



NATIONAL
ACADEMY
OF TELEVISION
ARTS & SCIENCES

TRANSPARENCY REPORT

2020-2021

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I. INTRODUCTION

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

The report consolidates data from two years of Emmy® Awards competitions administered by NATAS in 2020 and 2021, culminating in “virtual” ceremonies during the COVID-19 pandemic. It strives to provide a comprehensive, under-the-hood look at the myriad calculations, discussions – and in some cases – difficult decisions that precede the ultimate presentation of the television industry’s highest honor.

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

All NATAS-administered competitions rely on peer judging to review and score submissions. After a successful first-time-ever pilot in 2020, NATAS in 2021 conducted a demographic survey of its judges to better understand the panels’ representation of the broader community of creators whose work they assessed. More than 1,700 judges – nearly two-thirds of all who registered – participated in the optional survey. The results are published in this report and provide critical first benchmarks for NATAS in its efforts to expand the diversity, equity, and inclusiveness of our awards system.

HOW NATAS DETERMINES AWARD WINNERS

1. Scoring Scale.

Submissions in NATAS contests are scored on a scale of 1 to 7, with 7 being the highest possible score and 1 being the lowest possible score. (Until 2020, the scale ranged from 1 to 10.)

2. Nominee Count.

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

3. Minimum Viability for Nomination.

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

4. Tiebreaking.

Ties for the win will be broken, if possible, by comparing the high scores for each tied entry (the number of 7’s and 6’s received by each tied entry, or 10’s and 9’s, respectively, in 2020 and years prior). In cases where ties cannot be broken by this method, there may be multiple winning entries in a given category.

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

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

5. Natural Cutoffs.

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

II. JUDGING PROCESS

5. Natural Cutoffs. (continuation)

For example, if the tabulation results in a natural cluster of four (4) or six (6) high-scoring submissions in close score-proximity to each other, with a statistically-significant difference between them and the next-highest-scoring submission, the Committee may determine that such a grouping of four (4) or six (6) nominees is more appropriate than the default five (5).

6. Judging Impropriety.

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

7. Anonymity.

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

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

1. Competition Results.

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

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

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

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

2. Judging Irregularities.

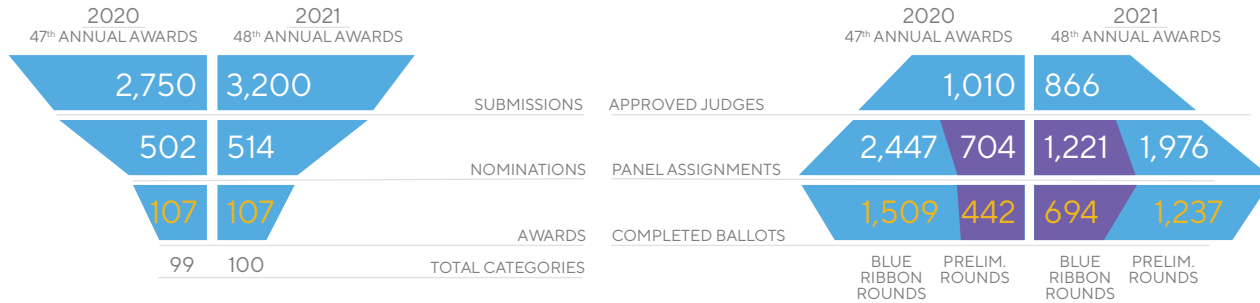
Any actions taken by the National Awards Committee in response to potential judge impropriety – as identified by the auditors, the monitoring algorithms, or third-party reports – are also documented in this Transparency Report.

3. Eligibility Issues.

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

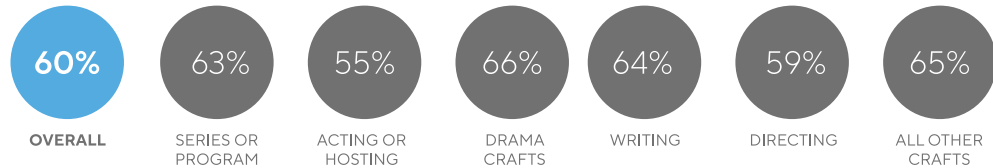
IV. DAYTIME

OVERVIEW

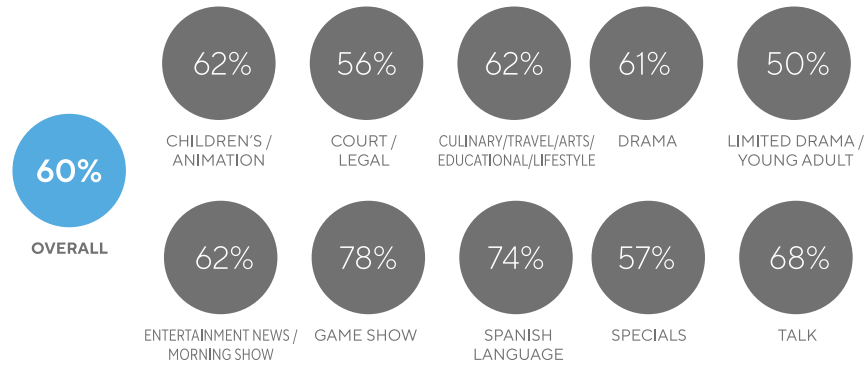


BALLOT RETURN RATES

BY CATEGORY TYPE 48th ANNUAL (2021)



BY GENRE 48th ANNUAL (2021)



COMPETITION RESULTS

2020

The 47th Annual Daytime Emmy Awards, presented in 2020, recognized a single winner in each of 95 categories and two (2) winners in three (3) categories. The Individual Achievement in Animation Category produced six (6) winners, the same total as in both 2018 and 2017.

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IV. DAYTIME

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Drama Series	4	1	Limited number of submissions
Supporting Actor in a Drama Series	6	1	Unbroken tie for 5th nomination
Directing Team for a Drama Series	4	1	Limited number of submissions
Multiple Camera Editing for a Drama or Digital Drama Series	4	1	Limited number of submissions
Art Direction/Set Decoration/Scenic Design for a Drama or Digital Drama Series	4	1	Limited number of submissions
Hairstyling for a Drama Series	4	1	Limited number of submissions
Makeup for a Drama Series	3	1	Limited number of submissions
Preschool Children's Animated Series	3	1	Unbroken tie for 5th nomination
Children's Animated Series	7	1	Unbroken 4-way tie for 4th nomination
Morning Show in Spanish	3	1	Limited number of submissions
Daytime Promotional Announcement (Topical)	6	1	Unbroken tie for 5th nomination
Daytime Promotional Announcement (Brand Image Campaign - Program or Network)	6	1	Unbroken tie for 5th nomination
Writing for a Preschool Animated Program	6	1	Unbroken tie for 5th nomination
Directing for a Preschool Animated Program	7	1	Unbroken 3-way tie for 5th nomination
Directing for a Talk, Entertainment News or Morning Show	6	1	Unbroken tie for 5th nomination
Directing for a Game Show	3	1	Limited number of submissions
Directing Special Class	7	1	Unbroken 5-way tie for 3rd nomination
Casting for an Animated Series or Special	6	1	Unbroken tie for 5th nomination
Technical Team	6	1	Unbroken tie for 5th nomination
Single-Camera Editing	7	1	Unbroken 3-way tie for 5th nomination
Sound Mixing	6	1	Unbroken tie for 5th nomination
Sound Editing for an Animated Program	6	1	Unbroken tie for 5th nomination
Costume Design/Styling	6	1	Unbroken tie for 5th nomination
Hairstyling	6	1	Unbroken 3-way tie for 4th nomination

IV. DAYTIME

NONSTANDARD NUMBER OF WINNERS

Category	Nominees	Winners	Notes
Main Title for an Animated Program	5	2	Limited number of submissions
Lighting Direction for a Drama or Digital Drama Series	5	2	Unbroken tie for 5th nomination
Special Effects Costumes, Makeup and Hairstyling	5	2	Limited number of submissions

2021

The 48th Annual Daytime Emmy Awards, presented in 2021, recognized a single winner in each of 97 categories and two (2) winners in two (2) categories. The Individual Achievement in Animation Category produced six (6) winners, the same total as in 2020.

NONSTANDARD NUMBER OF NOMINATIONS

Category	Nominees	Winners	Notes
Drama Series	4	1	Limited number of submissions
Writing Team for a Drama Series	3	1	Minimum viability unmet
Directing Team for a Drama Series	4	1	Limited number of submissions
Lighting Direction for a Drama or Daytime Fiction Program	6	1	Unbroken tie for 5th nomination
Multiple Camera Editing for a Drama or Daytime Fiction Program	2	1	Minimum viability unmet
Sound Mixing and Editing for a Drama or Daytime Fiction Program	4	1	Minimum viability unmet
Art Direction/Set Decoration/Scenic Design for a Drama or Digital Drama Series	6	1	Unbroken tie for 5th nomination
Limited Drama Series	4	1	Minimum viability unmet
Culinary Series	7	1	Unbroken 4-way tie for 4th nomination
Morning Show	4	1	Limited number of submissions
Entertainment Program in Spanish	7	1	Unbroken 3-way tie for 5th nomination
Daytime Non-Fiction Special	7	1	Unbroken 3-way tie for 5th nomination
Daytime Promotional Announcement	6	1	Unbroken tie for 5th nomination
Younger Performer in a Daytime Fiction Program	6	1	Unbroken tie for 5th nomination
Guest Performer in a Daytime Fiction Program	6	1	Unbroken tie for 5th nomination

IV. DAYTIME

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Culinary Host	4	1	Limited number of submissions
Informative Talk Show Host	3	1	Minimum viability unmet
Writing Team for a Daytime Non-Fiction Series	4	1	Limited number of submissions
Technical Team	6	1	Unbroken tie for 5th nomination
Costume/Styling	2	1	Minimum viability unmet
Single Camera Editing	4	1	Minimum viability unmet
Multiple Camera Editing	6	1	Unbroken tie for 5th nomination
Special Effects Costumes, Makeup and Hairstyling	4	1	Minimum viability unmet
Preschool, Children's or Family Viewing Program	7	1	Unbroken 4-way tie for 4th nomination
Educational and Informational Series	4	1	Limited number of submissions
Writing Team for a Preschool Animated Program	7	1	Unbroken 3-way tie for 5th nomination
Writing Team for a Preschool, Children's or Family Viewing Program	7	1	Unbroken 3-way tie for 5th nomination
Sound Mixing and Sound Editing for a Preschool Animated Program	6	1	Unbroken tie for 5th nomination
Sound Mixing and Sound Editing for a Daytime Animated Program	6	1	Unbroken tie for 5th nomination

NONSTANDARD NUMBER OF WINNERS			
Category	Nominees	Winners	Notes
Writing Team for a Daytime Non-Fiction Special	5	2	Unbreakable tie for win
Editing for a Daytime Animated Program	5	2	Unbreakable tie for win

JUDGING IRREGULARITIES

2020

Potential instances of judging impropriety were reported to the National Awards Committee by the auditors. Committee members were informed of the pattern of scores recorded by the judge in question but were not informed as to which entry or entries each score corresponded.

Members were also informed whether a particular determination by the committee would alter the outcome of the category, but not to the extent of what such outcomes would be. For example, the committee would be informed, yes or no, as to whether a potential committee action would impact the winner of a category, but not as to the identity of the potential winners, or for that matter, as to which submissions were even in the category.

Members were not informed of the identity or affiliations of the questioned judge but would be told of any relevant information that could be provided by the auditors without breaching the anonymity. For example, committee members would be told if the auditor identified a potential conflict that could explain a suspicious score, or how the pattern of scoring compared to the patterns of other judges in the category or the same judge in any other categories they reviewed.

The Committee then makes determinations on each questioned judge and their ballots based on this redacted and anonymized information. In 2020, ten (10) of the 1,010 judges in the competition were identified for review.

- In a pre-nomination category, the auditors identified three potential judging irregularities, the resolution of which would substantially impact the submissions advancing to the Blue Ribbon Round ballot. The Awards Committee nullified the pre-nomination round for the category and advanced all submissions to the Blue Ribbon Round for complete rejudging.
- In category A, one judge gave a typically high-scoring entry a 1. The Awards Committee voted to disqualify the judge. Their scores were not counted towards the totals. Removing their scores did not affect the outcome.
- In category B, a judge gave two entries 10s, and everything else 1s. Eliminating this judge would change the winner but not the five nominees. The Awards Committee voted not to disqualify the judge, on basis that the judge's two high-scored entries were indeed the two highest-scored by the other judges by a reasonable margin, thereby reducing the variance between the individual judge's ballot and that of the panel consensus. Their scores were counted towards the total.
- In category C, a judge gave one entry a 10 and everything else a 1, in stark contrast to the rest of the panel. The Awards Committee voted to disqualify the judge. Removing their scores did not affect the outcome given the large size of the judging panel.

- Similarly, in category D, a judge gave one entry a 10 and everything else a 1. The Awards Committee voted to disqualify the judge. Removing their scores did not affect the outcome.
- In category E, a judge gave one entry a 10 and all other entries 3s, 2, or 1s. Removing this judge would change the category drastically in that an entry tied for the win would then be removed as a nominee. The Awards Committee voted to remove the judge. Their scores were not counted towards the total.
- In category F, one judge gave a 9 to one entry and a 1 to every other entry. Removing this judge would change the winner. The entry given the 9 was not a nominee. The Awards Committee voted to disqualify the judge. Their scores were not counted towards the total.
- In category G, one judge gave three entries a 9 and 23 entries a 1. Disqualification would change one nominee but not the winner. The Awards Committee voted to disqualify the judge. Their scores were not counted towards the total.

2021

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

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

In 2021, nine (9) of the 866 judges in the competition were identified for Committee review:

- In Category A, two judges were algorithmically identified as outliers, but the disqualification of one and/or the other would have no impact on the results. Their scores remained.
- In Category B, one judge was identified as an outlier and their removal would affect the nominees but not the winner. Their scores remained.
- In Category C, one judge was algorithmically identified as an outlier, having given the lowest possible score (1) to the submission scored as the category winner by the other judges. The judge was removed.
- In Category D, one judge was identified as an outlier and if their scores were eliminated, it would change the winner. Their scores remained.

- In Category E, one judge was identified as an outlier and their removal would create a different winner, replacing one that would still have the highest number of maximum scores (7s) in the category. Their scores remained.
- In Category F, two judges were identified as outliers with one judge giving a 1 to the category winner. This judge was removed. The other judge's scores remained.
- In Category G, an entrant contacted Daytime Administration with screenshots of two Blue Ribbon ballots indicating their entries did not appear on those ballots. The screenshots were provided to the entrant by a judge the entrant declined to identify. The entries were appropriately not on the ballots as the entries had been eliminated during the Preliminary Judging Round. The screenshots provided indicated the full rundowns of two categories, information not known to any other entrants not assigned to judge those categories, as well as the judge's scores for said entries.

The judge who provided the screenshots was in violation of the rules of the competition by sharing their ballots and communicating their vote to a participant. The auditors were directed to use the scoring pattern of the ballot in the screenshots to identify and disqualify the ballot.

After the completion of the full competition and announcement of the winners, the auditors were asked to identify the judge to NATAS so the administrative team could notify them that they must remove the content from all devices and warn them that they are in danger of their participation being prohibited in future contests. The judge was notified, apologized, and affirmed to NATAS that they removed the content from their devices.

ELIGIBILITY ISSUES

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

2020

1. The Days of Our Lives digital properties premiering on the newly launched DOOL app petitioned to go into Digital Drama Series as opposed to Short-Form even though the average runtime was 8 minutes and the minimum for Digital Drama was 10 minutes. The Awards Committee accepted the petition based on reasonableness and a policy of discouraging switching genres. Both digital shows were therefore considered spin-offs of Drama Series Days of Our Lives, which put the digitals squarely into Digital Drama Series.

2. An entrant contacted Administration in order to switch their content for the Children’s Short-Form category based on length. Administration changed its writing entry to Special Class Series Writing but the entry should have been classified as a Special. The content, therefore, received a nomination in the incorrect writing category. Administration consulted with the auditors to receive the anonymized range of scores for the Special Class Series Writing and Special Class Special Writing categories, which had similar peer judging groups, and determined the content would likely have been nominated in either category had it been placed appropriately. As a result, the Awards Committee approved of a switch of category nomination, resulting in four nominees for Special Class Series Writing and six in Special Class Special Writing.
3. An entrant entered the Esports Program category of the Sports Emmys but entered Lighting Direction in Daytime. To ensure there was not a cross-contest violation, Administration consulted with Sports Administration and as there is no comparable lighting category in the Sports competition, it was determined the entrant was eligible in Daytime under existing cross-competition entry rules.
4. An entrant entered a short-form comedy into the competition but Daytime does not accept comedy programming, which as a genre falls under the purview of the Primetime Emmys. The same material was ineligible in Primetime due to having too few episodes. The content was deemed ineligible for either competition.
5. At entry time, the rules for the Interactive category indicated that Preliminary judging would be online but Finalists would be given the opportunity to present in person with the necessary equipment. That became impossible in light of the COVID-19 pandemic. Finalists were each given the option to re-submit the content (including any updates) to the following-year competition or to continue in the contest knowing their content would only be viewed online.
6. Entrants for Individual Achievement in Animation submitted hard copy artwork to the Television Academy for in-person adjudication, which could not take place in light of the COVID-19 pandemic. Entrants were required to re-submit their artwork digitally for online analysis and the Juried Panel process took place via Zoom video conference.
7. Multiple craft entries in reel categories erroneously submitted full episodes in lieu of reels and were unable to switch due to the rapid shift to working from home at the onset of the COVID-19 pandemic. In each case, Administration made a note in the summary field for judges to see indicating that NATAS was not disqualifying the entry due to the extenuating circumstances, but that the judges should judge based on the content in front of them. This standard was upheld for all below-the-line categories.

8. Three separate entries received qualification challenges by independent judges reviewing them:
 - a. The first entry was a Primetime version of a traditionally Daytime program. It aired at 8pm. In keeping with the rules developed in tandem with the Television Academy, Primetime airings of Daytime programs are solely eligible in Daytime and are no longer eligible in Primetime. The entry was permitted to remain in Daytime.
 - b. The second entry submitted a clip reel into a Program category. Unlike the craft submissions, Administration did not feel the judges could fairly evaluate a clip reel in a Program category versus the required full episode/full Special, and the entry was disqualified.
 - c. The third entry submitted a clip reel in a category which permitted it, but a judge questioned the eligibility of certain content within the reel. Administration re-vetted the entry and determined that the material was eligible within the parameters laid out in the rulebook, but that the rules for the category should be clarified going forward. The entry was permitted to remain in Daytime.

2021

1. A reboot was initially classified as a Daytime program due to the placement of the original series. The program petitioned to be switched to the Primetime Emmys. After reviews by the eligibility committee, the program was ultimately permitted to transfer to the Primetime competition.
2. A program marketed as an Americanized version of a foreign soap was initially deemed eligible for the Daytime competition upon the marketing description alone and subsequently entered several categories. Upon further review of the submitted material, the show did not appear to have the hallmarks of a Daytime soap and was referred to an independent committee review to re-assess its eligibility. The panel ruled unanimously that it did not resemble a soap and therefore was ineligible in Daytime. The showrunner and two affected actors were notified of the program's disqualification and the entries were refunded.
3. With all Children's programming deemed eligible in Daytime regardless of daypart, a program entered that had already been entered in the previous year's Primetime Emmys. Due to the different eligibility calendars, the show was deemed to be also eligible in Daytime provided all submitted material came from June 1, 2020 or later, after the May 31, 2020, eligibility cut-off for the Primetime competition, such that the submitted content would not have been eligible in Primetime.

4. Due to the COVID-19 pandemic, shows produced many fewer episodes than in a traditional year. One nominated Drama chose to keep a full complement of directors in rotation to guarantee continued employment during the slowdown. As a result, none of its directorial staff reached the required threshold of 19% of season episodes to be deemed eligible for submission in the Directing category. The Awards Committee ruled that an exception was warranted whereby the minimum was lowered to 10%. All other programming nominated in the category was notified of this change and given the opportunity to add to their submissions any new individuals who thereby qualified under the lower threshold.
5. A program entered the Children's categories and then requested a switch to the Young Adult categories. This switch was accepted by contest administration. This change required switching associated craft entries, as some Young Adult categories appeared in the Daytime Fiction track and some appeared in the general track, but none appeared in the Children's track. Administration failed to switch all of the ancillary-category submissions appropriately. This was an error with impacts across multiple categories:
 - In Category A, the show received a nomination when erroneously-placed in the Children's track category. A switch was approved to the Daytime Fiction track category based on its score, which qualified it to be nominated in that category. The entry won that category based on its score.
 - In Category B, it did not receive a nomination when misplaced in the Children's category, nor was its score comparable to those in the corresponding general category, so it was not given a nomination there either.
 - In Category C, it did not receive a nomination in the Children's category where originally misplaced, but its score was comparable to the nominees in the general category, so it was there-nominated. The full slate of nominees then underwent an additional judging panel process so the entry could be fairly rejudged alongside other entries in the category. It did not win.
 - In Category D, the entry received a nomination in the Children's category where it had been misplaced, but the corresponding general craft category had already been awarded at the earlier telecast date. The Awards Committee recommended allowing the nomination to stand in the Children's category and instructed the auditors to declare a tie with the highest-scoring eligible Children's entry if the misplaced entry was eventually deemed the winner so as to not disenfranchise an eligible entry from winning the category. The misplaced entry did not win.

6. Multiple programs entered the contest and then were deemed ineligible due to mature content. They were refunded and deemed eligible to enter Primetime.
7. NATAS administration received a report alleging that a program entered in Outstanding Limited Drama Series had not premiered during the calendar-year 2020 eligibility period. NATAS verified the 2020 premiere dates of all episodes with three sources – IMDb, the distribution platform itself, and independent press reviews – and dismissed the report without prejudice.

OTHER MATTERS

2020

Nomination Announcement Error

Upon delivery of the nominees press release to the auditors for creation of the winners press release, the accountant noticed three categories in which one nominee was missing. The nominees had been properly identified to NATAS by the accountant at time of tabulation but there was a technological malfunction in the transfer of the full nomination record out of the submissions database at the time of generating the press release materials.

The correction of this error resulted in three additional nominees:

Children’s and Family Viewing Program – Ghostwriter
Preschool Animated Series – Ask the Storybots
Children’s Animated Series – Casagrandes

All three nominees were immediately contacted, recognized as nominees in all subsequent materials and participated in the virtual ceremonies. *Ghostwriter* was ultimately named the winner of the Children’s and Family Viewing Program category.

2021

Alleged “Vote-Swapping” Scheme

NATAS administration received a report alleging that two programs, competing in separate categories, had entered into a “vote-swapping” alliance. According to the report, representatives of each show allegedly made commitments to representatives of the other that their respective cast members, if given the opportunity to serve as judges in the relevant categories, would score performers of the other show more highly on their ballots.

IV. DAYTIME

NATAS conducted an investigation into the allegations. A total of fifteen (15) cast members of Program A were assigned as final-round judges for the performance categories in which Program B competed. Of these, only one (1) returned a completed ballot. A total of five (5) members of Program B's cast were assigned as judges for the performance categories in which Program A competed. None (0) returned ballots.

NATAS was unable to identify any evidence upon which to determine whether any conversations took place between representatives of the two programs. Nonetheless, the anemic ballot return rate by the two casts demonstrates no coordinated voting scheme was ever subsequently implemented. Further, with nearly 200 final-round ballots considered across the affected performance categories, the singular ballot cast by these two programs' casts collectively could and did not have a substantial impact on the outcome of the competition in any circumstance. The auditors confirmed that the disqualification of the single questioned ballot would not have altered the outcome of any category.

As a result of these findings, NATAS closed the matter without further action.

Judging Recruitment Events

NATAS administration received multiple, independent reports alleging that producers of a Daytime Emmy-eligible program had hosted social events at which attendees were asked to volunteer to serve as Daytime Emmy judges.

At this most basic level, common to each of the reports, the act of supporting judge volunteerism by show cast, crew, and colleagues is not prohibited by the competition rules – indeed it is encouraged. The NATAS administration team then accounts for disclosed conflicts in making panel assignments so that individuals directly-associated with a particular program are not positioned to judge those programs' submissions.

However, several of the reports alleged acts well beyond simple boosterism, in some cases suggesting that computers or tablets were provided on site for such signups, that signing up to judge was a prerequisite for entry to the parties, and in the case of one report, that judge passwords were then allegedly shared back with the programs for producers to populate ballots themselves.

NATAS was unable to substantiate any of these more concerning allegations, and concluded that the allegations of sign-ups as an entry prerequisite and of password-sharing were most likely false. The NATAS investigation was able to confirm the dates of at least two (2) program-hosted parties at which judge recruitment likely occurred, however, and at which the allegation of provided computers or devices was also likely true.

This likely recruitment was not a violation of the NATAS rules as they existed in 2021. However, to the extent that the recruited judges may not have had a direct, disclosed association with the program, it raises concern that nonetheless conflicted judges would not have been disqualified from related panel placements under existing procedures.

NATAS instructed the auditors to identify all judges who initially signed up within 48 hours of either of the confirmed social event dates, and to review all their ballots cast in any categories for which the event-hosting producers' program competed. A total of ten (10) judges were identified for review among the 85 assigned across six (6) affected categories. None of the identified judges had a direct association with the program requiring conflict disclosure under existing rules.

The pattern of scoring exhibited by the identified judges was not demonstratively different than that of other judges, and most notably, did not reflect a distinct bias in favor of the program hosting the parties. In simulations, the removal of the questioned judges in any one category would either: (a) have had no effect on the outcome, (b) have had an effect on the outcome, but no different than the effect of removing an equivalent number of judges randomly selected, or (c) have had an effect on the outcome, but not in the favor of the program hosting the parties.

Accordingly, NATAS concluded the program's recruitment efforts had no meaningful impact on the impartiality of the judging process or the outcome of the competition. However, recognizing the potential for concern surrounding undisclosed conflicts prompted by such recruitment, NATAS revised its rules for the 2022 season:

JUDGING RECRUITMENT

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

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

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

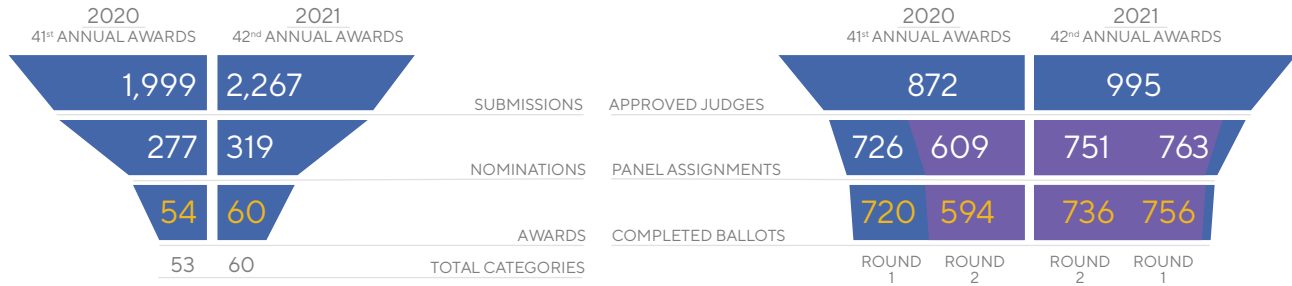
However, any use of “coordinated recruitment” or “recruiting programs” of the nature below-described, shall be deemed strictly prohibited unless approved in advance by NATAS on a case-by-case basis in the manner as follows:

- A. Any proposed hosting of an event with invitees from outside the submitting organization for the express purpose of recruiting judges; or
- B. Any proposed distribution of any materials to more than fifty (50) persons outside the submitting organization with the express purpose of recruiting judges; must in either case first be reported to NATAS Contest Administration in writing and in advance of the proposed initiative. The proposed initiative must not be taken unless approved in writing and in advance by NATAS in each case, which NATAS may elect to render, or not, in its sole discretion.

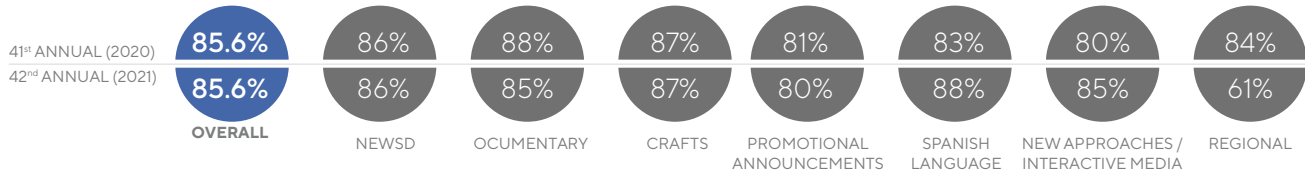
Additionally, on their judging applications, all proposed judges must fully disclose as a potential conflict-of-interest any and all relationships that they may have to any “recruiting program” or “coordinated recruitment”, other than the aforementioned permitted internal recruiting conducted by the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

V. NEWS & DOCUMENTARY

OVERVIEW



BALLOT RETURN RATES



COMPETITION RESULTS

2020

The 41st Annual News & Documentary Emmy Awards, presented in 2020, recognized a single winner in each of 52 categories and two (2) winners in a single (1) category. Twelve (12) categories resulted in a nonstandard number of nominations, in all cases as the result of an unbroken tie for the fifth nomination.

V. NEWS & DOCUMENTARY

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Coverage of a Breaking News Story in a Newscast	6	1	Unbroken tie for 5th nomination
Outstanding Edited Interview	6	1	
Outstanding Arts, Culture or Entertainment Report	6	1	
Outstanding Current Affairs Documentary	6	1	
Outstanding Historical Documentary	6	1	
Outstanding Short Documentary	6	1	
Best Story in a Newscast	6	1	
Outstanding Coverage of a Breaking News Story in Spanish	6	1	
Outstanding New Approaches: Documentary	6	1	
Outstanding New Approaches: Arts, Lifestyle and Culture	6	1	
Outstanding Sound	6	1	
Outstanding Lighting Direction and Scenic Design	6	1	

NONSTANDARD NUMBER OF WINNERS			
Category	Nominees	Winners	Notes
Outstanding Investigative Report in a Newscast	5	2	Unbreakable tie for win

Eight (8) other categories resulted in ties for the win, but were automatically resolved by the published tiebreaking procedures.

Regional Awards

10 of the 277 nominations were in two categories devoted to regional reporting:

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

V. NEWS & DOCUMENTARY

Submissions to these two categories are composed of regional Emmy® Award winners in spot/breaking and investigative reporting categories drawn from competitions administered by NATAS’s 19 chapters. Honorees in the two regional reporting categories receive crystal pillars rather than Emmy® statues. Awards presented in these categories are not Emmy® Awards, but rather a form of special national recognition given to outstanding regional news reports that have previously received Emmy® Awards at the regional level. Consequently, of the 277 nominations announced in the nominations press release, only 267 are considered national Emmy® nominees.

2021

The 42nd Annual News & Documentary Emmy Awards, presented in 2021, recognized a single winner in each of 60 categories. Eighteen (18) categories resulted in a nonstandard number of nominations, in all but one case as the result of an unbroken tie for the fifth nomination. In one category, an insufficient number of submissions met the newly-implemented Minimum Viability for Nomination standard.

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Investigative Report in a Newsmagazine	4	1	Unbroken tie for 5th nomination
Outstanding Investigative Report in a Newscast	6	1	
Outstanding Live Interview	6	1	
Outstanding Edited Interview	6	1	
Outstanding Science, Technology or Environmental Coverage	6	1	
Outstanding Arts, Culture or Entertainment Coverage	6	1	
Outstanding Business, Consumer or Economic Coverage	6	1	
Outstanding Current Affairs Documentary	6	1	
Outstanding Science and Technology Documentary	6	1	
Outstanding Business and Economic Documentary	6	1	
Best Documentary	6	1	
Outstanding Coverage of a Breaking News Story in Spanish	6	1	
Outstanding Cinematography: Documentary	6	1	

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Graphic Design and Art Direction: News	6	1	Unbroken tie for 5th nomination
Outstanding Promotional Announcement	6	1	
Outstanding Continuing Coverage of a News Story in a Newscast	7	1	Unbroken 3-way tie for 5th nomination
Outstanding Graphic Design and Art Direction: Documentary	7	1	
Outstanding Regional News Story: Spot or Breaking News	7	1	

Regional Awards

12 of the 319 nominations were in two categories devoted to regional reporting:

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

Submissions to these two categories are composed of regional Emmy® Award winners in spot/breaking and investigative reporting categories drawn from competitions administered by NATAS’s 19 chapters. Honorees in the two regional reporting categories receive crystal pillars rather than Emmy® statues. Awards presented in these categories are not Emmy® Awards, but rather a form of special national recognition given to outstanding regional news reports that have previously received Emmy® Awards at the regional level. Consequently, of the 319 nominations announced in the nominations press release, only 307 are considered national Emmy® nominees.

JUDGING IRREGULARITIES

Following the implementation of the algorithmic monitoring for outlier ballots in the 2021 competition, one (1) of the competition’s 995 judges was identified for review. The Awards Committee determined, based on additional anonymized context provided by the auditors, that the judge’s scoring pattern appeared intended to deliberately skew the results. The ballot was disqualified. This action impacted which submissions were nominated in a single category, as well as the eventual winner of the category.

ELIGIBILITY CHALLENGES

2020

Outstanding Historical Documentary

A submission was disqualified because it violated the rules regarding programs with limited theatrical releases, in particular, the rule stating that a film loses eligibility 24 months after its first theatrical screening of any kind. The rules state that “A film loses Emmy® eligibility 24 months after its first theatrical screening, whether commercially or at a film festival.” (see page 5 of the 41st Annual News & Documentary Rules and Procedures). After judging had begun it was discovered that the film had received a film festival screening 36 months prior to its national broadcast in 2019, making it ineligible for submission. The submitter petitioned for the entry to be allowed to remain in the competition due to changes made to the film in preparing it for broadcast, but staff and awards committee representatives determined that the changes were not substantial enough to qualify as an original program for purposes of Emmy® eligibility, and that consequently the 2016 film festival screening of the theatrical version rendered it ineligible.

Outstanding Science and Technology Documentary

During judging a judge objected to a documentary submitted to the Outstanding Science and Technology Documentary category on the grounds that the filmmakers had acted unethically in the way they portrayed scenes of animal research in the film, and in addition that animated scenes of violence risked glorifying violent behavior rather than portraying it scientifically. Staff and awards committee representatives decided to allow the film to remain in the competition on the grounds that a) the film did not violate the ethical standards of the broadcast network that aired it, and b) that the appropriateness of the depictions of violence were a matter on which reasonable people could disagree and that it was not appropriate for staff to disqualify the entry on those grounds, but rather a matter for Emmy® judges to decide.

Outstanding New Approaches: Documentary

A multimedia project submitted to the New Approaches: Documentary category was rolled out over the course of 2019 and 2020. Some elements were made available in 2019, and other elements were rolled out in 2020. The eligibility year for the 41st Annual News & Documentary Emmy® Awards was the calendar year 2019, meaning that a film or multimedia project must have been originally made available during that year in order to be eligible to compete. The fact that different parts of the project were rolled out over 2019 and 2020 raised the question of whether the project was within the current or subsequent eligibility year, and whether it should be allowed to submit in 2020 or whether it should wait until the following year, 2021. After reviewing the project staff and awards committee members determined that sufficient content had been made available in 2019 to allow the project to submit to the 2020 (41st Annual) News & Documentary competition, and the entrant chose to do so.

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Outstanding Short Documentary

Two short online documentary films that had been previously submitted to a regional Emmy® competition were allowed to subsequently submit to the News & Documentary Emmys on the grounds that the entrant made a good faith effort to withdraw them from the regional competition after they received national exposure and became eligible for submission to the national contest. Emmy® rules prohibit 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.” (see page 6 of the rules for the 41st News & Documentary Emmy® Awards). Representatives of the NATAS national awards committee determined that allowing these films to compete in the News & Documentary Emmy® Awards did not constitute a double dip because the regional chapter should have allowed the films to withdraw from the regional competition, as the request was made while the competition was ongoing and before any nominations were announced. Subsequently the films were allowed to compete in the national News & Documentary competition.

Cross Competition Entry

An entry submitted to a Show category in the News & Documentary competition was discovered to have also been submitted to a Feature category in the Sports competition. Emmy® rules state that “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” and that “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.” (see page 7 of the rules for the 41st News & Documentary Emmy® Awards). This raised the question of whether submission of this report to the News & Documentary Emmy® Awards constituted a prohibited cross entry.

Because the entry in the Show category in News & Documentary served to represent the overall excellence of the show over the course of the 2019 broadcast year, and because any nomination or award given would be for the overall show rather than the individual submitted report, it was determined that the piece did not constitute a double entry or a prohibited cross entry and the entry was allowed to remain in competition under the rules that existed at the time. NATAS refined applicable rules to make clear that this example would not be such a permitted exception in subsequent competition years:

The same material, identical start-to-finish, is not permitted to represent an entire submission in both a series and a feature/segment category. If an entrant submits to a series or recurring programming category that allows the option of submitting a single episode to represent the entire series, that submitted episode may not then be submitted as-is to a feature or segment category. Likewise, an episode-length feature submitted in an individual segment category may not be submitted as the representative episode in a program category.

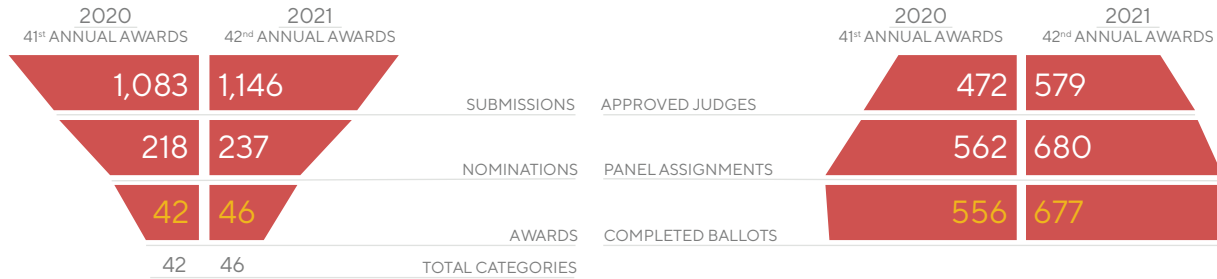
A feature or segment may be submitted to a feature or segment category and remain a component part of a broader program entry only if the segment represents less than fifty percent (50%) of the submitted episode's total runtime.

2021

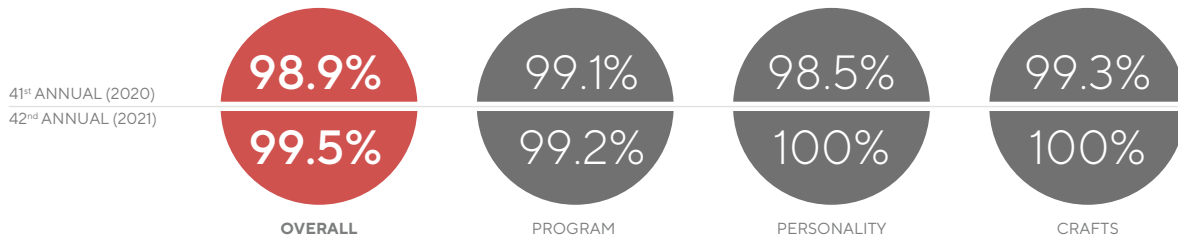
Awarding of Two Statues for the Same Program in Two Separate Categories to Individuals with Hybrid Credits and Dual Roles.

A program won the Emmy in two categories, category A, a craft category, and category B, a non-craft category. Under the rules, certain job titles, like editor and cameraperson, are eligible to be submitted to both a craft and a non-craft category. In the case of a win by the same program in both craft and non-craft categories, the rules state that a craftsman credited in both categories will be awarded a statue in the craft category only. In this instance, the individuals in question had a hybrid onscreen credit of Producer-Editor, and argued that, since they performed both distinct roles on the winning program, they should be entitled to two statues, one for each role. Upon review it was found that this claim had merit, and the Producer-Editors in question were allowed to receive statues in each of the two categories in which the program was honored with an Emmy Award.

OVERVIEW



BALLOT RETURN RATES



COMPETITION RESULTS

2020

The 41st Annual Sports Emmy Awards, presented in 2020, recognized a single winner in each of 42 categories. Seven (7) categories resulted in a nonstandard number of nominations, in all cases as the result of an unbroken tie for the fifth nomination.

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Live Sports Special	7	1	Unbroken 3-way tie for 5th nomination
Outstanding Esports Coverage	6	1	Unbroken tie for 5th nomination
Outstanding Studio Show - Daily	6	1	
Outstanding Short Feature	6	1	
Outstanding Sports Personality - Studio Analyst	6	1	
Outstanding Post-Produced Graphic Design	6	1	
The George Wensel Technical Achievement Award	6	1	

2021

The 42nd Annual Sports Emmy Awards, presented in 2021, recognized a single winner in each of 46 categories. Seven (7) categories resulted in a nonstandard number of nominations, in all but one case as the result of an unbroken tie for the fifth nomination. In one case, the Awards Committee determined that the natural distribution of scores and presented a more logical grouping of four (4) nominees using the “Natural Cutoff” method rather than the arbitrary five-nominee default target.

NONSTANDARD NUMBER OF NOMINATIONS			
Category	Nominees	Winners	Notes
Outstanding Studio Show - Daily	6	1	Unbroken tie for 5th nomination
Outstanding Short Feature	6	1	Unbroken tie for 5th nomination
Outstanding Editing - Short Form	7	1	Unbroken 3-way tie for 5th nomination
Outstanding Sports Promotional Announcement	6	1	Unbroken tie for 5th nomination
Outstanding Studio Show in Spanish	6	1	Unbroken tie for 5th nomination
Outstanding Feature Story in Spanish	4	1	Natural Cutoff implemented
Outstanding On-Air Personality in Spanish	7	1	Unbroken 3-way tie for 5th nomination

JUDGING IRREGULARITIES

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

- In category A, one judge gave the high scores to two entries that were consistently high-scored by the rest of the panel, and scores of "Not Worthy of Nomination" to all other submissions – a stark contrast to the pattern of all other judges.

A second judge gave "Not Worthy of Nomination" scores to three submissions otherwise high-scored by the rest of the panel – including a lowest-possible score given to the otherwise category-winner – and abstained from voting on all other submissions.

The disqualification of the judges did not change the winner of the category, but it did impact the selection of nominees.

- In category B, the judge gave the lowest-possible score to the otherwise category-winner – a submission given the highest-possible score by the majority of judges on the panel. The decision impacted both the winner and one nomination in the category.
- In category C, the judge was prohibited from scoring programs from their own network and gave "Not Worthy of Nomination" scores to all other submissions. The decision did not impact the winner of the category, but did impact a single nomination.
- In category E, the judge was statistically-rated the most significant outlier in the competition, having given the lowest possible score to the otherwise category-winner, and the highest-possible score to a submission otherwise scored no better than "Average" by the rest of the panel. Had this ballot remained, the winner would have been altered and the "Average" entry would have been lifted marginally above the Minimum Viability for Nomination.

ELIGIBILITY CHALLENGES

2020

Outstanding Camera Work

A submission was disqualified after judging had commenced. The video submitted for Emmy consideration did not reflect footage as it was presented to viewers. The video was raw footage from a master reel. Craft categories are to be judged solely on the content applicable to the category (e.g. audio for Audio, graphics for Graphics) as presented to the viewer in the coverage of the sporting event/series in question.

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Outstanding Sports Journalism

The eligibility of a submission was challenged on the grounds that it did not satisfy the Original Material rule. Sports administration was presented with the claim that the submission relied too heavily on material from previously aired features and was not a ‘unique and creative treatment’. After comparing the previously aired material to the current submission, Administration concluded that the submission featured enough new material to satisfy the ‘two-thirds’ original material portion of the Original Material rule. The submission remained in the competition.

Outstanding Studio Show - Daily

After judging commenced, Sports Administration discovered that the same excerpt of programming was submitted on the entry videos for submissions in the Outstanding Studio Show - Daily and an Outstanding Studio Show - Limited Run category. The excerpt was eligible to be included on the Studio Show - Limited Run entry. None of the judges in the Studio Show - Daily had begun viewing the panel, so the entrant was permitted to remove the excerpt from the submission, and upload a replacement entry video.

Outstanding Studio Show in Spanish

Two submissions were disqualified after judging had commenced. A judge pointed out that two submissions featured internal editing within the submitted excerpts. As stated in the rulebook, “the entry cannot have been re-edited for the purpose of enhancing the submission. An excerpt must be a continuous, commercial-free run.”

Entry Inquiries/Cross-Competition

A feature entry that was submitted in two sports categories this year was also submitted later on in the awards cycle by a co-production partner to the News & Documentary Emmy Awards competition, potentially meeting the criteria for an impermissible cross-competition “double dip.”

However, the News & Documentary category allowed entrants to submit either program excerpts or a single episode as representative of the overall excellence of the show over the course of the eligibility year. The entrant chose to submit the content that had been submitted in Sports as a single representative episode. While there is precedent for allowing certain forms of feature/program overlap, thereby permitting this entry to proceed, NATAS refined applicable rules to make clear that this example would not be such a permitted exception in subsequent competition years:

The same material, identical start-to-finish, is not permitted to represent an entire submission in both a series and a feature/segment category. If an entrant submits to a series or recurring programming category that allows the option of submitting a single episode to represent the entire series, that submitted episode may not then be submitted as-is to a feature or segment category. Likewise, an episode-length feature submitted in an individual segment category may not be submitted as the representative episode in a program category.

A feature or segment may be submitted to a feature or segment category and remain a component part of a broader program entry only if the segment represents less than fifty percent (50%) of the submitted episode's total runtime.

2021

Outstanding Long Sports Documentary

A submission was disqualified after judging commenced. The documentary submitted had originally premiered outside of the U.S., several months prior to its initial airing in the U.S. As stated in the NATAS Emmy Rules, International productions are allowed in NATAS administered competitions only if "they originally air nationally on U.S. television during the current eligibility period. Submissions must have made their global debut in their distribution to the continental United States."

Outstanding Sports Promotional Announcement

A submission was disqualified after judging commenced. The eligibility of a submission was challenged on the grounds that it exceeded the maximum run time for the category. The video that was submitted for consideration was a single spot that exceeded 120 seconds. As stated in the Sports Emmy Call for Entries, "No individual spot can be longer than 120 seconds."

VII. JUDGING REPRESENTATION

With this report, NATAS is proud to be setting what we hope will become widely adopted benchmarks for transparency in award competition submissions, judging, dispute resolution, and adjudication processes. In addition, the report highlights the diversity of our judging pool while shedding light on areas where representation needs to be strengthened to more accurately reflect our society and industry.

To craft these benchmarks, judges in each of the 2021 competitions were asked to respond to a series of demographic survey questions. Judges were permitted to opt out. Of the 2,772 individuals who volunteered to serve as judges, 1,724 participated in the survey. If a judge declined to participate, that fact was kept confidential and had no impact on the judge's potential role as an Emmy® judge or otherwise, in any manner whatsoever.

Demographic information was not associated with ballot results in any way. Accordingly, survey data is representative of the full population of registered judges, and not of the subset of judges from whom completed ballots were received. All information was gathered consistent with NATAS's [Key Principles For Collecting Personal Data](#).

If a judge chose to participate, that judge could further choose to make their responses available to NATAS to facilitate equitable representation on specific judging panels, or the judge could elect for their responses to be kept anonymous and used only for aggregate analysis. On average, 14% of participating judges requested to limit their responses to such anonymous, aggregate use.

The survey paints a picture of opportunity, with several areas in need of attention as NATAS seeks to expand and diversify the volunteer judging community. At the same time, the results highlight many of the institutional inequities that must be confronted in our industry as a whole.

We encourage networks, platforms, production companies and other content creators, whose employees make up the majority of the judging pool, to join us in these efforts by continuing to put a focus on increased diversity in their companies and on their sets and to encourage participation in the Emmy judging process. To this end, NATAS will share anonymized survey data with organizations represented by significant numbers of judges so that such companies may better understand the current diversity of their submitted judges and work with NATAS toward increased representation in future cycles.

More broadly, NATAS intends to proactively pursue dialogue and solutions with individual company Diversity Officers and Employee Resource Groups (ERGs), industry executives, and allied trade associations and community organizations to further promote diversity within our television industry as a whole.

VII. JUDGING REPRESENTATION

DAYTIME

n = 610 judges (54.7% of 1,116 registered)

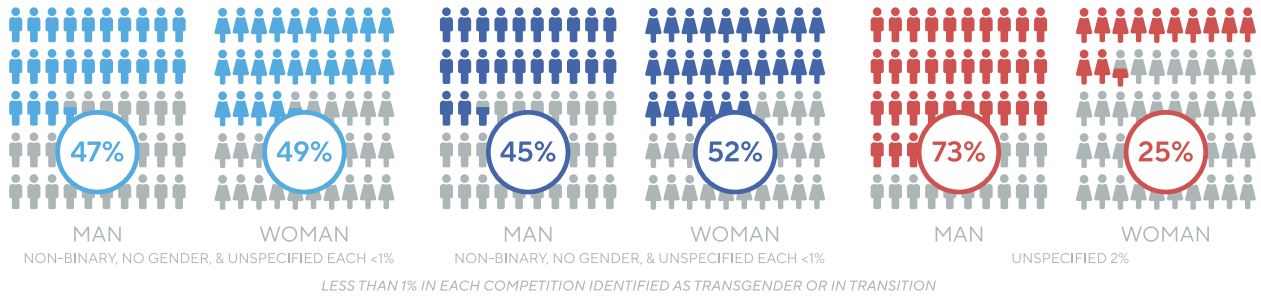
NEWS & DOC

n = 820 judges (76.7% of 1,069 registered)

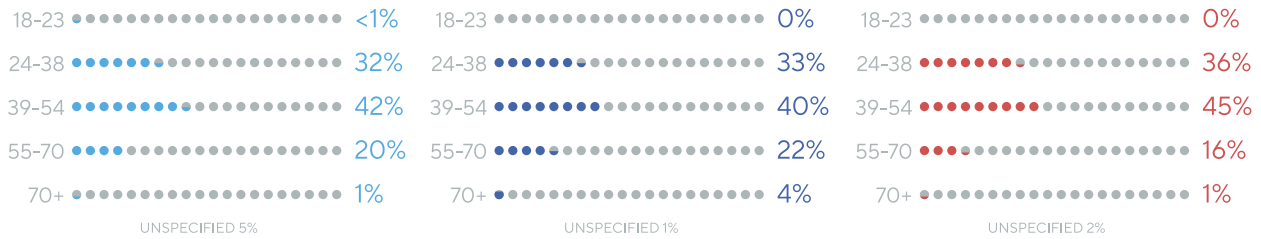
SPORTS

n = 294 judges (50.1% of 587 registered)

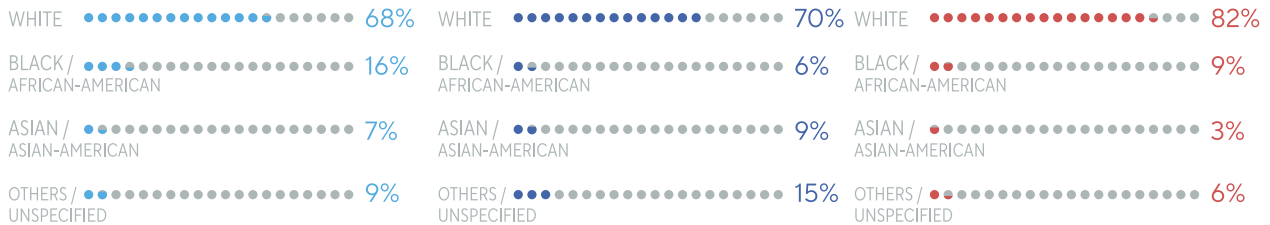
GENDER IDENTITY



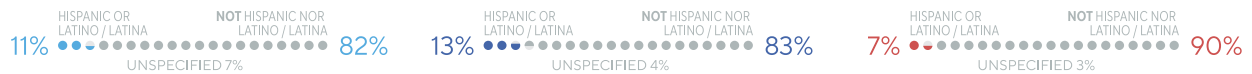
AGE



RACIAL IDENTITY



ETHNIC IDENTITY



SEXUAL ORIENTATION

