

 YouTube
PRESENTS



MAY 27 & 28, 2026

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

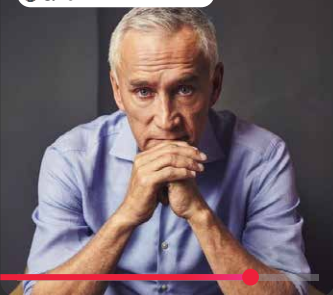
THE NATIONAL ACADEMY OF TELEVISION ARTS & SCIENCES



proudly congratulates our

News & Documentary Emmy Awards **Nominees**

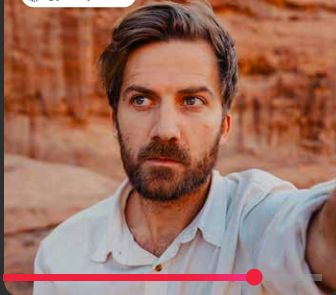
@jorgeramos-asiveolascosas



Jorge Ramos

Outstanding News Program in Spanish
Outstanding Journalist in Spanish Language

@johnnyharris

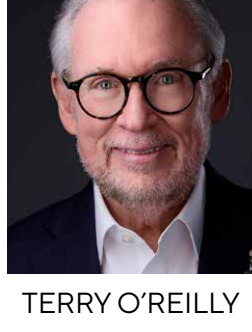


Johnny Harris

Outstanding Graphic Design: News



CHAIRMAN'S WELCOME



TERRY O'REILLY

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.

PRESIDENT'S WELCOME



ADAM SHARP

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.



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LIFETIME ACHIEVEMENT HONOREE

MARTHA RADDATZ

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.”

MARTHA RADDATZ IN UKRAINE, MARCH 2022

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.”



MARTHA RADDATZ IN IRAQ, 2006

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.

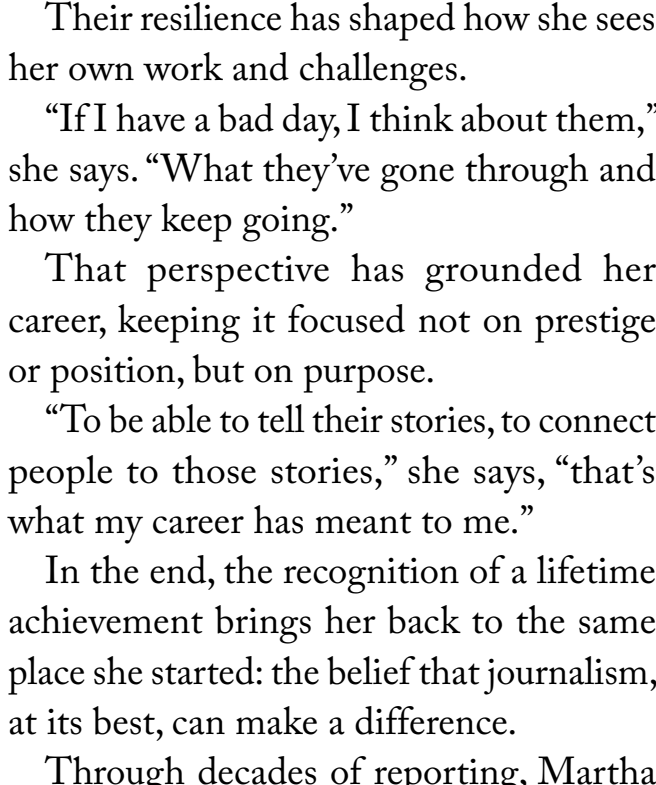
“I loved being that connection,” she says, recalling families who reached out to her, hoping for any insight into what their loved ones were experiencing overseas. “To be able to bring that back is what I could give.”

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.”



MARTHA RADDATZ IN IRAQ, 2004

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.

MARTHA RADDATZ WITH VOLODYMYR ZELENSKY

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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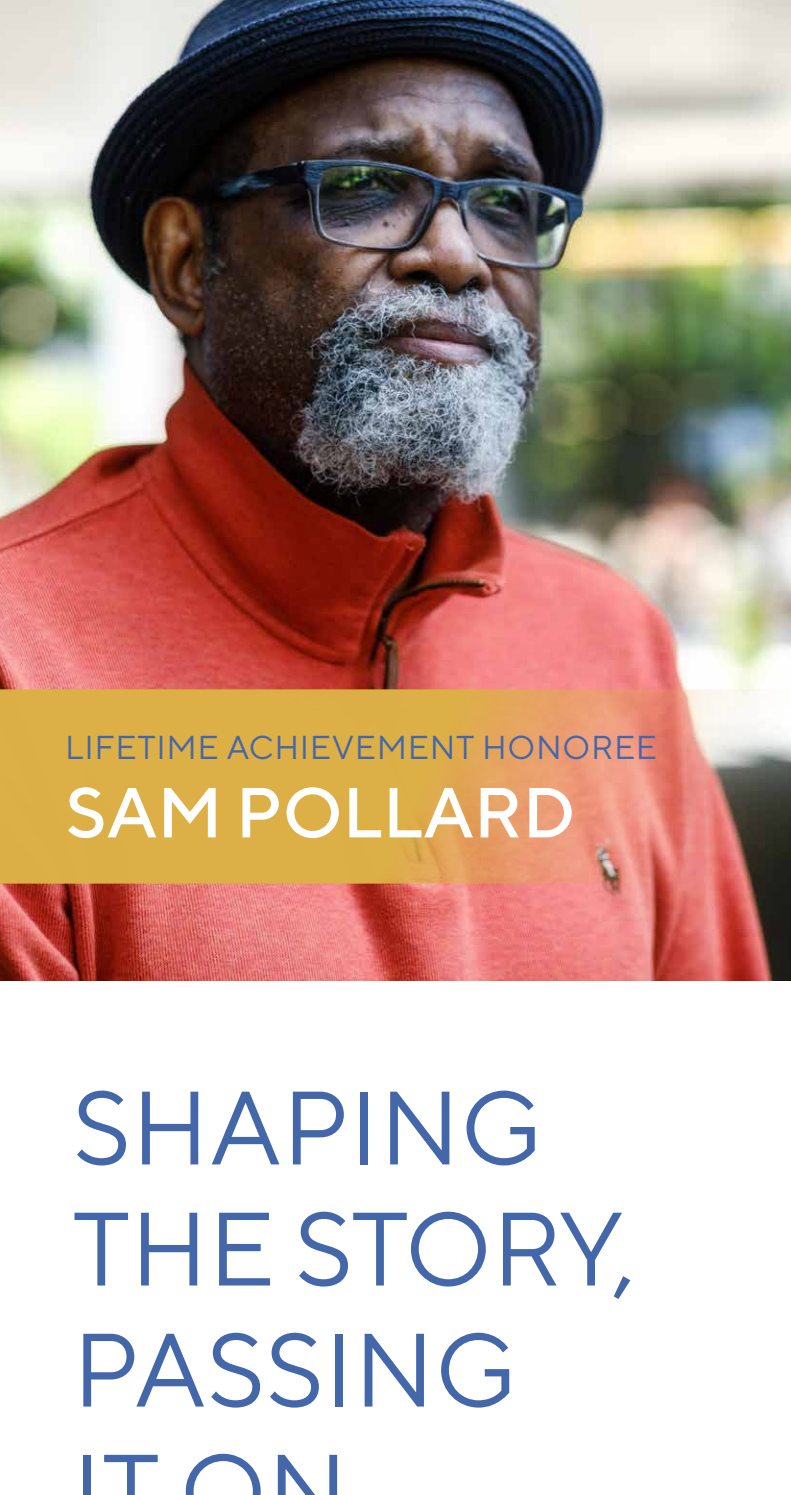
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LIFETIME ACHIEVEMENT HONOREE

SAM POLLARD

SHAPING THE STORY, PASSING IT ON

By Dustin Smith, SMITHHOUSE Strategy

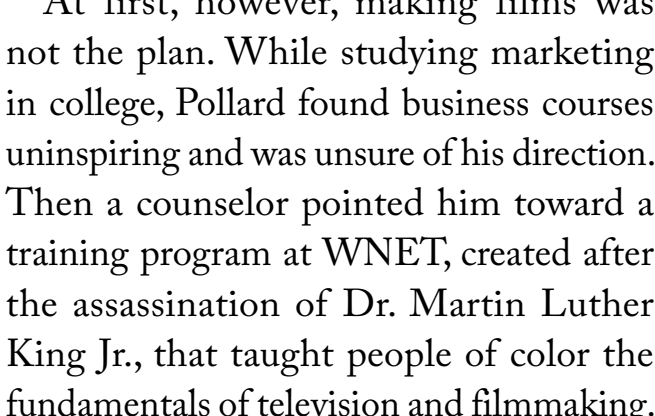
For more than five decades, Sam Pollard has helped define what documentary storytelling can achieve. As an editor, producer and director, he has built a body of work that is at once historically rigorous, emotionally resonant, and deeply attuned to the complexity of the human experience.

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.



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

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.”



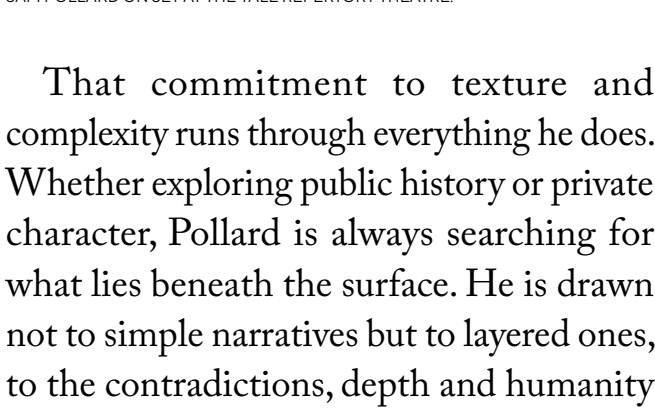
SAM POLLARD WITH PULITZER PRIZE WINNING WRITER DOUGLAS A. BLACKMON

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 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.

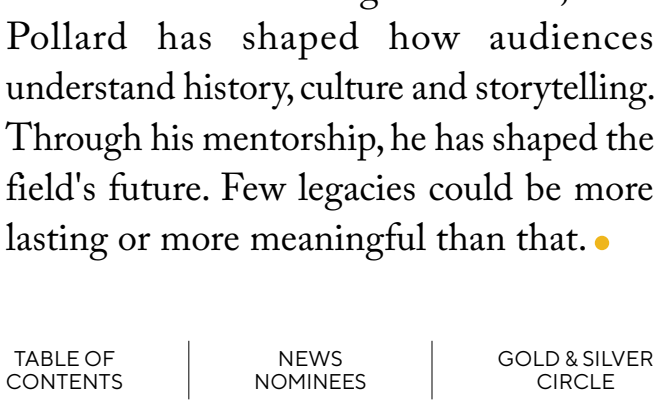


SAM POLLARD ON SET WITH JENNIFER LAWSON

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.”



SAM POLLARD ON SET AT THE YALE REPERTORY THEATRE.

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. ●

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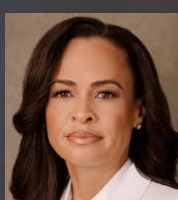
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AREVA MARTIN
LEGAL COMMENTATOR



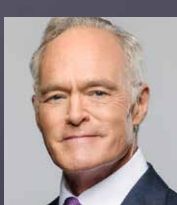
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BLACK MARKET LOVE

Trafficked with Mariana van Zeller

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THE KILLING FIELD

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SYRIA AFTER ASSAD

FRONTLINE | PBS

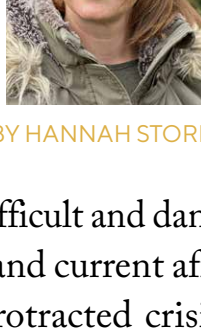
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COVERING THE NEWS, CARING FOR YOURSELF



BY HANNAH STORM

These are difficult and dangerous times to work in news and current affairs. Conflicts, civil unrest, protracted crisis, polarization and regular exposure to graphic material all place significant pressure on our colleagues. Sometimes our work can feel overwhelming. Sometimes it can hurt.

If we're going to ensure our industry continues its vital role contributing to the first rough draft of history, we need to support those who work within it.

For the past five years, I've supported more than 5,000 colleagues around the world, delivering workshops, facilitated conversations, talks and mentoring on vicarious trauma, resilience, burnout, moral injury, coping in crisis and uncertainty, and online harassment.

My work is motivated by a mission, borne from my experience of PTSD as a result of traumas connected with my journalism, and shaped by my professional expertise in the field of media safety. I knew how alone and isolated I felt in my darkest moments, but I also knew — as a storyteller — I could connect with others impacted by their work.

If media professionals aren't supported to be well, then they're less likely to do their jobs well.

Wellbeing is not a nice to have. It's a necessary tool in supporting our journalists and shoring up our journalism. When we have robust, diverse, sustainable journalism we are more likely to provide people around the world with the information they need to make informed choices.

Vicarious trauma is one of the major risks I see facing our colleagues. This is where we're exposed to other people's trauma. And people in our industry are at risk because of the sheer volume of distressing, graphic content that proliferates on platforms, public spaces and in our professional work. Often the gatekeepers, we're tasked with making decisions on what's too gruesome to share; sifting through content which will never be published. We collate, edit and curate material to help our audiences make sense of our world.

Vicarious trauma can come from exposure via video, audio, interactions with vulnerable people, research or other forms of media — and can take its toll. It can lead to symptoms akin to those of post-traumatic stress disorder. It can affect people's relationships, productivity, emotions, behaviours, physical health and ability to function.

As with all known risks, we can do something to mitigate against them. Where there's a likelihood of exposure, we can prepare ourselves, much as we might prepare for a hostile encounter or a trip somewhere risky. We can ensure we have the adequate training, kit and support around us.

Knowing that risk is exacerbated by the frequency and duration of exposure, means we can limit the time we are exposed. Through technical steps such as minimizing videos, muting audio initially, and reducing the time we interact also reduces risk of impacts to our mental health.

Culturally, it's really important our leaders recognize the value of people's work. Validation and purpose are protective for our wellbeing. Sharing thanks and appreciation for someone's efforts takes just seconds and, yet from my experience, it rarely happens. When it does, it's usually remembered for a long time.

When we create cultures that enable spaces where people feel able to share how their work might be affecting them, we normalize mental health conversations and promote psychological safety. One of the most frequent concerns I hear is people fear sharing the impact of their work on their wellbeing will impact their reputation, next assignment or promotion. This shows psychological safety is not always present in workplaces.

We must not minimize these experiences.

Many of us were raised on a diet which demanded we grow a thick skin, did not become the story, and suggested we get out the kitchen if we couldn't stand the heat. Fortunately, we're seeing a move to more compassion and conversations, but we have a way to go. The same empathy we use to connect with the subjects of our stories, we could use on ourselves. With empathy comes connection. With connection comes a recognition we belong to something bigger than ourselves, something purposeful that brings meaning not just to us but others too.

Theodore Roosevelt is often quoted as saying that 'comparison is the thief of joy'. There are many days I still speak with colleagues who dismiss their own experiences because they say they are nothing compared with those whose stories they lift up.

We live in a world where the trauma experienced by some is on an almost unfathomable scale. We can recognize and report on that, but that doesn't mean we don't have a right to hurt and feel too.

We are humans, after all. Humans are committed to sharing the stories, the triumphs, the tragedies, the celebrations, the moments that make us and divide us, that hurt us and heal us.

We cannot afford to lose that humanity.

NATAS IS HOSTING A SPECIAL MEMBERS EVENT WITH HANNAH

Coping with Crisis, Uncertainty and Exposure to Graphic Content: a Wellbeing Workshop for Media Colleagues

A conversation with Journalist and Resilience Mentor, Hannah Storm

Wednesday, June 3, 2026 at 10am EST via zoom

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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.

2026 NEWS & DOCUMENTARY GOLD AND SILVER CIRCLE INDUCTEES

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.

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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.

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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.

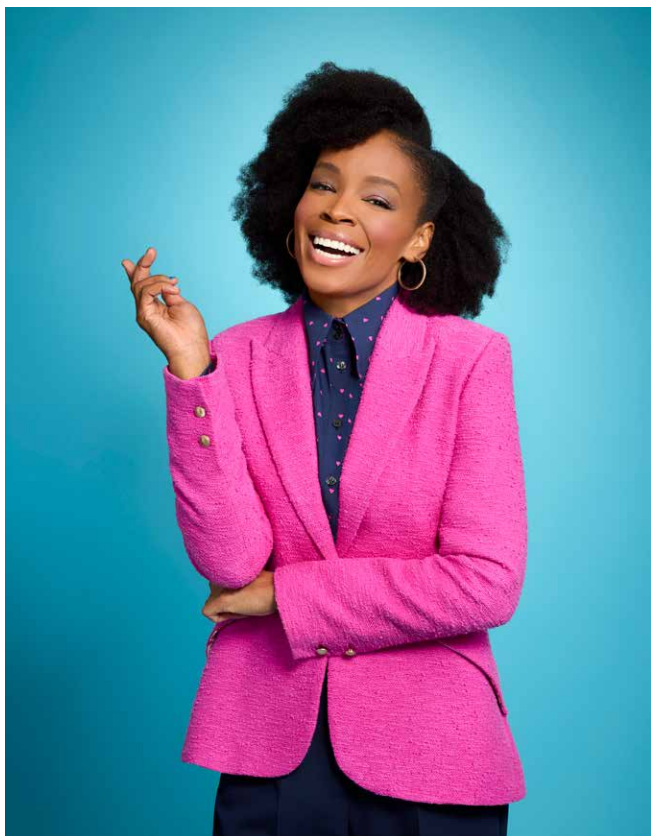


RENEE TAJIMA-PEÑA

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.



OUR HOST



Emmy, Tony, and WGA Award nominee **AMBER RUFFIN** is an NYC-based comedy writer, playwright, best-selling author, actress, sketch comic, singer, voice artist, and host. She is best known for work as a writer/performer on NBC's *Late Night with Seth Meyers* (where she became the first African American female to write for an American late-night network talk show) and as host of *The Amber Ruffin Show*, which ran from 2020-2023 on Peacock garnering nominations from Critics Choice, TCA, NAACP Image and GLAAD Media Awards. She is also currently a returning Team Captain on CNN's acclaimed comedy-news weekly talk series, *Have I Got News For You*, opposite Roy Wood Jr. and Michael Ian Black.

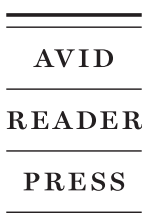
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ABOUT NATAS

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.



NATIONAL
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ARTS & SCIENCES

JOIN OUR COMMUNITY

National Membership

The National Academy of Television Arts & Sciences (NATAS) now offers National Membership for the News & Sports Broadcast Communities. For the first time, Sports and News professionals can be a part of Academy Membership and all the community benefits that offers.

MEMBERSHIP BENEFITS:

-  Access professional development and networking opportunities
-  Receive exclusive event invitations and industry news and discounts
-  Join a nationwide community of television professionals

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VERY SPECIAL THANKS

Executive ProducersLARA GATES
ADAM SHARP**Head of News**

AMY SCHEMLZER

Directed By

JOHN D'INCECCO

Host

AMBER RUFFIN

Written By

MICHAEL PIELOCIK

Producer

ADRIENNE RATTO

PresentersLISA ABRAMOWICZ
JASON BELLINI
JIM CANTORE
LINSEY DAVIS
JEREMY DIAMOND
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JEN PSAKI
JORGE RAMOS
MARIA ROZMAN
NATASHA ZOUVES**Lifetime Achievement Honoree**

MARTHA RADDATZ

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JULIAN REBOLLEDO

Talent Producer

MIKALA KNEZEVICH

Script Supervisor

ERICA MEYER

Scripting Producer

RACHEL SCHWARTZ

Associate ProducersLINDSAY CHAPMAN
ALEX FINGER
JORDAN HOFFMAN
JESSICA WARD**Red Carpet Producer**

JESSICA WARD

Social Media Content Producer

CARA FORTUNA

Red Carpet & Social Media Photographer / Editor

JORDAN HOFFMAN

Special Red Carpet CorrespondentsSUZANNE KIANPOUR
ASHLEY LOVELACE**Stage Managers**PHYLLIS DIGILIO-KENT
PETER EPSTEIN**Playback Producer**

MIKE KOSTEL

Sound Producer

PARKER GATES

Production Coordinator

LINDSAY CHAPMAN

Backstage Producer

JOHN MURRAY

Opening Sequence & Show Editing Provided by**C & C Productions**CHEYANNE GLAZIER
CHLOE EVANS**Lifetime Achievement Segment**

PROVIDED THANKS TO ABC NEWS

Gold & Silver Circle SegmentCHERIE HOUSLEY, Producer
LARA GATES, Script Producer
TOM HOUSLEY, Editor
MICAHA JOHNSON, Voiceover**NATAS Art Director**

ADAM SHARP

Graphics Operator

BRIAN WAGNER

Graphic Design By

SPILLT

SARAH BIASELLO, Producer

ED RHINE, Executive Creative Director

HOLLEE WINANS, Art Direction, Design & Animation

Technical Operations

DELROY BINGER

Volunteer Coordinator

ALEX FINGER

Audience ProducersDANA KENERSON
BRETT MEADE**Audience Supervisor**

ELIZABETH BREWSTER

Talent Flow Manager

SCOTT MASTERSON

Talent Flow Supervisor

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Ticketing & Audience DepartmentMARK BREWSTER
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ZACHARY WINER

Production Support By Ansonia Prompting**Teleprompter Operator**

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Production Support By Jazz at Lincoln Center**Production Support By 4Wall****Account Manager**

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Project Manager

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Engineer in Charge

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Building the Future of Television

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.



Established in 2002

Founded to receive charitable, tax-exempt donations for scholarships & grants.



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Scholarships distributed nationwide to support emerging talent in television.



10+ Years of Awards

Honoring top high school creators across 19 NATAS regions.



For more information visit theemmys.tv/foundation



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