



41st News & Documentary Emmy Awards

What's New

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.