MARTHA RADDATZ IN IRAQ, 2004



MARTHA RADDATZ WITH VOLODYMYR ZELENSKYY

reached out to her, hoping for any insight into what their loved ones were experiencing overseas. “To be able to bring that back is what I could give.”

That sense of connection has become a defining thread of her work. Not just the connection between reporter and subject, but between worlds that can often feel far apart.

“It’s vitally important that we stay connected,” she says. “That we understand, as much as we can, what it means when people go overseas and serve.”

Earning the trust required to tell those stories did not come easily. Early in her career, particularly at the Pentagon, she was often one of the few women in the room. Credibility was not assumed.

“You have to carry your own weight,” she says. “And you have to respect people, or they’re not going to respect you.”

IN THE MOMENT

Respect became her starting point, paired with something less expected but equally effective: humor.

“If somebody’s giving me a hard time, I’ll either give it back or laugh it off,” she says. “Humor brings people together.”

Those instincts helped her navigate high-pressure, deeply personal environments and build relationships that have lasted for decades. Today, she still speaks with people she first met early in her career, maintaining connections that continue to inform her reporting.

That continuity of experience has become one of her greatest strengths. In moments of breaking news or high-stakes interviews, it allows her to move quickly, understand context instinctively and focus on what matters most.

“I’m not here to impress anyone,” she says. “I want to ask the questions that help viewers understand.”

That focus becomes even more critical in moments of uncertainty, when the story is still unfolding.

“You have to get above the moment, but also be present in it,” she says.

It is a balance she has refined over years in the field, guided not only by preparation but also by the same curiosity that first drew her in. Even now, after decades of reporting, that instinct still drives her forward.

“I still want to go to new places, see new things and understand what’s happening,” she says.

MAKING IT MATTER

If her career has been shaped by curiosity, it has also been sustained by something deeper: a sense of responsibility. Responsibility to the work, to the audience and to the people whose stories she tells.

“Experience is something you earn,” she says. “And it’s something you have to use.”

That belief extends beyond her own reporting. As one of the most experienced journalists in her field, she sees her role as helping guide the next generation, offering perspective that only time and experience can provide.

“I feel like I owe it to them to show them the ropes,” she says.

But when she speaks about what has stayed with her most, her thoughts return not to the institutions or the headlines, but to the individuals she has encountered along the way. Soldiers she has followed for decades. People who have faced extraordinary circumstances and found ways to move forward.

“They’re a gift to me,” she says.

Their resilience has shaped how she sees her own work and challenges.

“If I have a bad day, I think about them,” she says. “What they’ve gone through and how they keep going.”

That perspective has grounded her career, keeping it focused not on prestige or position, but on purpose.

“To be able to tell their stories, to connect people to those stories,” she says, “that’s what my career has meant to me.”

In the end, the recognition of a lifetime achievement brings her back to the same place she started: the belief that journalism, at its best, can make a difference.

Through decades of reporting, Martha Raddatz has done exactly that, bringing clarity to complexity, humanity to global events and connection to stories that might otherwise feel distant.

It is a career defined not just by where she has been, but by what she has made of it and by the impact she continues to have, one story at a time.

“I wanted my journalism to matter.” ●

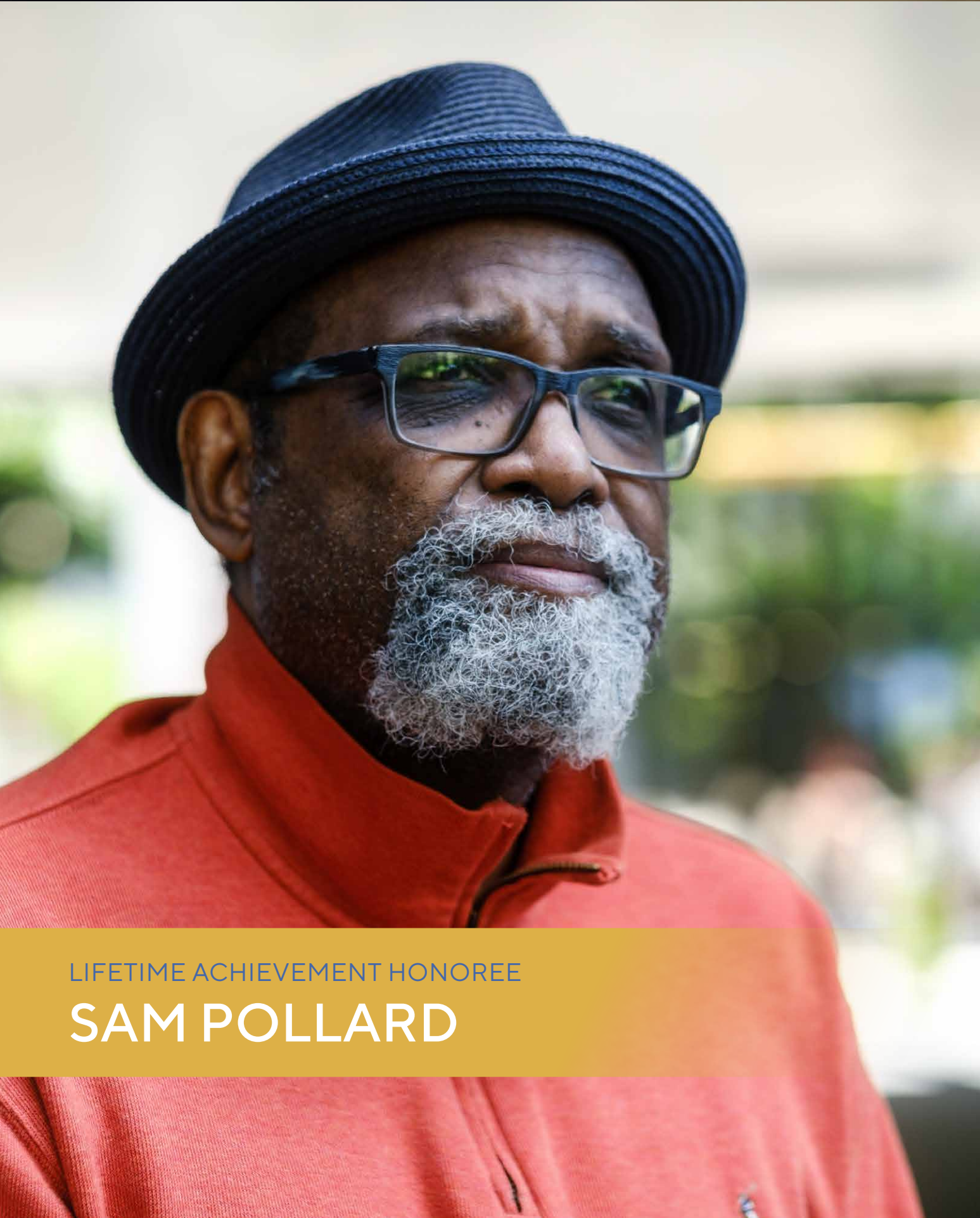
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LIFETIME ACHIEVEMENT HONOREE

SAM POLLARD

SHAPING THE STORY, PASSING IT ON

By Dustin Smith, SMITHHOUSE Strategy

For more than five decades, Sam Pollard has helped define what documentary storytelling can achieve. As an editor, producer and director, he has built a body of work that is at once historically rigorous, emotionally resonant, and deeply attuned to the complexity of the human experience. His films have explored politics, culture, race, music, sports and power, always with an eye for nuance and in service of the story. But when Pollard reflects on a career now being recognized with the Emmy® Award for Lifetime Achievement in documentary television, he does not begin with titles, accolades, or the scope of his filmography. He begins with the people.

At this stage in his life and career, what makes him proudest is not simply the work he has created but the filmmakers he has helped shape.

“What I would say to you very clearly,” Pollard said, “is that the thing I’m most proud of is seeing this next generation of people who came through my classes, who were in a program I was tutoring and mentoring. That’s what makes me most proud now, at this twilight of my career.”

That instinct to give back is not incidental to his story. It is central to it.

FROM MOVIE LOVER TO MASTER STORYTELLER

Pollard’s path into filmmaking was not mapped out from the start. As a young man growing up in New York, he loved movies intensely and obsessively, especially the old Hollywood films listed each week in *TV Guide*. He would circle titles and watch them repeatedly, captivated by classics like *Citizen Kane*, which left an early and lasting imprint on him long before he fully understood the mechanics of structure, editing, and cinematic form.

At first, however, making films was not the plan. While studying marketing in college, Pollard found business courses uninspiring and

was unsure of his direction. Then a counselor pointed him toward a training program at WNET, created after the assassination of Dr. Martin Luther King Jr., that taught people of color the fundamentals of television and filmmaking. Pollard was hesitant. He loved movies, but he was not yet thinking about how they were made. Still, he took the interview, was accepted into the program in the summer of 1971, and, as he puts it plainly, “My whole life changed.”

What followed was not just the start of a career but the start of a calling.

That early training led to an apprenticeship with editor Victor Kanefsky, whom Pollard still speaks of with gratitude and reverence. Kanefsky did more than teach him the mechanics of editing. He modeled what it meant to invest in another person’s growth. Pollard remembers sitting behind him in the editing room as Kanefsky explained every decision, cut, and structural and rhythmic choice. He gave Pollard scenes to edit himself, then challenged him to do better. The lessons were exacting yet generous.

“From that point on,” Pollard said, “I felt a responsibility always to give back. This gentleman was giving back to me, and I felt a responsibility to give back.”

PASSING THE CRAFT FORWARD

That sense of responsibility became a defining principle of his career. Over the years, Pollard taught, mentored, advised, and encouraged countless young filmmakers, editors and directors, helping them not only master technique but also trust their creative instincts. For Pollard, mentorship is less about technical instruction than about helping artists understand how to shape a story and trust themselves enough to finish it.

“For me, the strongest is creativity,” he said. “Helping them understand how to create, how to shape a story, how to tell a story, how to find a



SAM POLLARD WITH BUNNIE JACKSON, FIRST WIFE OF ATLANTA MAYOR MAYNARD JACKSON



SAM POLLARD WITH PULITZER PRIZE WINNING WRITER DOUGLAS A. BLACKMON

story arc, how to give it what I call drama, how to make it engaging.”

That language, shape, arc, texture and engagement speak to the essence of Pollard’s own work. Though he first imagined a career editing fiction films, documentary became the form that fully opened his curiosity. It gave him a way to engage with real people, real history, and the endlessly layered stories that make up American life. Over time, he became one of the most important documentary voices of his generation, bringing clarity and emotional force to stories that are both deeply painful and deeply celebratory.

His collaborations with Spike Lee, including *Four Little Girls* and *When the Levees Broke*, helped illuminate the possibilities of politically engaged filmmaking with a strong point of view. Pollard credits those years with showing him how to bring social and political issues to the screen with urgency and artistry. At the same time, his work has never been defined solely by injustice or trauma. Again and again, he has returned to stories that celebrate Black artistry, cultural achievement and creative brilliance, examining figures such as Sammy Davis Jr., August Wilson, and Max Roach with the same rigor and depth he brings to histories of struggle and resistance.

For Pollard, celebration is never superficial. It comes from understanding.

“The celebration is always an important part,” he said. “But it comes with understanding. You want to get into the texture and complexity of the person you’re dealing with.”

That commitment to texture and complexity runs through everything he does. Whether exploring public history or private character, Pollard is always searching for what lies beneath the surface. He is drawn not to simple narratives but to layered ones, to the contradictions, depth and humanity that make stories worth telling. Even now, more than 50 years into his career, that drive has not diminished. His curiosity remains, in his words, “at full gear.”

“I am still very curious about life, about people, about situations and about stories all the time,” he said.

That curiosity has sustained a remarkable career and a way of thinking about art itself. Late in his conversation, Pollard reflected on reading a book about the history of jazz and seeing in those musicians something that felt deeply familiar: dedication to craft, experimentation, texture, nuance and a fresh, resonant way through the material. It is, in many ways, the perfect metaphor for his own career.

“That’s what I try to do as a filmmaker,” he said, “to understand my craft every time I’m making a film, to do something unique in terms of creating textures and stories.”

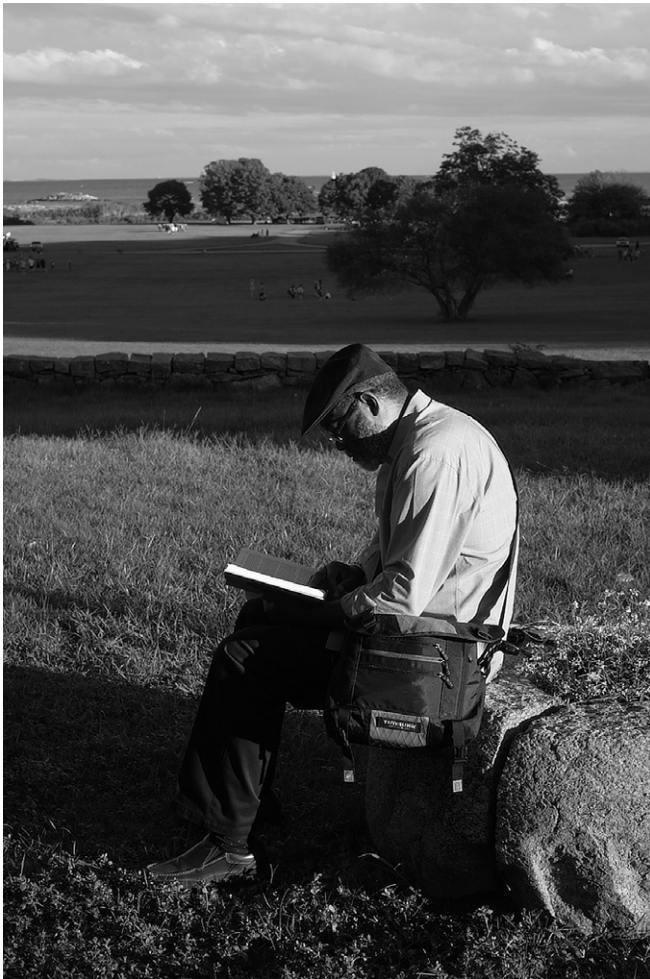
His films will endure, as he knows. They remain a permanent and powerful record of a singular artistic life. But when Pollard speaks about legacy, he returns not to the archive but to the next generation.

“If I’ve left any kind of impact,” he said, “it’s that there’s a group of young filmmakers who have said, ‘I have a career, and my connection with Sam Pollard shaped part of it.’ That’s a legacy.”

It is indeed. Through his work, Sam Pollard has shaped how audiences understand history, culture and storytelling. Through his mentorship, he has shaped the field’s future. Few legacies could be more lasting or more meaningful than that. ●



SAM POLLARD ON SET WITH JENNIFER LAWSON



SAM POLLARD ON SET AT THE YALE REPERTORY THEATRE.

TONIGHT’S PRESENTERS



SERENA DAVIES



GEETA GANDBHIR



STEPHANIE JENKINS



CYNTHIA LOPEZ



TILER PECK



CHRISTINA RUFFINI



SIMON SCHAMA

NEWS & DOCUMENTARY EMMY® AWARDS

DOCUMENTARY
NOMINATIONS

OUTSTANDING PROMOTIONAL ANNOUNCEMENT: DOCUMENTARY	13
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OUTSTANDING
PROMOTIONAL
ANNOUNCEMENT:
DOCUMENTARY

CHRIS HEMSWORTH: A ROAD TRIP TO
REMEMBER
NATIONAL GEOGRAPHIC
[MATTOCK]

LOVE + WAR
NATIONAL GEOGRAPHIC
[MARK WOOLLEN & ASSOCIATES]

NATURE SEASON 44
Nature
PBS
[THE WNET GROUP]

RACE AGAINST TIME
Hurricane Katrina: Race Against Time
NATIONAL GEOGRAPHIC
[BUDDHA JONES]

IN WAVES AND WAR
ACTUAL FILMS | NETFLIX
[NETFLIX | PARTICIPANT | CHICAGO MEDIA PROJECT]

OUTSTANDING GRAPHIC
DESIGN: DOCUMENTARY

ANTIDOTE/KILL LIST
FRONTLINE FEATURES | PBS
[PASSION PICTURES | BELLINGCAT]

THE GILGO BEACH KILLER: HOUSE OF SECRETS
TEXAS CREW PRODUCTIONS
[PEACOCK ORIGINAL | NEW YORK POST ENTERTAINMENT | G UNIT FILM
& TELEVISION, INC.]

THE RIDE AHEAD
LIKERIGHTNOW FILMS | PBS

TITANIC: THE DIGITAL RESURRECTION
ATLANTIC PRODUCTIONS
[NATIONAL GEOGRAPHIC]

UNDERDOGS
WILDSTAR FILMS
[MAXIMUM EFFORT | NATIONAL GEOGRAPHIC]

IN WAVES AND WAR
STUDIO AKA | NETFLIX
[NETFLIX | ACTUAL FILMS]

FOR A FULL LIST OF NOMINEE NAMES CLICK HERE.

OUTSTANDING ART
DIRECTION / SET
DECORATION / SCENIC
DESIGN: DOCUMENTARY

THE GILGO BEACH KILLER: HOUSE OF SECRETS
TEXAS CREW PRODUCTIONS
[PEACOCK ORIGINAL | NEW YORK POST ENTERTAINMENT | G UNIT FILM
& TELEVISION, INC.]

ONE NIGHT IN IDAHO: THE COLLEGE MURDERS
STORY SYNDICATE
[AMAZON MGM STUDIOS | STORY SYNDICATE]

ONE TO ONE: JOHN & YOKO
PLAN B | KM FILMS
[HBO DOCUMENTARY FILMS | MERCURY STUDIOS]

SALLY
MUCK MEDIA
[STORY SYNDICATE | NATIONAL GEOGRAPHIC DOCUMENTARY FILMS]

SONGS FROM THE HOLE
NETFLIX
[COCOMOTION PICTURES | QUESTION CULTURE | IMPACT PARTNERS |
ARTEMIS RISING FOUNDATION | NETFLIX]

OUTSTANDING LIGHTING
DIRECTION: DOCUMENTARY

AMERICAN MANHUNT: OSAMA BIN LADEN
NETFLIX
[THE CUT | TILLERMAN FILMS | VENTURELAND | NETFLIX]

COLD CASE: THE TYLENOL MURDERS
NETFLIX
[THIRD EYE MOTION PICTURE COMPANY | NETFLIX | RADICAL MEDIA |
MA PRODUCTIONS | SILVIO FILMS]

HOLLYWOOD HUSTLER: GLITZ, GLAM, SCAM
LIBRARY FILMS
[AMAZON MGM STUDIOS | LIBRARY FILMS | VICE STUDIOS | ARTICLE 19
FILMS]

LOCKERBIE: THE BOMBING OF PAN AM 103
MINDHOUSE PRODUCTION
[SKY STUDIOS | CNN ORIGINAL SERIES]

TURNING POINT: THE VIETNAM WAR
NETFLIX
[LUMINANT MEDIA | NETFLIX]

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OUTSTANDING CINEMATOGRAPHY - DOCUMENTARY

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OSAMA BIN LADEN
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APOCALYPSE
IN THE TROPICS
OUTSTANDING DIRECTION - DOCUMENTARY

COLD CASE
THE
TYLENOL
MURDERS
OUTSTANDING LIGHTING DIRECTION - DOCUMENTARY

COVER-UP
OUTSTANDING INVESTIGATIVE DOCUMENTARY
OUTSTANDING EDITING - DOCUMENTARY

A DEADLY AMERICAN
MARRIAGE
OUTSTANDING CRIME AND JUSTICE DOCUMENTARY

In Waves and War
OUTSTANDING GRAPHIC DESIGN - DOCUMENTARY
OUTSTANDING PROMOTIONAL ANNOUNCEMENT -
DOCUMENTARY

KATRINA **COME HELL**
AND HIGH WATER
OUTSTANDING SOCIAL ISSUE DOCUMENTARY
OUTSTANDING DIRECTION - DOCUMENTARY
OUTSTANDING EDITING - DOCUMENTARY

THE NEW YORKER AT 100
OUTSTANDING ARTS AND CULTURE DOCUMENTARY

OKLAHOMA CITY BOMBING
AMERICAN TERROR
OUTSTANDING CRIME AND JUSTICE DOCUMENTARY

PANGOLIN
KULU'S JOURNEY
OUTSTANDING CINEMATOGRAPHY - DOCUMENTARY
OUTSTANDING MUSIC COMPOSITION - DOCUMENTARY

THE
QUILTERS
OUTSTANDING SHORT DOCUMENTARY

SHARK
WHISPERER
OUTSTANDING NATURE DOCUMENTARY

Songs from the Hole
OUTSTANDING ARTS AND CULTURE DOCUMENTARY
OUTSTANDING WRITING - DOCUMENTARY
OUTSTANDING MUSIC COMPOSITION - DOCUMENTARY
OUTSTANDING ART DIRECTION/ SET DIRECTION/
SCENIC DESIGN - DOCUMENTARY

T H E S T R I N G E R
OUTSTANDING INVESTIGATIVE DOCUMENTARY
OUTSTANDING WRITING - DOCUMENTARY
OUTSTANDING RESEARCH - DOCUMENTARY
OUTSTANDING DIRECTION - DOCUMENTARY

SURVIVING
BLACK HAWK DOWN
OUTSTANDING CINEMATOGRAPHY - DOCUMENTARY

TITAN
THE OCEANGATE
SUBMERSIBLE DISASTER
OUTSTANDING SCIENCE AND TECHNOLOGY DOCUMENTARY

TURNING POINT
THE VIETNAM WAR
OUTSTANDING HISTORICAL DOCUMENTARY
BEST DOCUMENTARY
OUTSTANDING RESEARCH - DOCUMENTARY
OUTSTANDING SOUND - DOCUMENTARY
OUTSTANDING LIGHTING DIRECTION - DOCUMENTARY

THE WHITE HOUSE EFFECT
OUTSTANDING RESEARCH - DOCUMENTARY
OUTSTANDING EDITING - DOCUMENTARY





OUTSTANDING SOUND: DOCUMENTARY

LOST IN THE JUNGLE

LITTLE MONSTER FILMS

[LIGHTBOX | PACHA FILMS | SEÑAL COLOMBIA | DEMOLITION FILMS |
NATIONAL GEOGRAPHIC DOCUMENTARY FILMS]

LOVE + WAR

LITTLE MONSTER FILMS

[NATIONAL GEOGRAPHIC]

THE STRIKE

UPHSF LLC

SURVIVAL OF THE SMARTEST

Secrets of the Penguins

TALESMITH

[NATIONAL GEOGRAPHIC]

TURNING POINT: THE VIETNAM WAR

NETFLIX

[LUMINANT MEDIA | NETFLIX]

UNDERDOGS

WILDSTAR FILMS

[MAXIMUM EFFORT | NATIONAL GEOGRAPHIC]

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Independent Lens

PBS

[FIRELIGHT FILMS]

OUTSTANDING MUSIC COMPOSITION: DOCUMENTARY

BRING THEM HOME / AISKÓTÁHKAPIYAAYA

THUNDERHEART FILMS | PBS

[WETA-TV]

CHASING TIME

POV Shorts

EXPOSURE LABS | PBS

[AMERICAN DOCUMENTARY | POV]

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BREAKWATER STUDIOS | TRAVERSE32

THE LAST RHINOS: A NEW HOPE

SIXTY-SIX MEDIA INC.

[ABC NEWS STUDIOS | LINCOLN SQUARE PRODUCTIONS | NATIONAL
GEOGRAPHIC]

PANGOLIN: KULU'S JOURNEY

NETFLIX

[DOG STAR FILMS | WATER CREATURE FILM | NETFLIX | ANONYMOUS
CONTENT]

SONGS FROM THE HOLE

NETFLIX

[COCOMOTION PICTURES | QUESTION CULTURE | IMPACT PARTNERS |
ARTEMIS RISING FOUNDATION | NETFLIX]

VIETNAM: THE WAR THAT CHANGED AMERICA

APPLE TV

[72 FILMS]



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FLORENTINE FILMS | PBS
[WETA-TV]
- HURRICANE KATRINA: RACE AGAINST TIME
LIGHTBOX
[PROXIMITY MEDIA | NATIONAL GEOGRAPHIC]
- OKLAHOMA CITY BOMBING: ONE DAY IN
AMERICA
72 FILMS
[NATIONAL GEOGRAPHIC]
- THE STRIKE
UPHSF LLC
- THE STRINGER
NETFLIX
[LINLAY PRODUCTIONS | NETFLIX | VII FOUNDATION | XRM MEDIA]
- SYRIA'S DETAINEE FILES
FRONTLINE | PBS
[BBC]
- TURNING POINT: THE VIETNAM WAR
NETFLIX
[LUMINANT MEDIA | NETFLIX]
- THE WHITE HOUSE EFFECT
ACTUAL FILMS | NETFLIX
[NETFLIX | THE DEPARTMENT OF MOTION PICTURES]

OUTSTANDING CURRENT
AFFAIRS DOCUMENTARY

- ANTIDOTE
FRONTLINE FEATURES | PBS
[PASSION PICTURES | BELLINGCAT | IMPACT PARTNERS | CHANNEL 4 | M4 STUDIOS]
- LIFE AFTER
Independent Lens
MULTITUDE FILMS | PBS
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2026 NEWS & DOCUMENTARY GOLD AND SILVER CIRCLE INDUCTEES

Gold & Silver Circle inductees have set standards of achievement we all hope to emulate. A professional society of honor, and one of the highest tributes bestowed by NATAS, the Gold Circle recognizes professionals who have performed distinguished service within the television industry for at least 50 years. Silver Circle inductees are recognized for their enduring contributions over 25 years or more. These individuals are selected for more than their longevity – they have made an indelible impact on the vitality of our industry and those who work in it every day.

GOLD CIRCLE – NEWS



MARY LAURENCE FLYNN

For more than 50 years, Mary Laurence “ML” Flynn supported, led, demanded and challenged generations of correspondents and their teams to bring their very best work to the viewers. Her impact spread through wars, Olympics, papal deaths and conclaves, royal weddings and funerals, and every other news event NBC covered during her tenure. A true storyteller, ML has passed down her craft through workshops and mentoring, creating a ripple effect in the newsroom and beyond.



FOUNTAIN JONES

Since 1973, Fountain Jones has “mixed” his creative talents with his technical expertise. His broadcast journey made stops in music, breaking news, sports, entertainment and everything in between. Fountain’s careful attention to his technical direction comes from his deep vision and passion for the work’s impact.



JIM MURPHY

Broadcast producer, manager and newsroom leader Jim Murphy has served as the moral and ethical compass for multiple newsrooms across five decades. He has been known to watch everything on the network, taking time to reach out and give credit and praise where he sees fit. A true “teacher” to all who work on his team, Jim spent a career dedicated to the highest principles of broadcast journalism.



DAVID SLOAN

David Sloan serves his ABC News team as a creative, a leader, an invaluable teacher, trusted friend and dedicated mentor. Over 50 years, he held just about every production position in the shop. In addition to elevating his programs, David has been a mentor to ABC News staffers and college journalism students alike.



KERRY SMITH

ABC’s Kerry Smith is the unwavering voice behind every breaking news story and editorial choice. She ensured that every program and platform meets the highest journalistic and ethical standards while fighting to protect and strengthen the profession itself. Her tireless work with associations and causes that *serve* journalists goes far beyond the day’s stories.



MARY WALSH

For fifty years, Mary Walsh brought her talent for producing exceptional content with expertise, nuance and a fierce commitment to confronting injustice. Widely regarded as a legend by her peers, she is trusted implicitly and known for always knowing the right path for a story.

SILVER CIRCLE – NEWS



FREDRICKA WHITFIELD

For more than four decades, Fredrika Whitfield has covered news and current events with the highest journalistic standards. Her service to the broadcast community extends beyond the screen. Throughout her career, she has mentored countless aspiring reporters and anchors who see in her a model of journalistic integrity and professional grace.



GOLD CIRCLE – DOCUMENTARY



SUSAN LACY

For 56 years, Susan Lacy has shaped the cultural landscape with her relentless energy, intellectual curiosity and fierce commitment to telling her subjects’ stories with care. Her fascination with real people and the stories behind their achievements inspired her to create the now beloved *American Masters*. She leads with character, integrity and a collaborative spirit, earning the trust and admiration of colleagues across the industry.

SILVER CIRCLE – DOCUMENTARY



PATRICIA AUFDERHEIDE

Patricia Aufderheide is a scholar, an intellectual on media and social change and an expert on fair use in media creation and scholarship. For four decades in both her academic and journalistic work, Patricia’s work is marked by an ability to explain complex phenomena with clarity and vividness. Her work on independent filmmaking as an example of storytelling for stronger democracy shapes her students, viewers and community.



R.J. CUTLER

R.J. Cutler has profoundly influenced the landscape of documentary filmmaking and television production for more than thirty years. Leaving an indelible mark through his innovative storytelling, mentorship and dedication to the craft, R.J. was a pioneer in “premium documentary” films even before the term existed. A diverse talent, he has left his mark on entertainment television on a massive scale. R.J. has not only helped define what non-fiction television can be, he has made it an art form.



SALLY JO FIFER

Over the course of nearly four decades, Sally Jo Fifer has demonstrated tremendous leadership, innovation and commitment to the independent documentary film community. Sally tirelessly promotes the work of others, spending more than 35 years fighting for independent filmmakers by securing rights and funding, as well as championing diversity and improving the filmmaking infrastructure. Her work has had a deep impact in documentary storytelling and in turn, viewers.



VICENTE FRANCO IZQUIERDO

For 45 years, director and cinematographer Vicente Franco Izquierdo’s career has been defined by a commitment to meaningful documentary storytelling and service to the craft. Across hundreds of projects, Franco has prioritized collaboration, honesty and the power of film to illuminate human experience.



RENEE TAJIMA-PEÑA

Renee Tajima-Peña’s career as a filmmaker has chronicled stories of Asian American and immigrant communities. Through various series, commentary and documentaries, her work has highlighted untold stories of social justice. She has continued to fight to expand opportunities for new generations of filmmakers while continuing to produce her own award-winning work. Renee has become a prolific mentor for the next generation of media makers and creatives.

DOCUMENTARY EMMY® AWARDS HOST

MICHAEL IAN BLACK



Michael Ian Black is an actor, writer, and comedian who began his career with the legendary sketch comedy troupe, The State. He is currently a returning team captain on CNN’s comedy news panel show *Have I Got News For You* and hosts the companion podcast “Have I Got News For Your Ears.” For four years, he played Phil Stubbs on NBC’s *Ed*, and has starred on many shows including *Another Period*, *The Jim Gaffigan Show*, and the *Wet Hot American Summer* franchise. His current podcast projects include “Mike and Tom Eat Snacks” and “Obscure.” Black is an accomplished stand-up comedian who has released several albums and specials.

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Head of Documentary
CHRISTINE CHIN

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JOHN D'INCECCO

Host
MICHAEL IAN BLACK

Written By
MICHAEL PIELOCIK

Producer
ADRIENNE RATTO

Technical Producer
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WHO WE ARE

The NATAS Foundation fosters excellence in television and among our industry’s current and future leaders.

The foundation accepts donations and contributions to support programs that recognize student work and award scholarships to students pursuing careers in television arts and sciences, as well as programs that provide professional development for mid-career industry members. We also serve working professionals through our First Amendment Initiative.

NATAS promotes excellence by showcasing work created by high school students in news, craft and programming categories. Each year approximately 1700 entries from chapters across the country compete to make it to the national level.



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