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31st Annual News & Documentary
EMMY AWARDS



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EMMY AWARDS



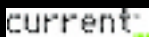
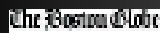
LIFETIME ACHIEVEMENT / FREDERICK WISEMAN



CHAIRMAN'S AWARD / PBS NEWSHOUR

EMMY AWARDS PRESENTED IN 39 CATEGORIES

NOMINEES



NBC News salutes
our **colleagues** for the
outstanding work that
earned **22 Emmy**
Nominations



DATELINE

COUNTDOWN
WITH KEITH OLBERMANN



Letter From the Chairman



Tonight is very special for all of us, but especially so for our honorees. NATAS is proud to honor “PBS NewsHour” as the recipient of the 2010 Chairman’s Award for Excellence in Broadcast Journalism. Thirty-five years ago, Robert MacNeil launched a nightly half-hour broadcast devoted to national and international news on WNET in New York. Shortly thereafter, Jim Lehrer joined the show and it quickly became a national PBS offering. Tonight we salute its illustrious history. Accepting the Chairman’s Award are four dedicated and remarkable journalists: Robert MacNeil and Jim Lehrer; longtime executive producer Les Crystal, who oversaw the transition of the show to an hourlong newscast; and the current executive producer, Linda Winslow, a veteran of the “NewsHour” from its earliest days.

The Academy is also proud to honor Frederick Wiseman with our lifetime achievement award for his remarkable career. Mr. Wiseman has, for the past 50 years, provided us with over three dozen remarkable documentaries. His distinguished style is noted for no narrator or interviews; just an acute rendering of actuality. His scope of topics range from the fine arts to the United States military, from boxing to state government to animal research. Each of his topics is distinctive, but all are characterized by a deep immersion into the life of the subjects—that is the hallmark of Mr. Wiseman’s work.

Studying the Emmy nominations in tonight’s program will provide you with a greater insight into 2009, which was another remarkable year for television news. As you would expect, there was extensive coverage of Iraq and the war in Afghanistan and the heart-stopping landing of a US Air jetliner in the Hudson River. There is also a wide variety of other nominees and subjects, all sharing a common bond—excellence in reporting. All of us at NATAS are delighted to honor all of them this evening.

Darryl B. Cohen / Chairman, National Academy of Television Arts & Sciences

About the National Academy of Television Arts & Sciences

The National Academy of Television Arts & Sciences (NATAS) is a professional 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® Award for News & Documentary, Sports, Daytime Entertainment, Daytime Creative Arts & Entertainment, Public & Community Service, Technology & Engineering, and Business & Financial Reporting. Regional Emmy® Awards are given in 19 regions across the United States. NATAS also presents the National Academy of Television Arts and Sciences Global Media Awards™ which recognizes excellence in the world-wide intersection of digital entertainment and technology. Emmy® Awards given out for primetime programming are presented by our sister organization, the Academy of Television Arts & Sciences (ATAS). Beyond awards, NATAS has extensive educational programs including National Student Television and its Student Award for Excellence for outstanding journalistic work by high school students, as well as scholarships, publications, and major activities for both industry professionals and the viewing public. For more information, please visit the website at www.emmyonline.tv.



The National Academy of Television Arts & Sciences thanks the sponsors of the 31st Annual News & Documentary Emmy Awards



31st Annual News & Documentary
Emmy® Awards
Presented September 27, 2010
New York City

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**Lifetime
Achievement
Award**
**Frederick
Wiseman**

PHOTOGRAPH BY GRETJE FERGUSON

Frederick Wiseman, one of the most accomplished documentarians in the history of cinema, is the recipient of this year's Emmy Award for Lifetime Achievement.

In a career spanning almost half a century, Frederick Wiseman has produced, directed and edited 38 films. His documentaries comprise a chronicle of American life unmatched by perhaps any other filmmaker. He has turned his lens—and the formidable social and cinematic intelligence behind it—on such subjects as the U.S. military (*Basic Training*, *Manoeuvre*), state politics (*State Legislature*), the social welfare system (*Welfare*, *Public Housing*), animal research (*Primate*), commerce (*The Store*), end-of-life care (*Near Death*), sport (*Boxing Gym*), pop culture (*The Garden*), the fine arts (*Ballet*, *La Danse*), and countless other subjects. All of Wiseman's films have aired on PBS, one of his primary funders. Wiseman's films are distributed by his own Cambridge, Massachusetts-based production company, Zipporah Films. His work is currently the subject of a yearlong retrospective at the Museum of Modern Art in New York City.

Wiseman is considered a pioneer of the so-called "direct" or "observational" cinema, a label he quibbles with due to the implication that such films provide a transparent window on reality. Wiseman has described his films as "biased, prejudiced, condensed, but fair." While Wiseman's documentaries are based on completely unstaged events and contain no interviews or voiceover narration, they are less an objective portrait of reality than an accurate portrayal of the filmmaker's interpretation of the subject, tempered by a deeply held obligation to be fair to the people who pass before his camera. Wiseman typically does little research before shooting, describing the shooting as the research and the finished film as a report on what he has learned. In between lies up to a year of rigorous and painstaking editing, resulting in documentaries that are equal to the best fiction films.

Wiseman's films typically focus on institutions, analyzing their inner workings and dramatizing the conflicts and dilemmas that arise in the course of carrying out their mission. Wiseman's focus is both the institutions themselves and the people who inhabit them: the social workers and the abuse victims they seek to aid in *Domestic Violence*, the inmates at the Bridgewater Prison for the Criminally Insane and the doctors and guards who treat them with both cruelty and kindness in *Titicut Follies*, the dancers of the Paris Opera Ballet who undergo rigorous discipline in order to practice their craft at the highest level in *La Danse*. Wiseman's films portray the complicated reality of essential institutions, and dramatize how they both succeed and fail to live up to their animating ideals. ■

TRIBUTES

Texts are excerpted from the forthcoming volume *Frederick Wiseman*, edited by Joshua Siegel and Marie-Christine de Navacelle and with contributions by Andrew Delbanco, David Denby, Pierre Legendre, Errol Morris, Marie-Christine de Navacelle, Jay Neugeboren, Geoffrey O'Brien, Christopher Ricks, Catherine Samie, Joshua Siegel, William T. Vollmann, and Frederick Wiseman himself. The book will be published in November 2010 by The Museum of Modern Art, New York (English edition) and Editions Gallimard (French edition).

UN CERTAIN REGARD

BY MARIE-CHRISTINE DE NAVACELLE

Frederick Wiseman is a singular and solitary filmmaker. He explores, discovers, proposes . . . With moving images and recorded words, and without commentaries or interviews, he tells us stories that deliver a blow. Stories of our contemporaries going about their everyday lives, in all their humanity.

Marie-Christine de Navacelle, a film curator and former director of the Cinéma du Réel festival in Paris, has organized retrospectives of the films of Robert Bresson and Frederick Wiseman.

IMAGINATION ALIVE IMAGINE

BY CHRISTOPHER RICKS

A genius in song has urged, "Take what you have gathered from coincidence." Which is exactly, in his own genius, Wiseman's take.

Christopher Ricks is William M. and Sara B. Warren Professor of the Humanities, and co-director of the Editorial Institute, at Boston University.

LEARNING FROM WISEMAN

BY ANDREW DELBANCO

Frederick Wiseman seems to me a great teacher himself. He not only shines light into places we are not meant to go, but he shows us anew places whose familiarity has made them obscure to us. In this sense he puts me in mind of Emerson's remark that "the whole secret of the teacher's force" is the power to "get the soul out of bed, out of her deep habitual sleep, out into God's universe." This image of the teacher as exasperated parent shaking awake the somnolent child and shooing him out the door captures for me what Wiseman is all about. In his early films, one feels a certain anger: wake up, wake up, he seems to say, to who we really are and what we do to one another. In the later films, the shaking is gentler; he invites us to come out into the world to see the beauty and compassion we would otherwise miss. Emerson is apposite again: "The invariable mark of wisdom is to see the miraculous in the common." We are all in Wiseman's debt for clearing our sight.

*Andrew Delbanco, Julian Clarence Levi Professor in the Humanities at Columbia University, writes widely about American literature and culture. His most recent book is *Melville: His World and Work* (2005).*

COMFORT FOR THE TOUGH-MINDED

BY DAVID DENBY

As I got to know Wiseman better, I was not surprised to learn that he was a hedonist who loved food, theater (more than movies), skiing, conversation, old jokes, gossip, and all the other pleasures of social life. His wife—law professor Zipporah Wiseman—tells me that he will never sell his house in Cambridge. It is filled with the thousands of books (literature and poetry most especially) that he loves. The affable, sociable side of Wiseman has moved into his recent work. He has celebrated the language of fiction (*La Dernière Lettre* [2002]), great American and French ballet companies (*Ballet* [1995]; *La Danse* [2009]), and the great French repository of theatrical tradition (*La Comédie-Française* [1996]). In all this activity, there is nothing of the noble martyr struggling against a semi-indifferent public—the common pose of many serious documentary makers—but only a happy commitment to work, an unceasing productivity

which has now yielded thirty-seven films in forty-three years. (Actually, thirty-nine films if you include two movies unreleased at this writing, *The Garden* and *Boxing Gym*.) This body of work, in its variety and richness, its humor and open acceptance of tragedy as well as pleasure, is an achievement unrivalled in documentary in our time.

*David Denby is a film critic for The New Yorker magazine. He has written three books: *Great Books* (1996), *American Sucker* (2004), and *Snark* (2009).*

A GREAT BOOK OF INSTANCES

BY GEOFFREY O'BRIEN

The power of memory is often called into play by Wiseman's films. One is constantly jogged into a comparison with other instances, other places, other people, and that recognition enlists us into an active participation. You share a space with what is on the screen, as if you were watching, in Gertrude Stein's phrase, everybody's autobiography. Whatever system is on display is never more than a further reach of the one you inhabit. The absence of narration elicits the spectator's own commentary, which becomes part of the film: a provisional working out of where one is in relation to each moment as it passes. You are not only given the opportunity to imagine yourself variously in each role (on both sides of the desk, for instance, in *Welfare*) but can hardly evade that responsibility, and in the process are forced to recognize your own limits and biases. A constant exercise in definition is enforced. You might come to feel

uncannily as if the film were looking back at you, taking note of your response to it; and to feel that, after inhabiting it for two or three hours, it had ended by inhabiting you.

In *Titicut Follies* and *Welfare*, as in the rest of Wiseman's films, there is never any pretense that what we see constitutes the main or only story. On the contrary we are thoroughly aware that other scenes could have been shown, that a nearly infinite number of other films could have emerged from within the selected field. The filmmaker exercises the choice of what to look at and how long to sustain that gaze, and in doing so makes us fully conscious of the power inherent in that choice. We are invited to think about the logic of the structures he establishes. The cutting is the (supposedly absent) commentary just as it is the governor of rhythm and duration and narrative form. The films are as much meditations on editing as on what is edited. It is not the least of their genius to have made palpable—indeed breathlessly involving—the notion of film editing as an existential decision.

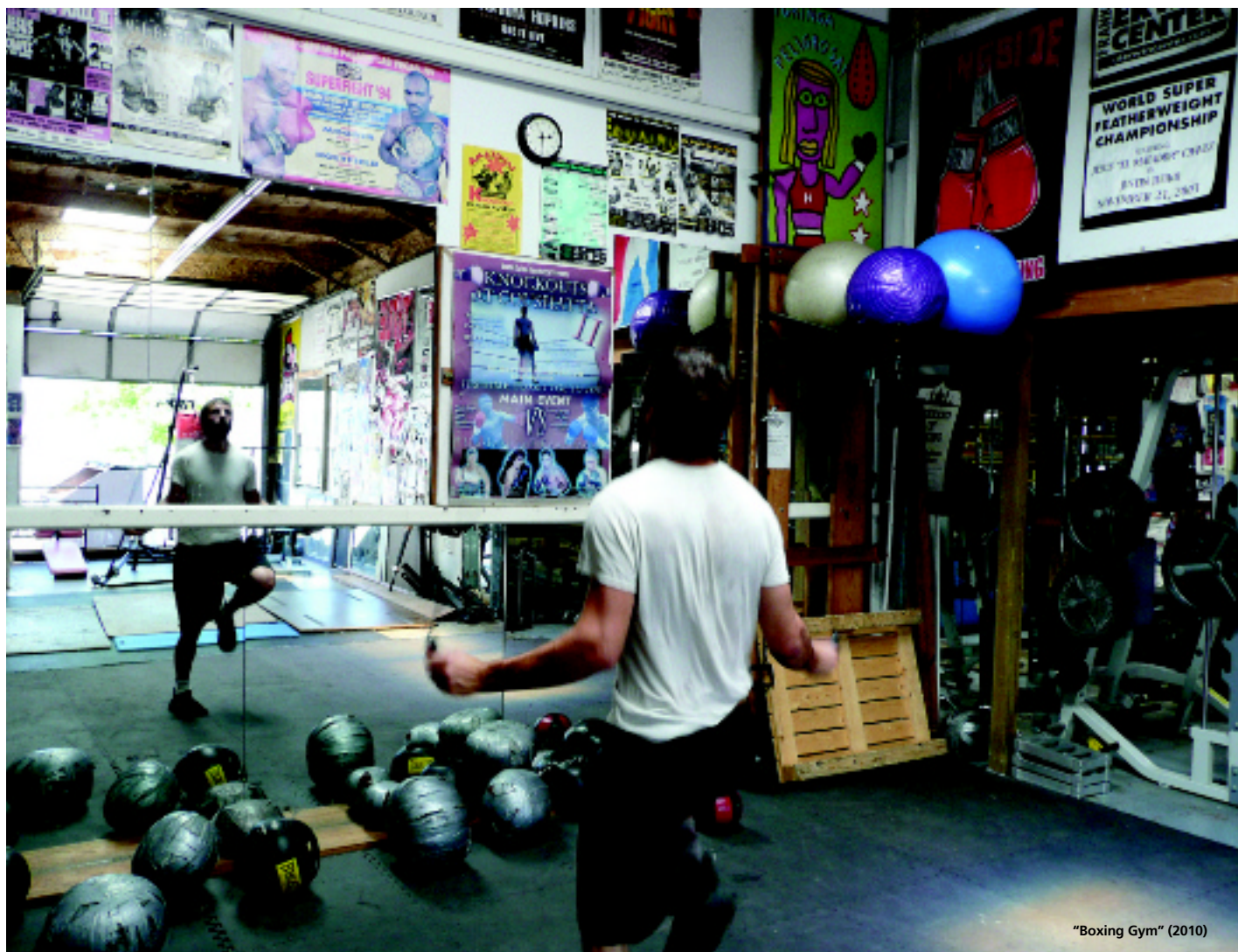
*Geoffrey O'Brien is Editor in Chief of the Library of America and the author, most recently, of *The Fall of the House of Walworth* (2010)*

THE TIES THAT BIND

BY PIERRE LEGENDRE

Wiseman invites us to reflect on the genre he has chosen: the documentary. I like the word, with its implicit *doceo*, which means in Latin, I teach, I instruct, I train by example. A documentary should retain the mark of a tight essay, assimilate the stumbling, make place for the preliminaries, for the study, as we say in painting. It is a cinema that offers itself to inventors of style. In an age of media encumbrances, heavy conformism, and facile rhetoric, Wiseman's lesson, laborious and never insistent, seems to me to be intensely topical. And, above all, I retain this from him: the whole art of the documentary is to leave the question open.

Pierre Legendre is a historian of law, a psychoanalyst, and a proponent of "dogmatic anthropology." He is the author of many works. ■



"Boxing Gym" (2010)

Interview with Frederick Wiseman

INTERVIEW BY DAVID WINN / DIRECTOR, NEWS & DOCUMENTARY EMMY AWARDS

David Winn: How did institutions come to be the primary focus of your work?

Frederick Wiseman: My first film was *Titicut Follies*. The subject was the Bridgewater prison for the criminally insane. I knew Bridgewater from field trips I made there with the students I was teaching at Boston University Law School. While making *Titicut Follies* I realized that institutions were an unexplored subject in film terms. I then had the idea of doing an institutional series. It seemed that the logical follow-up to a prison for the criminally insane was a high school. Since then I have made a series of movies exploring contemporary American life through institutions important for the functioning of American society.

DW: One consistently remarkable quality of your films is how unguarded people seem in front of your camera. I wonder if that's one of the advantages of shooting people in institutional settings: You are filming people at work, or otherwise involved in absorbing tasks or situations, and this makes it easier to be themselves on camera.

FW: I think to some extent that's right, although in my experience when people are involved in activities that are important to them, whether as a worker or a client, they just go about their business and they don't mind being photographed. I do not think the camera changes behavior. Most people are more concerned about what's going on in the immediacy of the moment than they are about being photographed.

DW: *Titicut Follies* was a relatively controversial film at the time, and was essentially banned for a number of years, correct?

FW: Right, it was banned for about 23 years.

DW: How did that come about?

FW: Bridgewater is a maximum security prison. To make the film I had to get permission from various state authorities including Elliot Richardson who was

then the lieutenant governor to whom the commissioner of corrections reported. When the film was finished I showed it to the superintendent at Bridgewater and to Elliot Richardson, who in the intervening year had become attorney general. They both liked the film, and I know that because I was present when they viewed *Titicut Follies*.

Titicut Follies was submitted to the New York Film Festival in 1967, and some reviews began to appear. Prior to the screening at the New York Film Festival, a woman in Minnesota read a review in some national magazine and wrote the governor of Massachusetts saying that it was horrible that he allowed a movie to be made that showed a naked man. This was the first that the governor had heard of the movie. The film was a dilemma for Richardson, who had become the attorney general of Massachusetts. He was torn between supporting the film and attempting to ban it. Richardson was interested in running for governor the next year and decided to move against the film because he thought his political career would be damaged when his role in helping me get permission became known. He applied for a temporary restraining order preventing the film from being shown in Massachusetts, and then he tried, unsuccessfully, to enter that restraining order in New York.

Eventually there was a trial in Massachusetts. The most important issues at trial were, first, that the film was an invasion of privacy of the man who's shown naked in his cell, and, second, that I had breached an oral contract giving the state editorial control of the film. At the time the film was made there was no right of privacy in Massachusetts. The judge, for the first time in Massachusetts history, found a right of privacy to exist. On the editorial control issue, Richardson simply asserted it. Neither I nor any other filmmaker, unless we were completely mad, would have ceded editorial control to three people who knew nothing about filmmaking.

The judge found the right of privacy to exist for the first time, and decided that I had breached an oral contract giving the state editorial control. The trial judge also described the film as 'a nightmare of ghoulish obscenities,' and ordered the negative destroyed.

The case was appealed to the Massachusetts Supreme Court which ruled that the film had value, but could only be seen by special audiences consisting of doctors, lawyers, judges, legislators, people interested in custodial care, and students in these and related fields, but not to the merely curious general public. To show the film I had to certify that to my personal knowledge everyone that saw the film was in the allowable class. This was impossible. Several years later a new attorney general agreed to modify the order so that if someone wanting to show the film certified to me that the audience consisted of the proper class of people I could rely on that representation without being in contempt of court. And so as a result, the film was shown over 2,000 times, but mainly in schools and colleges and public libraries.

In the mid-80s the original judge in the case died. There was a headline in the Boston Globe: '*Titicut Follies* Judge Dead.' I then petitioned the Superior Court in Massachusetts to reconsider the case. A new judge was assigned the case. He appointed a special master whose job it was to interview the remaining inmates to see if the showing of the film would harm them. He reported that it would not. The judge then decided that I could show the film if I blanked out the faces of the inmates, but I refused. We petitioned the judge to reconsider on First Amendment grounds. He reconsidered, and then said the film was fully protected by the First Amendment—this was in 1989—and the film was finally

free to be shown to the general public. I resisted the temptation to put on the marquee when it was shown in Boston, 'A Nightmare of Ghoulish Obscenities.'

DW: As a result of all the controversy *Titicut Follies* was initially perceived as a kind of lurid exposé, and in fact your next two films, *High School* and *Basic Training*, were also, I gather, relatively controversial.

FW: My films are not exposés...

DW: Exactly. Why do you think they were misperceived as such, especially early in your career?

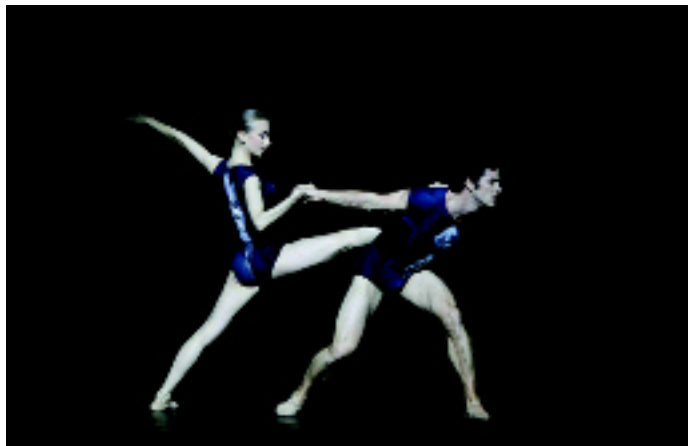
FW: Bridgewater was a horrible place. If you visited Bridgewater for a half an hour you couldn't help but feel it was a horrible place. I thought the guards at Bridgewater came out reasonably well compared with the so-called helping middle-class professionals, who were poorly trained and insensitive to the prisoners. The staff at Northeast High School loved *High School* when they first saw it. When written reviews appeared, critical of the teaching and values of the high school, some of the faculty turned against the film. The superintendent of the schools in Philadelphia always liked the film and praised it. With *Basic Training* there was no problem with the Pentagon.

DW: Tell us about your latest film, *Boxing Gym*. How did you decide to do a film about boxing?

Congratulations Fred!

From all your friends at DuArt





"La Danse" (2009)



"Basic Training" (1971)

FW: First, as a sport, boxing has always interested me. Second, a lot of my films are concerned with human violence. Sometimes the subject of the films is the way the state has a monopoly on the use and control of violence. *Titicut Follies*, *Juvenile Court*, *Law and Order*, *Domestic Violence* are examples of the state sanctioning violent behavior. *Basic Training*, *Manoeuvre*, and *Missile* are examples of the state's monopoly of violence in order to protect the interests of the state and its citizens. Violence is a theme that is expressed in a variety of ways in many of the films. Boxing, obviously, is a violent sport, but it's a controlled, ritualized kind of violence.

I am also interested in how people are taught to control their violent instincts. The man that runs the gym, Richard Lord, is an extremely good teacher. He is not teaching people to be interested in violence for violence's sake. He's teaching them how to control their bodies in order to box. In that sense, the boxing film is related to the movies I've done about ballet, *Ballet* and *La Danse*. To become a ballet dancer requires total control over the body, which is similar to the control and discipline required to become a boxer.

DW: There has been a tendency to see your films as about how institutions dehumanize people, but it seems much more complicated than that.

FW: It is

DW: Maybe it's more accurate to say that your films show how institutions both enable *and* constrain people, and how sometimes the constraints are themselves enabling. For example, in *La Danse* the rigorous, almost inhuman, discipline the dancers undergo is the thing that allows them to flourish as artists.

FW: Exactly! Dehumanizing is sometimes an overworked and not terribly precise word. It's a vast generalization. Many of the places I make films about are offering varied and complex services. The competence of the professional staffs performing these services can and does vary widely from excellent to mediocre to incompetent. I think it is superficial and glib to say that by definition institutions are 'dehumanizing.'

Many of these services are offered to people in need, and various films show the nature of the encounter between the client and the service provider; *Welfare*, *Hospital*, *Near Death*, and *Public Housing* are examples. In *Ballet*, *La Danse* and *The Comedie Francaise* dancers and actors are shown dedicating their professional lives for the creation of beauty.

My experience with the police is a good example. I made *Law and Order* In Kansas City, Missouri, in 1968, soon after the police had rioted at the Democratic convention in Chicago. The conventional wisdom at the time was that the police were all pigs, particularly among people who had no experience with the police other than speeding and traffic tickets. However, when you ride around in a police car for about 20 seconds, you realize that the piggery is in no way restricted to the police. You see what people do to each other that makes it necessary to have police. In *Law and Order* you see a very wide range of police behavior. You see police at one extreme being brutal, choking a woman who's accused of prostitution, but you also see the police doing kind and helpful and useful things. The variety of police behavior is better understood now than it was in 1968. I'm not justifying violent police behavior. I'm just saying police behavior isn't outside the realm of normal human behavior. The occasional violence of the police is only one of many forms of human violence.

DW: You're known as one of the pioneers of so-called 'direct' or 'observational' cinema or 'cinema verité.' What, at the time you began making films, was liberating and exciting about that tendency in cinema? Why did you choose to make a film about Bridgewater using observational/direct cinema methods?

FW: I object to those terms. I do not use narration or interviews nor do I stage scenes. I think this is a much, much fresher way of presenting the material. In this approach there is no obvious barrier (narration or interviewer) between the viewer and the event. When the technique works, it works because you have a sense of immediacy; you feel like you're present, observing events as they occur. This is an illusion temporarily created by the editing and structure of the film, which gives the viewer the feeling that they are present and witnessing the events seen. This technique makes more of a demand on the viewer by asking them to think through their own relationship to what they are seeing and hearing. This style of filmmaking also makes it possible to suggest the complexity and ambiguity of ordinary experience.

DW: So why do you object to the terms cinema verité and direct/observational cinema?

FW: Well, I think they are meaningless labels. Cinema verité is a pompous

French term. I would never claim my films to be *the* truth. My films are a report on what I've learned. Someone else looking at the same events would see things differently. Observational cinema somehow seems to suggest that you just turn the camera on and let things happen in front of you, when, in fact, all aspects of movies are the result of thousands of choices. The term 'observational cinema' excludes the interpretation, selection and dramatic structure inherent in making a movie. 'Fly-on-the-wall' is another degrading phrase that is used. As far as I know, a fly is not an intelligent sentient being. I am quite content to have my films called movies.

DW: What is your relationship like with the participants of your films? How do you prepare them for the presence of the camera, and prepare them to act naturally?

FW: Well, I don't really prepare them to act naturally, because in many ways the worst thing you can do is to say just forget about the fact that a film is being made, since that could make the participants too self-conscious. To the extent that I prepare the participants, I explain to them what I'm doing. I'm very, very direct, because I don't in any way try to con or bullshit them. I say, for example, I am going to be at the place for six weeks. I'm going to shoot a lot of film. I don't know what the themes are going to be until I am well advanced in the editing. I say that during the shooting I am collecting material. And that I arrive at the themes of the film during the long period of editing. I explain that the final film will be shown on public television, and perhaps will have a limited distribution in theaters and in other countries. I tell them what I know of the making and distribution of the film without any embellishment. I do everything I can to demystify the process.

DW: You typically spend up to a year or more editing your films. Can you talk about the editing process a bit?

FW: When I come back from a shoot I may have about 120 hours of film. A log is made listing all the shots. I then look at all the rushes, initially rejecting about 50 percent of the material. I begin to edit the sequences that I think are candidate sequences for inclusion in the final film. That usually takes me six to eight months. At this point, I'm not really thinking about the structure, but editing the individual sequences into a useable form.

When I've edited all the sequences that I think might make it into the final film, I assemble them into a provisional structure. This first assembly comes out to about 30 to 40 minutes longer than the final film. Over the next four to six weeks I work on the rhythm and the structure. Sometimes a sequence as originally edited has a beginning, a middle, and an end, and then when I place it in relation to other sequences it may no longer need the beginning, because that information has been more adequately covered somewhere else. I also work on the internal rhythm within a sequence and the external rhythm between the sequences. When I have a version that I am satisfied with I then go back and look at all the rushes again. Often I find a short sequence that I forgot about or a transition that's better than the one I used, or perhaps there's an aspect of characterization that I initially rejected that presents someone in a more complex way. At that point, I sometimes watch the film two or three times a day, doing little fiddles here and there, and then it's done. And then I prepare for the mix.

DW: It seems that you are trying to do two things at once in your films: Report accurately on the experience of your subjects, and make movies that will outlast

their topicality. Is there ever a tension between these two things?

FW: For me there is no tension between these interests. They both reflect my interest in the complexity and ambiguity of human nature and experience. Human nature hasn't changed much in at least 10,000 years. The various forms in which it's expressed may change, but the basic elements seem to be constant. I'm interested in recording the way we live and the form that these enduring characteristics take in the brief period of time in which I'm living and working. ■



"Near Death" (1989)



"Welfare" (1975)



"Racetrack" (1985)

CHAIRMAN'S AWARD



PBS NewsHour, public television's flagship evening newscast, is the recipient of this year's Chairman's Award. The Chairman's Award is presented to an organization that has made a significant and distinguished contribution to the craft of broadcast journalism or documentary filmmaking.

Accepting the award on behalf of *PBS NewsHour* are its original co-anchors, Robert MacNeil and Jim Lehrer; its longtime Executive Producer and now President of MacNeil/Lehrer Productions, Les Crystal; and current Executive Producer Linda Winslow, who has been with the program since its creation (as the half-hour *Robert MacNeil Report*) in 1975.

The *NewsHour* became the nation's first hourlong national nightly newscast in 1983. Since then, the producers of the much honored program have maintained a steadfast commitment to serious, in-depth, and balanced long-form reporting and analysis. In addition to the four honorees mentioned above, key to the show's success has been the contributions of its past and current contributors and correspondents, among whom are its current senior correspondents Jeffrey Brown,



From left: Jim Lehrer, Robert MacNeil, Les Crystal, Linda Winslow

TONIGHT, SERIOUS JOURNALISM HAS GOOD REASON TO SMILE.

**Congratulations to Jim, Robin, Les, and Linda
for receiving the Chairman's Award.**

**Your friends and colleagues at the PBS NewsHour are proud,
and grateful, to be part of the mission you launched decades ago,
and continue to uphold. It is our honor to be associated with the
news program that proves, night after night, that civility,
balance, depth, and objectivity are the values that
matter most in broadcast journalism.**



Gwen Ifill, Ray Suarez, Margaret Warner, Judy Woodruff, and News Summary and Online Correspondent, Hari Sreenivasan.

The broadcast originated in October 1975 as the half-hour *Robert MacNeil Report* (and was quickly renamed the *MacNeil/Lehrer Report*) with Robert MacNeil based in New York and Jim Lehrer in Washington, D.C. Each evening the program covered one topic in depth and was envisioned as a complement to the three half-hour commercial evening news broadcasts available at the time. It was expanded to a comprehensive full-hour broadcast in 1983 (*The MacNeil Lehrer NewsHour*) and distributed nationally by PBS. Robert MacNeil retired from the broadcast in 1995, at which time the program became the *NewsHour with Jim Lehrer*. In 2009 the broadcast was renamed the *PBS NewsHour* and saw important changes, including the resumption of a dual anchor format and a seamless integration of the *NewsHour's* broadcast and digital platforms.

The *NewsHour* has a nightly audience of almost 3 million viewers on over 300 PBS stations in the United States and via its various public radio, online and digital platforms. The program is also carried virtually coast to coast in Canada, Australia, New Zealand, and Japan; available via Orbit Satellite Television in 26 countries in North Africa and the Middle East and distributed globally via the United State Information Agency (USIA) WORLDNET programming service.

Robert MacNeil came to PBS in 1971, following a five-year tenure at Reuters in London and almost a dozen years at NBC News, first as a London-based correspondent and later as Washington correspondent. MacNeil, along with

Jim Lehrer, co-anchored public television's Emmy-winning coverage of the Senate Watergate hearings in 1973. Much honored, he has received, among others, Emmy Awards, Peabody Awards, a Dupont-Columbia Award and the Fred Friendly First Amendment Award. He has written a number of books including *The Story of English*, a companion volume to the BBC-PBS television series which he hosted, as well as its sequel, *Do You Speak American*, in 2005.

Jim Lehrer came to public television after 16 years at the Dallas Morning News and the Dallas Times-Herald. In 1973, Lehrer teamed up with Robert MacNeil for PBS Senate Watergate hearings, and served as solo anchor of the network's coverage of the House Judiciary Committee's impeachment inquiry of Richard Nixon. Lehrer has also won numerous journalism awards, including two Emmys, a Peabody, the Fred Friendly First Amendment Award, and the William Allen White Foundation Award. In addition to his work at the *NewsHour*, He has written 20 novels, two memoirs and three plays. In the last six presidential elections, Lehrer has moderated 11 presidential debates.

Lester M. Crystal served as the award-winning Executive Producer of the *NewsHour* for 20 years, following a much-honored 20-year career at NBC News, including a stint as Executive Producer of the *Huntley/Brinkley* newscast and later as President of NBC News. He joined the *NewsHour* in 1983 and led the conversion of the program to television's first hourlong newscast. The program won numerous awards during Crystal's tenure including Emmy, Peabody and Overseas Press Club awards. He remained Executive Producer until moving to the Presidency of MacNeil/Lehrer Productions in 2005.

Linda Winslow has served as Executive Producer of the *NewsHour* since 2005, and was the Deputy Executive Producer for 22 years before that. In 2009, she engineered the transition to the *PBS NewsHour* and oversaw the development of a single newsroom to promote the merger of the *NewsHour's* broadcast and online staffs. Between 1978 and 1983, she was Vice President for News and Public Affairs for WETA-TV in Washington, D.C. She was also a producer for the National Public Affairs Center for Television (NPACT), which produced PBS' coverage of the Senate Watergate hearings and the House Judiciary Committee's impeachment hearings.

A FIXED STAR ILLUMINATING CURRENTS OF CHANGE / TOM BROKAW

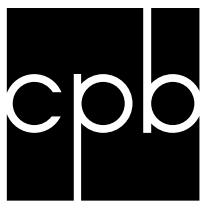


There was a time in America when television news was a fixed appointment in the lives of families. Just before dinner or supper we gathered around the television set to watch the *Huntley/Brinkley* report on NBC, or the *CBS Evening News with Walter Cronkite*.

Those two signature broadcasts gave us a daily accounting of the most important news of the day in professional, tempered tones, and the nation was well served.

Then, a form of a Big Bang occurred in electronic journalism. First, CNN widened the universe with 24-hours news, followed quickly by expanded news programming on other cable channels, with ancillary specialties in sports, business and entertainment. New planets were careening through the skies, bumping into each other, some drifting too close to the sun and burning up, others demanding attention with outspoken commentaries.

CPB Congratulates PBS NewsHour, National Television Academy Chairman's Award Recipient



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For viewers, and even professional journalists, it was often a bewildering experience. However, there was a fixed star in this new universe that, night after night, cast reliable and steady light on the important issues of the day in those same tempered and professional tones that served us so well at the beginning of this important new form of journalism.

It was the PBS *NewsHour*, first anchored by two consummate professionals, Robert MacNeil and Jim Lehrer, and then by Jim alone. Night after night, Jim and his exceptionally gifted team, led by my old colleague Les Crystal, gave the nation a light by which it could navigate the currents of change and the treacherous shoals of the unknown.

It has been a gift to the nation. The *PBS NewsHour* and Jim, Les, Robert, Linda and all the others richly deserve this great honor.

My one hope is that Lehrer will break with his public deportment and show his private side by knocking back a margarita or two and calling out the Wichita bus schedule.

Tom Brokaw, a special correspondent for NBC News, served as anchor and managing editor of "NBC Nightly News" for 21 years until stepping down in December 2004.

STAYING WITH THE STORY / CHARLAYNE HUNTER-GAULT



In 1985, protests in South Africa over apartheid had been steadily growing. At that time, news from Africa drew very small audiences. But then, as now, the *NewsHour* was committed to providing news that helps viewers understand their own country and its place in the world. So, I was dispatched to South Africa.

It was a difficult and dangerous time. The government had imposed a state of emergency both to restrict the black protests, as well as media coverage of them. But the protestors persisted, and so did we. We spent two months on the story – with no pressure, no interference and nothing but support from back home. The result was a five-part series.

But, the *NewsHour's* commitment did not end there. They stayed with the story. So, when DeKlerk announced Nelson Mandela was to be released, we had established relationships with all sides and were one of only two news organizations to get a half-hour interview with Mandela.

Three years later, when black South Africans, including Mandela, voted for the first time in their lives, we were there again – getting the best news for our audience. We covered the usual election items – interviews with candidates, the party celebration in the hotel ballroom, but when crowds spontaneously gathered in the streets just to be near the site of the historic victory they had achieved through a lifetime of toil and sacrifice, all I had to do was call Les Crystal and tell him what was happening.

PBS
NEWS
HOUR

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the place where
The NewsHour was born.

Congratulations on
receiving the 2010
Chairman's Award.

I was prepared to beg for him to take us live on the air, but it was not necessary. He instantly understood, and with a nod from him, I got in position on a balcony overlooking the joyful, peaceful crowd, and soon I heard Les in my ear – “You’re on.” With that, I was able to describe one of the most amazing sights I have seen in all my years of journalism.

By the time the night was over, I was once again reminded of why I loved working for the *NewsHour*. Whether in South Africa or the Middle East, Haiti or Somalia, I was always confident that I would have the time and the resources to tell a story that would be consistent with The *NewsHour’s* commitment to provide news that could be used by our viewers whose trust was our inspiration and motivation.

Charlayne Hunter-Gault is a special Africa correspondent for NPR, and served as a correspondent for the NewsHour from 1977 to 1997. She is the author of “New News Out of Africa: Uncovering Africa’s Renaissance”(Oxford 2007)

CIVIL DISCUSSION IN A POLARIZED WORLD / WALTER ISAACSON



In a world that’s become more polarized and partisan, it’s wonderful to have a haven that harbors reliable reporting, civil discussion, and the respectful exchange of ideas. Our discourse has been coarsened by those who flock to their own right or left end of the talk radio dial, to the cable anchors who most loudly reinforce their own opinions, and to the cul-de-sacs of the blogosphere that become echo chambers stoking up the narrow-minded and the

like-minded. How valuable and refreshing it is to have one place, still vibrant, for those who desire to keep an open mind and try to be engaged and reasonable citizens. I think one key to the show’s success is that Jim Lehrer started his career — even before he became a newspaper reporter — as a ticket agent in a bus depot in a small Texas town. He has always appreciated, respected, and liked the people who take the early morning bus — those who work hard, remember their roots, and live their values. He and the *NewsHour* represent American journalism at its finest — a common ground of information and ideas dedicated to the common good of our society.

Walter Isaacson is the president and CEO of the Aspen Institute, a nonpartisan educational and policy studies institute based in Washington, D.C. He has been the chairman and CEO of CNN and the editor of Time magazine. He is the author, most recently, of “Einstein: His Life and Universe” (2007).

THE TRUSTEE OF INFORMED DEBATE / SAM NUNN



Congratulations to the PBS *NewsHour* for receiving the Chairman’s Award from the National Academy for Television Arts & Sciences for its “significant and distinguished contribution to the craft of broadcast journalism.” I cannot think of a more deserving recipient.

When I was in the United States Senate, I asked my staff to make an audiotape each night of the *NewsHour’s* evening broadcast, so that I could listen to the show during my drive home. The *NewsHour* consistently provided me with an overview of the day’s news, plus an in-depth look at the key issues facing our nation and the world, so I have been a Jim Lehrer fan for many years.

In this era of “talk radio” and “talk TV,” too much news is background noise that confuses the important issues, instead of clarifying them. The *NewsHour*, under the outstanding leadership of Jim Lehrer, focuses on the most important issues and presents both sides of the debate with articulate and informed guests. It takes enough time to get deeper than “bumper sticker” responses. As an occasional guest, it is refreshing to have an interviewer who really wants the audience to hear what you have to say. What a relief to know that we can listen to a program that results in our IQ going up rather than down.

In today’s 24/7 news cycle, the *NewsHour* is the trustee of informed discussion and debate, and our nation is the beneficiary. As a citizen, I am immensely grateful. Congratulations to Jim Lehrer, Lester Crystal, Robert MacNeil, Linda Winslow and the entire *NewsHour* team for this prestigious and well-deserved honor.

Sam Nunn is Co-Chairman and Chief Executive Officer of the Nuclear Threat Initiative, a charitable organization working to reduce the global threats from nuclear, biological and chemical weapons. He served as a United States Senator from Georgia for 24 years. ■



**WETA congratulates PBS NewsHour,
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The International Emmy® Awards

Crossing Cultural and Linguistic Boundaries

Bruce L. Paisner / President & CEO, The International Academy of Television Arts & Sciences

As President & CEO of The International Academy and as a former journalist, I would like to congratulate the 2010 International Emmy Award News & Current Affairs Nominees. With coverage ranging from the Gaza war and the visit of President Obama in Russia, to a blackout in Brazil and a story of forgiveness in the United States' Amish community, this year's nominated programs offer a fascinating window into the human drama constantly unfolding around the world in conflict zones, politics or even daily life.

We are proud to shine the spotlight on these leading international news organizations from around the world: Al Jazeera English (Qatar), Arter/Canal 13 (Argentina), CBC/Radio Canada, Channel 4 (UK), Russia Today, Sky News (UK), Television Broadcasts Limited (Hong Kong, China), and TV Globo (Brazil). In an increasingly global world, these broadcasters must not only cover and deliver the news 24/7, but also do so in several languages for audiences worldwide and across all delivery platforms

The International Academy salutes the men and women behind these riveting reports for their commitment to journalistic excellence and their tireless efforts to report the story, sometimes at the risk of their own lives.

They are setting a standard for their profession worldwide, with outstanding reporting that crosses both cultural and linguistic barriers.



TV Boot Camp

'60 Minutes' and CUNY Give Students a Crash Course in Broadcast News

Take a diverse group of broadcast journalism students from The City University of New York, immerse them in a rigorous news operation, and have them produce broadcast-quality newsmagazine pieces—all in just two weeks. This is TV Boot Camp, a national model for introducing students from underrepresented communities to the broadcast news industry. Handed the equipment, student teams are directed to find, research, report,

shoot and edit "60 Minutes"-style stories. Over the years, they have delivered extraordinary pieces — on wheelchair-bound kids upended by street violence, the hardships facing gay kids in public schools, the surprisingly high incidence of cancer in low-income neighborhoods, and ravenous underwater microorganisms eating away at New York's infrastructure. Now approaching its tenth season, TV Boot Camp has helped place several recruits into the business and has given voices to nearly 200 students — eager, and now better prepared for careers in tomorrow's newsrooms. TV Boot Camp was created by "60 Minutes" editor Warren Lustig, University Senior Vice Chancellor Jay Hershenson and University Director of Communications Michael Arena.

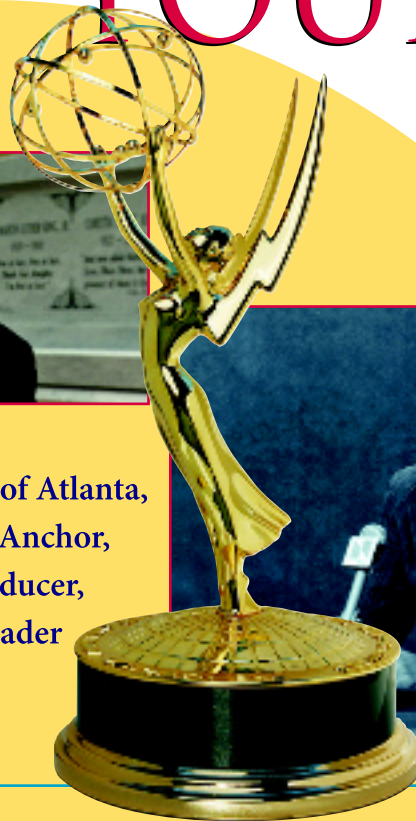


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NOMINATIONS

OUTSTANDING INVESTIGATIVE JOURNALISM IN A NEWS MAGAZINE

CBS / 48 Hours Mystery / The Lost Children

Between 2002 and 2005, 81 Samoan children were adopted by American parents through the Utah-based adoption agency Focus on Children. The American families were told the children were orphans whose parents had given them up because they couldn't care for them. However, on the other side of the world, the Samoan parents, many of whom were poor and uneducated, believed they had signed their children up for an educational foster program and that their children would return at age 18.

Executive Producer: Susan Zirinsky

Correspondent: Maureen Maher

Senior Producer/Executive Editor: Al Briganti

Producers: Katherine Davis, Doug Longhini, Jenna Jackson, Mead Stone, Richard Barber

Field Producers: Sara Ely Hulse, Michelle Feuer

Senior Story Editor: Kathleen O'Connell

CBS / 60 Minutes / 60 Billion Dollar Fraud

Imagine a crime, free of sirens and gunfire, conducted by criminals with little or no education, one that is nearly impossible to trace and which carries light prison sentences for those who are caught, but which steals \$60 billion — *each year* — from American taxpayers. That's Medicare fraud, a crime that goes virtually unnoticed by the average citizen and one which the FBI says it has little ability to combat. As health care became the single most pressing issue for lawmakers in Washington, "60 Minutes" set out to investigate.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Steve Kroft

Producers: Ira Rosen, Joel Bach

Co-Producer: Matthew Lev

PBS / FRONTLINE/World / Ghana: Digital Dumping Ground

In Ghana, FRONTLINE/WORLD found a smoldering wasteland of old computers and televisions, much of it "donated" by people in Europe and North America. In fact, much of the electronics are broken, used as a tax write-off, and are collected in a former wetland area on the outskirts of the capital Accra, where children smash and burn the e-waste to get at pennies worth of wires.

Executive Producer: David Fanning

Senior Producers: Ken Dornstein

Series Executive Director: Sharon Tiller

Producer/Correspondent: Peter Klein

Producer: Sarah Carter

Co-Producers: Shira Bick, Ian Bicks, Krysia Collyer, Allison Cross, Heba Elasaad, Dan Haves, Doerthe Keilholz, Jodie Martinson, Dan McKinney, Blake Sifton, Leslie Young

ABC / Nightline / Child Witches in the Congo

An estimated 70 percent of the roughly 15,000 homeless children in Congo's capital city of Kinshasa have been accused of witchcraft. After exorcisms, many of these children are simply thrown out of their homes. As a consequence, the streets of the capital city are littered with homeless children, many of whom are forced into prostitution.

Executive Producer: James Goldston

Senior Producer: Jeanmarie Condon

Correspondent: Daniel Harris

Producers: Almin Karamehmedovic, Aude Soichet

OUTSTANDING CONTINUING COVERAGE OF A NEWS STORY—LONG FORM

PBS / FRONTLINE / A Death in Tehran

At the height of the protests following Iran's controversial presidential election in the summer of 2009, a young woman named Neda Soltan was shot and killed on the streets of Tehran. Her death — filmed on a camera phone, then uploaded to the Web — quickly became an international outrage. In "A Death in Tehran," FRONTLINE revisits the events of last summer, shedding new light on the life and death of Neda Soltan and the movement she helped inspire.

Executive Producer: David Fanning, Angus MacQueen

Senior Producers: Raney Aronson-Rath, Ken Dornstein

Producer: Monica Garnsey, Arash Sahami

PBS / Independent Lens / Tulia, Texas

"Tulia, Texas" revisits the early morning arrests in July 1999, when undercover narcotics agent Thomas Coleman executed one of the biggest drug stings in Texas history, rounding up 46 residents of the small farming town of Tulia — nearly all of them African-American. The film chronicles the quick trials and severe prison sentences that followed, and then years later the disturbing discoveries that cast serious doubt on the integrity of the investigation and the war on drugs that created it.

Producer/Directors: Cassandra Herrman, Kelly Whalen

Executive Producer: Sally Jo Fifer

PBS / NOVA / Hubble's Amazing Rescue

The Hubble Space Telescope — probably the best-known scientific instrument in history — was dying. For 20 years Hubble had revolutionized astronomy and captured hundreds of thousands of breathtaking deep space images. But by 2009, half its science instruments were dead, and the only hope of saving Hubble was a mission so dangerous that for years NASA refused to admit it. Once finally approved, however, the mission's demands confronted astronauts and engineers with unprecedented risk and complexity at a time when the agency's future was increasingly under debate.

Producer/Director: Rushmore DeNooyer

Producers: Donna Huttemelan, Kirk Wolfinger

Senior Series Producer: Melanie Wallace

Senior Executive Producer: Paula Apsell

PBS / POV / The Way We Get By

"The Way We Get By" takes an intimate and raw look into two critical and significant topics — aging in America and the war in Iraq. The film begins as a seemingly idiosyncratic story about troop greeters — a group of senior citizens who gather daily at a small airport to thank American soldiers departing and returning from Iraq—but quickly turns into a moving, unsettling and compassionate story about aging, loneliness, war and mortality.

Director: Aron Gaudet

Producer: Gita Pullapilly

Executive Producers: Warren Cook, Sally Jo Fifer, Simon Kilmurry

Vice President Director of Television MPBN: Joe Riley

Executive in Charge of WGBH Boston Media

Productions: Denise Dilanni

PBS / Wide Angle / Crossing Heaven's Border

"Crossing Heaven's Border" is a heart-wrenching report about North Korean defectors' desperate journeys to freedom, filmed over the course of 10 months by intrepid South Korean journalists. In the past decade up to 100,000 North Korean defectors have crossed into northeast China. This film documents the grim fate

that awaits them—working illegally, often in the sex trade, under constant threat of deportation.

Executive Producer: Tom Casciato, Chungoh Bang

Senior Producer: Nina Chaudry

Director: Jung In Tack

Producer: Lee Hark Joon

Story Producer: Charlotte Mangin

Correspondent: Aaron Brown

OUTSTANDING BUSINESS AND ECONOMIC REPORTING IN A NEWS MAGAZINE

CBS / 60 Minutes / The Man Who Knew

Bernard Madoff's ponzi scheme got no shortage of media attention — for its record-breaking size, for its devastating effects, and for the way it touched and tainted well-known figures in society. But while the cameras were focused on the windows of Madoff's penthouse, television news paid scant attention to the more systemic aspects of the scandal, particularly what it said about the ability of regulators to protect investors from outright fraud. "60 Minutes" focuses squarely on these questions with the help of Harry Markopolous, who repeatedly tried to warn the SEC about Madoff.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Steve Kroft

Producers: Andy Court, Keith Sharman

Co-Producer: Matthew Lev

HDNet / Dan Rather Reports / Iran's Manhattan Project

Preventing Iran from developing a nuclear weapon has been one of America's top foreign policy priorities. But in "Iran's Manhattan Project," correspondent Dan Rather shows how for years federal authorities relied on unenforceable sanctions to freeze Iran's weapons program, but failed to notice tens of millions of Iranian dollars passing right through New York banks.

Correspondent and Managing Editor: Dan Rather

Executive Producer: Wayne Nelson

Senior Producer: Elliot Kirschner

Producer: Andrew Glazer

NBC / Dateline / Debt Trap

As Americans found themselves in the worst financial crisis since the Great Depression, "Debt Trap" examines how Americans accumulated an unprecedented \$2.5 trillion in debt and the methods the credit industry uses to lure consumers into debt. This report also investigates the largely unregulated debt collection industry and the lengths it will go to collect delinquent accounts.

Correspondent: Chris Hansen

Producers: Tim Sandler, Allison Orr

Executive Producer: David Corvo

Executive Editor: Elizabeth Cole

Senior Investigative Producer: Allan Maraynes

NBC / Dateline / Inside the Financial Fiasco: Mortgage Madness

Combining investigative reporting with insightful analysis, this "NBC News" report lays bare the underlying causes of the economic crisis. "NBC News" conducted interviews with insiders from the mortgage industry, investment banks and Wall Street ratings agencies, and also obtained confidential financial records, including a database of nearly 13,000 loans totaling more than \$2 billion, which demonstrated how lax lending contributed to which financial meltdown.

Correspondent: Chris Hansen

Supervising Producer: Richard Greenberg

Producer: Lynn Keller

Executive Producer: David Corvo

Executive Editor: Elizabeth Cole
Senior Investigative Producer: Allan Maraynes
Field Producer: Maite Amorebieta

OUTSTANDING ARTS & CULTURE PROGRAMMING

VH1 / Anvil! The Story of Anvil

In 1982, hard rock band Anvil, anchored by Steve "Lips" Kudlow and Robb Reiner, released one of the heaviest albums in metal history, "Metal on Metal." The album influenced an entire musical generation of rock bands, including Metallica, Slayer and Anthrax, who all went on to sell millions of records. Anvil, on the other hand, took a different path – straight to obscurity.

Executive Producer/Director: Sacha Gervasi
Producer: Rebecca Yeldham
Executive Producers: Brad Abramson, Rick Krim, Christopher Soos, Shelly Tatro
Supervising Producer: Warren Cohen

HBO / Finishing Heaven

Imagine yourself a filmmaker. Imagine your producer is Martin Scorsese, pre "Mean Streets." At the tender age of 22, you're The One to Watch. Your film is in the can. The hard part is done. All you have to do now is edit. Robert Feinberg directed "Heaven" in 1970. He spent the next 40 years not finishing it.

Director: Mark Mann
Producers: David Shapiro, Laurie Gwen Shapiro, Ian Rosenberg,
Executive Producer: Alan Oxman

PBS / Independent Lens / No Subtitles Necessary: Laszlo and Vilmos

"No Subtitles Necessary: Laszlo and Vilmos" is an intimate 50-year portrait of two giants of modern image making, cinematographers Laszlo Kovacs and Vilmos Zsigmond. As film students in Hungary, Laszlo and Vilmos took to the war-torn streets of Budapest to shoot footage of the Soviet invasion and the brutal suppression of the Hungarian Revolution. They struggled as immigrants in America, separated but then rejoined to become a low-budget camera team in the underbelly of Hollywood. In the late 60s and early 70s both men rose to prominence creating iconic movie images that literally changed cinema.

Director/Producer: James Chressanthos
Producers: Zachary W. Kranzler, Kian Soleimanpour, Tony Frere
Co-Producer: Elisa Bonora
Executive Producers: Jimmy Conroy II, Dr. David B. Kaminsky, Sally Jo Fifer
Co-Executive Producer: Art Monterastelli

VH1 & History Channel / Woodstock: Now & Then

40 years after Woodstock, VH1 Rock Docs and the History Channel join forces for a film that celebrates and explores in rich detail the deep history and fascination of the festival, as well as the incredible music experience that defined a generation.

Producer/Director: Barbara Kopple
Executive Producers: Julian Hobbs, Brad Abramson, Michael Lang, Stephen Mintz, Jeff Olde, Shelly Tatro
Producer: Suzanne Mitchell

OUTSTANDING MUSIC & SOUND

PBS / America at a Crossroads / The Mosque in Morgantown

"The Mosque in Morgantown" presents an evenhanded chronicle of life in a West Virginia Muslim community as it struggles to define itself in a post-9/11 world. Muslim feminist and former Wall Street Journal reporter Asra Nomani launched a campaign for gender

equality in her West Virginia mosque – unexpectedly angering the mosque's moderates. In order to give a sense of place and identity to the subjects of this film, the musical score draws from the music of the Arab Near East, North Indian music, West Virginia bluegrass, and electronic and ambient music.
Composer: Kareem Roustom

National Geographic Channel / Full Battle Rattle

"Full Battle Rattle" focuses on the first wave of the Iraq war, and the score attempts to honestly and accurately portray the soldiers' emotions: fear, anger, despair, longing for home, sorrow and, even, playfulness.

Composer: Paul Brill
Sound Designer: Patrick Cicero
Sound Recordists: Tony Gerber, Jesse Moss
Sound Recordist and Sound Mixer: Robert Smith
Re-recording Mixer: Tom Efinger

HBO / In a Dream

Over the past four decades, Isaiah Zagar has covered more than 50,000 square feet of Philadelphia with stunning mosaic murals. "In a Dream" chronicles his work and his tumultuous relationship with his wife, Julia. It follows the Zagars as their marriage implodes and a harrowing new chapter in their life unfolds. Music composed for the film by Kelli Scarr and the band The Books, combined with evocative sound design by Tom Paul and Eric Milano, provide an evocative soundscape that evokes the wide range of emotions characteristic of Zagar's life and work.

Composer: Kelli Scarr
Sound Editor: Eric Milano
Composer/Music Editors: Nick Zammuto, Paul de Jong
Sound Designer/Re-recording Mixer: Tom Paul
Production Sound: Mike Guarino
Score Recorder: Aaron Nevezic

HBO / The Final Inch

Polio is a forgotten disease. It has been more than 50 years since Jonas Salk saved nearly every American child from the disease, and yet today the polio virus still finds refuge in some of the world's most vulnerable places.

"The Final Inch" follows a quiet army of volunteers working around the world to eradicate the virus from the planet, forever. The score draws from the music of the two regions that are the subject of the film, India and the U.S. The sound design employs modern production tools to turn environmental sounds into a rich and realistic soundscape.

Composers: Joe Janiga, Courtney Von Drehle
Music Mixer: Drew Canulette
Sound Design and Mix: Lance Limbocker
Field Sound: Spence Palermo

History Channel / The Beatles on Record

"The Beatles on Record" encapsulates the remarkable recording career of The Beatles through words, music and pictures. John, Paul, George and Ringo are heard in voiceover with their words drawn from The Beatles archive and a variety of other sources. Much material required sensitive "cleaning" to remove audio imperfections. The viewer hears a rich music soundtrack of no less than 69 Beatles tracks. The songs weave in and out under the speech, providing a high-speed ride through the catalog.

Sound Designer: Bob Smeaton
Sound Design and Mix: Julian Caidan

History Channel / WWII in HD / Point of No Return

"WWII in HD" brings to life the stories of living and deceased World War II veterans through the use of vivid archival footage. The sound design elevates the words and images from a series of memoirs to a

tangible, immersive experience.
Sound Design and Mix: Joel Raabe
Additional Sound Design: Allison Casey, Brian Scibinico, Frank Turbe

Animal Planet / Yellowstone Battle for Life

Over 640,000 years ago, the area that we know as Yellowstone National Park was the epicenter of a cataclysmic volcanic eruption – an eruption one thousand times larger than Mount St. Helens. Largely unknown today, this destructive super volcano is still active, turning the picturesque landscape of Yellowstone into one of the harshest environments on the planet. This unique and hostile land creates a daily, dramatic battle for survival.

Composers: Austin Caughlin, Chris Kennedy, Wall Matthews
Music Engineers: Rich Isaac, Nick Sjostrom
Audio Engineer: Archie Moore
Producer: Tori Pavone

OUTSTANDING CINEMATOGRAPHY - NEWS COVERAGE / DOCUMENTARIES

Discovery Channel / Discovery Atlas / Egypt Revealed

"Egypt Revealed" set out to demystify preconceptions about the country and produce a balanced view of how real people in a predominantly Muslim culture go about their daily lives, while also showing Egypt's incredible wealth of culture and ancient history. The film combines observational footage of individuals, with an epic view of the dramatic landscape.
Cinematographer: Chris Openshaw

PBS / FRONTLINE / Obama's War

Obama's War explores Afghanistan's transition from the shadows of America's adventure in Iraq to the central theater of the new American president's retooled and refocused war on terrorism. Cameramen Danfung Dennis and Timothy Gruzca capture some of the most visceral and personal footage of soldiers in battle ever recorded.

Cinematographers: Danfung Dennis, Timothy Gruzca

HBO / Which Way Home

"Which Way Home" explores the world of unaccompanied child migrants – riding freight trains through Mexico to cross into the United States – in hopes of reuniting with parents, getting adopted by wealthy Americans, or finding work and helping their families back home. Director Rebecca Cammisa chose a partial cinema verite' approach to convey the experience of the children faced with this harrowing journey.

Cinematographers: Rebecca Cammisa, Eric Goethals, Lorenzo Hagerman

National Geographic Channel / National Geographic's Most Incredible Photos / Afghan Warrior

"Afghan Warrior" is the story of two heroes: a warrior and a war photographer. The film follows famed photojournalist Reza as he journeys across Afghanistan in search of the legacy of the legendary freedom fight Massoud. The cinematographers created a special attachment to Reza's still camera so that viewers could see firsthand what he saw at the moment he chose to take the picture. In addition, verite' footage gives viewers a sense of what it was like to move through the landscape and interact with the Afghan people.

Directors of Photography: Marcus Burnett, David Shadrack Smith

Sundance Channel / War / Dance

"War/Dance" tells the story of the power of music to transform the lives of three children living amidst northern Uganda's brutal civil war. Rose, a 13-year-old



CNN CONGRATULATES THE 2010 NEWS AND DOCUMENTARY EMMY NOMINEES

INCLUDING

OUTSTANDING INVESTIGATIVE JOURNALISM IN A REGULARLY SCHEDULED NEWSCAST

ANDERSON COOPER 360°: *Highway Robbery*

CAMPBELL BROWN: *Poisoned Patriots*

OUTSTANDING BUSINESS AND ECONOMIC REPORTING IN A REGULARLY SCHEDULED NEWSCAST

SITUATION ROOM WITH WOLF BLITZER: *The Wheelchair*

OUTSTANDING LIVE COVERAGE OF A CURRENT NEWS STORY – LONG FORM

CNN NETWORK: *Coverage of Detroit Attempted Terror Attack*

OUTSTANDING INTERVIEW

AMANPOUR: *Zimbabwe's President Mugabe*

OUTSTANDING PROMOTIONAL ANNOUNCEMENT – EPISODIC

LATINO IN AMERICA: *Meet the Garcias*

choirgirl, is trying to piece her life back together after witnessing the brutal aftermath of her parents' grisly murder. Dominic, 14, is a former child soldier and virtuoso xylophone player. And Nancy, a 14-year-old dancer, struggles to keep her and her three baby siblings alive. DP Sean Fine shows the beauty in the faces of those who rise above the violence.

Director of Photography: Sean Fine

**OUTSTANDING CINEMATOGRAPHY—
NATURE**

**National Geographic Channel / Explorer /
Climbing Redwood Giants**

"Climbing Redwood Giants" travels into the realm of the world's tallest living trees to allow viewers to see redwoods as never before. Through creative cinematography, the film brings to life the history of redwoods from the days of untouched forests to the advent of full-throttle logging to bloody conservation battles to the resurgence of the forest today.

Cinematographers: Andrew Shillabeer, Skip Hobbie, George Dodge, Kathy Dodge, Jim Spickler, Brad Haeger, Mike Fay, Marie Antoine

PBS / Nature / Victoria Falls

This tale of life on the Zambezi is set against the epic backdrop of Victoria Falls. The story is told by a local fisherman, Mr. White, who has fished these waters for 69 years. Through his eyes, the viewer follows the fortunes of a handful of animals, learning how their lives are ruled by the mood of the river and the rains. Using helicopter-mounted Cineflex systems, and time-lapse techniques, the film shows viewers the falls in a completely new way.

Cinematographers: Jamie McPherson, Charlie Hamilton James

Aerial Cinematographer: Simon Werry

**National Geographic Channel / Wild /
American Beaver**

Working alone to minimize disruption, Cameraman Jeff Hogan staked out a handful of beaver ponds in Grand Teton National Park. Then he set up his camera and waited – for days and for months. Eventually his dedication paid off. His beaver subjects became accustomed to his presence and began to reveal behavior seldom recorded in the wild.

Cinematographer: Jeff Hogan

Discovery Channel / Wild Pacific / Survivors

The Pacific Ocean covers a third of the globe, contains half the world's water, and is home to tens of thousands of islands. Impressive statistics but there's one fact that really stands out: No matter how remote an island is – and some are hundreds of miles from the nearest neighbor and thousands of miles from the continent – not a single one has escaped colonization by plants, animals or humans. The filmmakers went to enormous efforts in a forbidding environment to capture images of this extraordinary process.

Cinematographers: Rod Clarke, Wade Fairley, Richard Wollocombe

Animal Planet / Wild Russia / Kamchatka

On the eastern edge of Russia, beyond the huge cities of Moscow and St. Petersburg, a primal world with rough mountain summits, wild rivers and an unmatched flora and fauna reveals itself. This is Kamchatka, a remote peninsula pocked by mountains and volcanoes that spans 181,467 square miles of rugged and inhospitable terrain. The filmmakers went to great lengths to capture never before seen footage of this harsh and forbidding environment.

Director of Photography: Christian Baumeister

Animal Planet / Yellowstone Battle for Life

Over 640,000 years ago, the area that we know as Yellowstone National Park was the epicenter of a cataclysmic volcanic eruption, an eruption one thousand times larger than Mount St. Helens. Largely unknown today, this destructive super volcano is still active, turning the picturesque landscape of Yellowstone into one of the harshest environments on the planet. This unique and hostile land creates a daily, dramatic battle for survival.

Cinematographers: John Aitchison, Stephen De Vere, Jeff Hogan, Shane Moore, John Shier, Paul Stewart
Aerial DPs: Chris Chanda, Peter Davis, Gary Kauffman, Simon Werry

**OUTSTANDING INVESTIGATIVE
JOURNALISM—LONG FORM**

PBS / FRONTLINE / The Warning

"The Warning" unearths the hidden history of the nation's worst financial crisis since the Great Depression. At the center of it all, Brooksley Born, the head of an obscure federal regulatory agency – the Commodity Futures Trading Commission – speaks for the first time on television about her failed campaign to regulate the secretive, multitrillion-dollar derivatives market whose crash helped trigger the financial collapse in the fall of 2008.

Producer/Director: Michael Kirk

Producer/Reporter: Jim Gilmore

Producer: Mike Wiser

Executive Producer: David Fanning

Senior Producer: Raney Aronson-Rath

HBO / Fixer: The Taking of Ajmal Naqshbandi

Fixer began as an attempt to unpack the complicated relationship between western journalists and their local guides, known as "fixers," in the dangerous process of war reporting. Italian journalist Daniele Mastrogiacomo and his fixer, Ajmal Naqshbandi, were kidnapped by Taliban fighters. After weeks of negotiations Mastrogiacomo was released in exchange for five Taliban prisoners. Ajmal was left behind and beheaded by his captors.

Director / Producer: Ian Olds

Producers: Christian Parenti, Nancy Roth

Co-Producer: Gabe Maxson

HBO / Outrage

"Outrage" investigates the hidden lives of some of the country's most powerful policymakers – from now-retired Idaho Senator Larry Craig, to former New Jersey Governor Jim McGreevy, to current Florida Governor Charlie Crist – and examines how these and other politicians have actively campaigned against the LGBT community they covertly belong to.

Director: Kirby Dick

Producer: Amy Ziering

Co-Producer: Tanner King Barklow

Executive Producers: Bruce Brothers, Chad H. Griffin, Jason Janego, Moises Kaufman/Tectonic Theater Project, Sheila Nevins, Tom Quinn, Ted Sarandos, Kimball Stroud

Supervising Producer: Nancy Abraham

Field Producer: Michael T. Miller

HBO / They Killed Sister Dorothy

On February 12, 2005, a 73-year-old Catholic nun from Dayton, Ohio, was shot six times at point-blank range and left to die on a muddy road in the Brazilian Amazon. Just who was this woman? Why was she killed? And what will be done about it? "They Killed Sister Dorothy" addresses these questions – the answers for which point to a greater battle now happening in the Amazon over natural resources, with the fate of the rainforest at stake.

Director: Daniel Junge

Producers: Henry Ansbacher, Nigel Noble

Co-Producer: Marcela Bourseau

PBS / NOVA / The Spy Factory

Few investigative journalists have tried to report in depth on the National Security Agency, the nation's ultra-secret intelligence organization. One exception is author James Bamford. Bamford's latest sleuthing is the basis of "The Spy Factory," which investigates the NSA's role in the failure to stop the 9/11 conspiracy and its development of advanced technology to listen in on both worldwide and domestic communications.

Producer: James Bamford

Producer/Director: Scott Willis

Senior Series Producer: Melanie Wallace

Senior Executive Producer: Paula Apsell

**PBS / POV / The Reckoning: The Battle for the
International Criminal Court**

Late in the 20th century, in response to repeated mass atrocities around the world, more than 120 countries united to form the International Criminal Court (ICC) – the first permanent court created to prosecute perpetrators of crimes against humanity, war crimes, and genocide. The Reckoning unfolds like a gripping drama, with the court as protagonist.

Director: Pamela Yates

Producer: Paco de Onís

Executive Producers: Paco De Onís, Skylight Pictures; Simon Kilmurry, American Documentary / POV

**OUTSTANDING LIVE COVERAGE OF A
CURRENT NEWS STORY**

ABC / Inauguration 2009 - Barack Obama

On January 20, 2009, ABC News provided comprehensive all-day coverage of the historic Inauguration of President Barack Obama. ABC News captured the pageantry, excitement and significance of the day's events with correspondents and cameras positioned throughout the capital, across the country and across the world.

Executive Producer: Marc Burstein

Executive Director: Roger Goodman

Anchor: Charles Gibson, Diane Sawyer, George Stephanopoulos

Anchor/Correspondents: Robin Roberts, Ron Claiborne, Chris Cuomo, Sam Donaldson, John Donovan, Dan Harris, Jonathan Karl, Cynthia McFadden, Terry Moran, David Muir, Martha Raddatz, Cokie Roberts, Deborah Roberts, Brian Ross, Claire Shipman, Kate Snow, Betsy Stark, Lisa Stark, Jake Tapper, Pierre Thomas, Barbara Walters, Bill Weir, Bob Woodruff

Senior Producers: Bob Wheelock, Paula Cohen, Richard Sergay, Laiea Smith, Joan Preztunik, Bob Roy, Nancy Gabriner, Ricki Goldberg, Kathy O'Hearn, Andrew Morse

Producers: Annie Allen, Perita Carpenter, Teddy Davis, Jonathan Greenberger, Farnaz Haghighi, Sally Hawkins, Akilah Joseph, Lourdes Leahy, Mary Wojcik, Sunlen Miller, Eric Noll, Andrea Owen, Lana Zak, Margaret Aro, Katie Munley, Susan Archer, Ben Newman

Remote Location Producers: Stephanie Smith, Avery Miller, Dena Norland, Clayton Sandell, Quiana Burns, Matt Hosford, Kirit Radia, Drew Millhon, Courtney Chapman, Jon Garcia, Brett Hovell, Richard Coolidge, Tom Giusto, Lisa Chinn, Jen Duck, Susan Kriskey, Matt Jaffee, Jack Date, Bruno Roeber, Margaret Conley, Nick Schiffrin, Ann Marie Dorning, George Pilla, Lee Alexander, Glen Dacy



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 CBS NEWS

VERY GOOD NEWS

CNN / CNN's Coverage of Detroit Attempted Terror Attack

On Christmas Day, 2009, 23-year-old Nigerian national Umar Farouk Abdulmutallab set off a small explosive device on board a Northwest Airlines flight bound for Detroit. The bomb fizzled, and Abdulmutallab was subdued by the plane's passengers and crew, but this attempted terrorist attack raised a host of questions, including why the Christmas Day Bomber had not been placed on a no-fly list. CNN brought viewers up-to-the-minute and comprehensive coverage of this fast-breaking story.

Senior Producers: Mike Ahlers, Kevin Bohn, Carol Cratty, Adam Reiss, Scott Spoerry

Senior Vice President and Washington Bureau

Chief: David Bohrman

Vice President and Washington Deputy Bureau

Chief: Edith Chapin

Executive Producer, New York Bureau: Eden Pontz

Director of Coverage: Roger Clark

New York Bureau Chief: Darius Walker

Director: Mike Maltas

Managing Editors: Gene Bloch, Tom Dunlavey

Supervising Editors: Jen Deaton

Editorial Producer: Sarah Baker

Supervising Producer: Jim Barnett

Producers: La Neice Collins, Jamie Crawford, Erika

Dimmler, Elise Labott, Mary Grace Lucas, Erin

McLaughlin, Rachel Streitfeld, Jonathan Wald

Assignment Editors/Producers: John Branch, Steve Brusk, Jackie Damico, Chuck Johnston, Cristy Lenz,

Greg Morrison, Eddie Mullins, Saul Russell Jeremy Ryan, Devon Sayers, Alta Spells, Robert Tharpe, Scott Thompson

Assignment Editors: Zarifmo Aslamshoyeva, Katy Byron, Jonathan Helman, Talia Kayali, Alona Rivord, Cheryl Robinson

Homeland Security Correspondent: Jeanne Meserve

Senior White House Correspondent: Ed Henry

Correspondents: Kate Bolduan, Deb Feyerick,

Mohammed Jamjoom, Paula Newton, Richard Quest

Anchor: Ali Velshi

NBC / The Inauguration of Barack Obama

The Inauguration of President Barack Obama was the most-watched presidential transition of power in nearly three decades. With more than a dozen correspondents spread out across Washington and scores of producers on location and in control rooms, NBC News had every angle of the day covered, from the early morning excitement until the last dance at the Inaugural balls.

Executive Producer: Phil Alongi

Senior Producers: Bob Epstein, Subrata De, Naomi Karam, Margie Lehrman

Director: Jim Gaines

Producers: Doug Adams, John Baiata, Justin Balding, Tony Capra, Gene Choo, Steve Daniels, Tory Duncan, Missy Dunlop, Lauren Fairbanks, Betsy Fischer, Scott Foster, Ro Freitas, Charles Hadlock, Al Henkel, Athena Jones, Leo Juarez, Sue Kroll, Tammy Kupperman, Susan LaSalla, Libby Leist, Megan Marcus, Neil O'Brien, Michelle Perry, Deb Pettit, Terry Pickard,

Katie Primm, Meghan Schaefer, Joel Seidman, Ken Strickland, Jessica Stuart, Adam Verdugo, Mike Viqueira

Producers: Tom Brokaw, Lester Holt, Brian Williams

Correspondents: Julia Boorstin, Ann Curry, Rehema Ellis, David Gregory, Savannah Guthrie, Tamron Hall, George Lewis, Tim Minton, Andrea Mitchell, Natalie Morales, Ron Mott, Kelly O'Donnell, Norah O'Donnell, Al Roker, Janet Shamlian, Mike Taibbi, Kevin Tibbles, Chuck Todd, John Yang

NBC / The Funeral of Ted Kennedy

Thousands of Americans lined the streets on August 29 outside the Boston Basilica for Sen. Ted Kennedy's funeral, and NBC News chronicled the events all day long – beginning with a team of correspondents at the JFK Presidential Library, where the Senator's body had lain in state, to the Basilica for the funeral, and then the trip to the Capitol and, finally, to Arlington National Cemetery.

Executive Producers: Patrick Burkey, Mark Lukaszewicz

Producers: Doug Adams, Maria Alcon, Rosanna Arlia, John Baiata, Jay Blackman, Tony Capra, Subrata De, Lauren Fairbanks, Dave Forman, Mary Laurence Flynn, Roxanne Garcia, Hilary Guy, Garrett Haake, Naomi Karam, Michelle Kessel, Susan Kroll, Courtney Kube, Megan Marcus, Aretha Marshall, Neil O'Brien, Michelle Perry, Katie Primm, Barbara Raab, Rob Rivas, Antoine Sanfuentes, Robin Skolnick, Samuel Singal,

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Kenneth Strickland, Christina Vallice, Kelly Venardos, Kip Whitlock
Anchor: Tom Brokaw, Lester Holt, Brian Williams
Directors: Jim Gaines, Steve Lucas
Correspondents: Tom Costello, Savannah Guthrie, Jim Miklaszewski, Andrea Mitchell, Anne Thompson

OUTSTANDING SCIENCE AND TECHNOLOGY PROGRAMMING

National Geographic Channel / In the Womb / Extreme Animals

Lemon sharks, emperor penguins, red kangaroos and parasitic wasps. These creatures seem to have nothing in common, but they all face incredible odds from the moment of conception. To keep their unborn offspring alive, all four species have evolved extraordinary strategies that, although sometimes brutal, are triumphs of evolutionary ingenuity.
Executive Producers: Simon Andreae, Andrea Florence, Jennifer Apostol
Director: Peter Chinn

PBS / POV / The English Surgeon

What is it like to have power over life and death, and yet to struggle with your own humanity? Director Geoffrey Smith examines this age-old question by chronicling the life of Dr. Henry Marsh, one of England's foremost brain surgeons, a pioneer in his field who is respected throughout the world.
Director/Producer: Geoffrey Smith
Co-Producer: Rachel Wexler
Executive Producers: Simon Kilmurry, Sally Jo Fifer, Nick Fraser, Greg Sanderson

National Geographic Channel / The Human Family Tree

We humans are a diverse bunch – a spectrum of white to brown, an array of heights, weights, builds, hair types, eye shapes, facial contours, to say nothing of our broad range of beliefs, cultures and languages. But just how different are we? “The Human Family Tree” is a journey to find out.
Director/Producer: Chad Cohen
Executive Producer: Stephen Reverand
Senior Executive Producer: Char Serwa

PBS / The Linguists

“The Linguists” follows David Harrison and Gregory Anderson, scientists racing to document languages on the verge of extinction. David and Greg’s round-the-world journey takes them deep into the heart of the

cultures, knowledge and communities at risk when a language dies.
Producer/Directors: Daniel A. Miller, Seth Kramer, Jeremy Newberger

OUTSTANDING NATURE PROGRAMMING

National Geographic Channel / Explorer / Climbing Redwood Giants

“Climbing Redwood Giants” travels into the realm of the world’s tallest living trees to allow viewers to see redwoods as never before. At the same time, the film brings to life the history of redwoods from the days of untouched forests to the advent of full-throttle logging to bloody conservation battles to the resurgence of the forest today.
Producer/Directors: John Rubin, James Donald
Executive Producer: Kathleen Cromley, Jonathan Halperin
Senior Producer: Robert Zakin
Series Producer: Max Salomon

PBS / NOVA / The Incredible Journey of the Butterflies

Orange-and-black wings fill the sky as NOVA charts one of nature’s most remarkable phenomena: the epic migration of monarch butterflies across North America. “The Incredible Journey of the Butterflies,” NOVA follows some of the nearly 100 million monarchs along their extraordinary 2,000-mile odyssey from Canada to Mexico.
Director: Nick De Pencier
Executive Producer: Silva Basmajian
Executive Producer/Producers: Emmanuel Laurent, Michael McMahon
Producers: Elizabeth Arledge, Gerry Flahive, David Johnston, Kristina McLaughlin
Senior Executive Producer: Paula Apsell
Senior Series Producer: Melanie Wallace

Planet Green / The Last Beekeeper

“The Last Beekeeper” weaves the story of the dwindling number of bees in the United States with the personal stories of three beekeepers whose lives and livelihoods are tied to the fate of the bees.
Director: Jeremy Simmons
Producers: Fenton Bailey, Randy Barbato

National Geographic Channel / Wild / Swamp of the Baboons

Producers Adrian Bailey and Robyn Keene-young moved in with a troop of Chacma Baboons in Botswana’s wild and remote Okavango Delta for eight months. From dawn to dusk, alongside their fellow primates, the couple waded through flooded plains,

avoided predators and dodged the ill-tempered elephants of the wetland paradise.
Producers: Adrian Bailey, Robyn Keene-Young
Executive Producers: Kathryn Pasternak, Chris Valentini

OUTSTANDING EDITING

HBO / Smile Pinki

“Smile Pinki” tells the story of a 5-year-old Indian girl born desperately poor with a cleft lip whose life is forever changed when she undergoes free corrective surgery. Director Megan Mylan and editor Purcell Carson recount a simple story with a nuance and texture that reveals the complexity of human experience.
Editor: Purcell Carson

HBO / Which Way Home


“Which Way Home” explores the world of unaccompanied child migrants – riding freight trains through Mexico to cross into the United States – in hopes of reuniting with parents, getting adopted by wealthy Americans, or finding work and helping their families back home. Structuring the film was a challenge, and the editors decided on a “choral” approach: A chorus of stories would blend and inform each other, with the aim of speaking a larger truth about the experience of thousands.
Editors: Madeleine Gavin, Pax Wassermann

National Geographic Channel / National Geographic’s Most Incredible Photos / Afghan Warrior

“Afghan Warrior” is the story of two heroes: a warrior and a war photographer. The film follows famed photojournalist Reza as he journeys across Afghanistan in search of the legacy of the legendary freedom fighter Massoud. Editor Jeremy Siefer sought to establish a motif in which the act of photography—raw experience, arrested—was simulated in the editing and showed how the country has changed by juxtaposing archival footage or stills with the actual modern day locations.
Editor: Jeremy Siefer

PBS / The Botany of Desire

“The Botany of Desire” tells the story of four pivotal plants that have helped shape human civilization: the apple, the tulip, marijuana, and the potato. The editors attempted to present the dual importance of these natural subjects—the sheer impressiveness of each plant’s ability to remain at the forefront of human



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consciousness, and the unnatural lengths to which humans go to maintain the plants' existence.
Editors: Don Bernier, Gail Huddleson

National Geographic Channel / The Lost JFK Tapes: The Assassination

Images of the Kennedy assassination are so etched in memory that it is easy to forget what a confusing, shocking weekend it really was. "The Lost JFK Tapes: The Assassination" manages to take a fresh look at those tragic days, assembling rarely seen archival footage and contemporaneous eyewitness material.
Editor: Ron Frank

OUTSTANDING REGIONAL NEWS STORY—SPOT NEWS

KPIX-TV(San Francisco, CA) / Oakland Riot

On the evening of January 7, 2009, racial tensions exploded into violence during a protest in Oakland, California. A small faction splintered away from a peaceful demonstration and marched toward a destructive end: a fiery riot with a huge amount of property damage and dozens of arrests.
Reporters: Joe Vazquez, Linda Yee
Producer: Brian Neal
Photographers: Patrick Sedillo, Robert Moonan, Chris Mistrot, Don Ford
Assignment Editor: Leona Wong

KUSA-TV (Denver, CO) / Windsor Tornado

On May 22, 2008, KUSA covered an EF-3 tornado as it ran through the towns of Gilcrest and Windsor, Colorado. Reporters got dramatic footage of the twister as it ripped a path across Highway 34, then reported on

the devastation it wreaked in the town of Windsor.
Reporter: Adam Chodak
Photojournalist: Gary Wolfe

WCBS-TV (New York, NY) / Flight 1549 Lands in the Hudson River

WCBS New York's live coverage of Flight 1549 landing in the Hudson River was a challenge—from the initial attempt to ascertain why the plane had landed in the river to the difficulty of covering a story that constantly changed locations as the plane floated downstream.
Assignment Manager: Andrew Friedman
Reporters: Marcia Kramer, Joe Biermann
Director: Jason Hark
Anchors: Dana Tyler, Chris Wragge
Producers: Eric Berlin, Mary Calvi, Sarah Walters
Executive Producer: Jonathan Fink
News Director: David Friend
Assistant News Director: Valerie Feder

WISN-TV (Milwaukee, WI) / Spring Washout

On Monday, June 9, 2008, torrential rains swept through southeast Wisconsin, triggering record flooding, widespread destruction and massive evacuations. The 254-acre Lake Delton was literally wiped off the map when it was washed away, taking multilevel homes with it.
Executive Producer: Lori Waldon
Producer: Jessica Schmid
Anchors: Kathy Mykleby, Toya Washington
Anchor/Reporter: Terry Sater
Photojournalists: Ed Ford, Jason Hunter, John Kenney
Meteorologist: Mark Baden

OUTSTANDING REGIONAL NEWS STORY—INVESTIGATIVE REPORTING

KGO-TV (San Francisco, CA) / Investigative Report: Community College Perks

This story revealed how administrators in charge of running a Community College District that serves mostly low-income students used school dollars to fund lavish travel and perks for themselves while cutting classes and raising tuition.
Producer and Writer: Beth Rimbey

KHOU-TV (Houston, TX) / Soldiers at Risk: The Iraq Water Investigation

A long-term KHOU-TV investigation found soldiers, officers, and medical professionals all fresh from the Iraq War saying the same thing: That at various times and places the military rationed water so tightly there that soldiers got a mere 2 liters a day, sometimes for as long as a year. This happened while combatants humped heavy packs and fought in deadly firefights in temperatures of 130 degrees or more.
Investigative Reporter: Jeremy Rogalski
Executive Producer for Investigations: David Raziq
Investigative Photojournalist: Keith Tomske

KMGH-TV (Denver, CO) / Extreme Home Makeovers: Black Hawk Edition

In the early 1990s, Colorado voters passed a state constitutional amendment allowing low-stakes gambling in three defunct mining towns. For one city, and specifically its elected leaders, it was a windfall. The corruption that followed was the story no one in Colorado wanted to pursue, until a group of Black Hawk, Colorado, residents asked KMGH-TV for help.
Investigative Reporters: Tom Burke, John Ferrugia, Arthur Kane, Tony Kovaleski
Photojournalist: Jason Foster
Assistant Chief Photographer: Michael LeClaire

KSTP-TV (Minneapolis, MN) / Prisoners Ride the Bus

The KSTP-TV investigative team spent 10 months tracking federal inmates who were being transported from one prison to another unaccompanied by a guard or any other Bureau of Prisons staff.
Investigative Reporter: Bob McNaney
Producer: Mike Maybay
Assistant News Director: Sam Zeff

WTHR-TV (Indianapolis, IN) / Broken Buses

WTHR found school bus fleets around Indiana unsecured in wide open lots – many of them with keys left in the ignition – and with the help of master-certified mechanics, the TV station's investigative team spent eight weeks climbing under and onto hundreds of those school buses to look for blatant, yet undetected, safety violations.
Investigative Reporter: Bob Segall
Photojournalist: Bill Ditton
Executive Producer: Holly Stephen

Chairman's Award: "PBS NewsHour"

Darryl Cohen
Roger Mudd
Jim Lehrer
Robin MacNeil
Les Crystal
Linda Winslow

OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN A NEWS MAGAZINE

ABC / 20/20 / Amanda Knox Verdict

Just before midnight on December 4, 2009, in Perugia, Italy, word came down that the jury had reached a verdict in the trial of 22-year-old American college student Amanda Knox. After more than two years behind bars and nearly nine months on trial for the murder of her British roommate, Meredith Kercher, Amanda Knox was about to learn her fate. Elizabeth Vargas and her team of producers drew on two years of in-depth investigation to report the news of the verdict.
Correspondent: Elizabeth Vargas
Executive Producer: David Sloan
Senior Producer: Terri Lichstein, Jessica Velmans
Producers: Jon Meyersohn, Howie Masters, Phoebe Natanson
Editorial Producer: Nikki Battiste, Ann Wise
Field Producer: Angela Chambers

CBS / 48 Hours Mystery / Craigslist: Classified for Murder

On April 19, Philip Markoff was arrested and unmasked as the "Craigslist Killer" – the person accused of killing a New York-based masseuse and terrorizing a series of women in a short-lived crime spree in the Boston area. The arrest was most unusual because Markoff – a promising young medical student, engaged



to his college sweetheart—now stood accused of coldly luring young women to hotels via Craigslist so he could victimize them. “48 Hours” gave viewers the latest information about the frightening crime spree, and the Internet culture that allowed the suspect to find his prey.

Executive Producer: Susan Zirinsky

Executive Editor: Al Briganti

Correspondents: Peter Van Sant, Richard Schlesinger, Daniel Sieberg, Harold Dow, Troy Roberts

Senior Producers: Paul Ryan, Judy Tygard, Kathleen O’Connell

Senior Story Editor: Nancy Kramer

Senior Coordinating Producer: Suzanne Allen, Michael Solmsen

Senior Supervising Editor: Robert Orozovich

Director: Rob Klug, Chip Colley

Producers: Josh Gelman, Paul LaRosa, Peter Henderson, Allen Alter, Patti Aronofsky, Lisa Freed, Liza Finley, Josh Yager, Alec Sirken, Linda Martin, Katherine Davis, Doug Longhini

Field Producers: Susan Mallie, Chris O’Connell, Sara Huisenga, Elena DiFiore, Avi Cohen, Neil Katz, Kristin Whiting, Shoshanah Wolfson Anthony Venditti, Lourdes Aguiar, Cindy Cesare, Larry Warner, Sarah Prior, Michelle Feuer, Carlin Deguerin, Sara Rodriguez

NBC / Dateline / Miracle on the Hudson

On January 15, 2009, US Air Flight 1549 was forced to make an emergency landing in the Hudson River. Within moments, “Dateline” staffers were rushing to the scene. “Miracle on the Hudson” presents a moment-by-moment account of the incident and its aftermath.

Executive Producer: David Corvo

Executive Editor: Liz Cole

Managing Editor: Aretha Marshall

Directors: John Libretto, Judith Farinet

Senior Producers: Ellen Mason, Jim Gerety

Supervising Producer: Joe Delmonico

Anchor: Ann Curry

Correspondents: Peter Greenberg, Chris Hansen, Hoda Kotb, Dennis Murphy

Producers: Tim Beacham, John Block, Katherine Chan, Bradley Davis, Cameo George, Bob Gilmartin, Marianne Haggerty, Meade Jorgensen, Sarah Longden, Marianne O’Donnell, Robin Oelkers, Mary Ann Rotondi, Susan Simpson, Dan Slepian, Justin Smith, Jane Stone, Tim Uehlinger, Esther Zucker

Field Producers: Falguni Lakhani, Alex Waterfield, Katie Yu

Coordinating Producer: Biju Mathew

PBS / NOW / Domestic Terrorism?

In the immediate wake of the shooting death of Wichita abortion provider George Tiller, NOW opened the door to a little-known world where doctors live in a state of siege. Though the late abortions Dr. Tiller performed were protected by law, only a handful of doctors nationwide will do them, and all live with the knowledge that they could be the next target of extremists. NOW gained rare access to the lives of two such doctors, including Tiller’s partner, Leroy Carhart.

Executive Producer: John Sicheloff

Senior Producer: Ty West

Producer: Brenda Breslauer

Co-Producer: Jennie Amias

Field Producer: Gloria Teal

Correspondent: Maria Hinojosa

OUTSTANDING FEATURE STORY IN A NEWS MAGAZINE

CBS / 60 Minutes / Congo Gold

“Congo Gold” documents the role of gold-mining and trading in fueling bloodshed in the east of the Democratic Republic of Congo, the site of the deadliest conflict since World War II. “60 Minutes” explores the treacherous conditions miners are forced to endure, and the surprising role of the gold trade in keeping the war going.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Scott Pelley

Producers: Solly Granatstein, Nicole Young

Co-Producer: Tom Honeysett

CBS / 60 Minutes / The Birdmen

Around the world there are a handful of adventurers that have taken the extreme sport of jumping off mountains to new and dangerous extremes. With little more than a nylon wingsuit and a parachute, these “Birdmen” jump from some of the highest, sheerest cliffs in the world and reach speeds of up to 140 mph as they fly down to the valley floor. With 21 deaths in the past eight years, it is perhaps the most dangerous extreme sport there is. “60 Minutes” used vivid HD to allow viewers to experience the rush of adrenaline and surge of energy as the Birdmen soared above Norway’s Romsdal Valley.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Steve Kroft

Producer: Tom Anderson



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Dispatch Broadcast Group

CBS / 60 Minutes / The Yakuza

“60 Minutes” Correspondent Lara Logan steps into the ruthless Japanese underworld and reveals how one of its most notorious crime bosses, with help from the FBI, managed to leap ahead of American patients to the top of a waiting list for a life-saving liver transplant at prestigious UCLA Medical Center.

Executive Producer: Jeff Fager
Executive Editor: Bill Owens
Correspondent: Lara Logan
Producer: Howard L Rosenberg

PBS / Bill Moyers Journal / LBJ’s Path to War: A Tale of Two Quagmires

Just before Thanksgiving last year, the nation was waiting for President Obama to decide whether he would escalate troop levels in Afghanistan. To help viewers better understand President Obama’s deliberation, “Bill Moyers Journal” explored the mind of another president, Lyndon B. Johnson, as he made his own agonizing decision to escalate forces in Vietnam.

Executive Producers: Judy Doctoroff O’Neill, Sally Roy
Executive Editors: Bill Moyers, Judith Davidson Moyers
Producers: Gail Ablow, Peter Meryash

HDNet / HDNet World Report / South Africa’s Shame: Modern-Day Slavery and the World Cup

Correspondent Paul Beban takes the viewer on a dramatic and harrowing journey inside the world of human trafficking in South Africa. In the shantytowns outside Johannesburg, often used as transit points, Beban meets vigilante groups determined to stop the traffickers and protect the young women being trafficked. In shelters for victims of trafficking, Beban hears heartrending stories of young women who have been transported from as far away as Congo to serve as sex slaves.

Executive Producer: Dennis O’Brien
Senior Producer: Kathy Gettings
Producer: Gareth Harvey
Correspondent: Paul Beban

**OUTSTANDING BUSINESS AND
ECONOMIC REPORTING IN A
REGULARLY SCHEDULED NEWSCAST**

CBS / Evening News with Katie Couric / Financial Family Tree

Americans continue to make it abundantly clear. It’s all about the economy. What matters is what is in their wallets. This series takes a fresh and unique approach to reporting on the impact of a troubling economy on the average American, by showing how all aspects are interconnected—how jobs lost in Florida affect people in Illinois, and how diminishing sales in California affect people in China.

Anchor and Managing Editor: Katie Couric
Executive Producer: Rick Kaplan
Senior Producer: Kim Godwin
Producers: Brandon Baur, Marsha Cooke, Erin George, Chris Weicher
Correspondents: John Blackstone, Cynthia Bowers, Kelly Cobiella, Barry Peterson

CBS / Evening News with Katie Couric / Follow the Money: Taxpayer Money Investigation

“Follow the Money” digs deep to unearth spending scandals directly hitting the taxpayer’s pocketbook. Stimulus money is being used to benefit giant corporations while rotting, dangerous bridges await repair. Members of Congress are taking sweetheart loans from a mortgage lender while they are supposed to be doing oversight on the lender to protect taxpayer bank accounts.

Anchor and Managing Editor: Katie Couric

Executive Producer: Rick Kaplan
Senior Producers: Ward Sloane, Bill Pierso1
Investigative Producer: Christopher Scholl
Investigative Correspondent: Sharyl Attkisson

CBS / Sunday Morning / Out of Work

During the year-end holiday season, “CBS Sunday Morning” sought to remind its audience of the more than 15 million people behind the nation’s staggering unemployment statistics. Correspondents spoke with a management consultant whose task it is to deliver the bad news, a couple who both lost their jobs and are trying to make ends meet, and a radio station in St. Louis that gives unemployed listeners airtime to seek jobs.

Correspondent: Seth Doane
Producer: Mary Raffalli
Co-Producer: Remington Korper
Executive Producer: Rand Morrison
Senior Broadcast Producer: Estelle Popkin
Senior Producer: Gavin Boyle

CNN / The Situation Room with Wolf Blitzer / The Wheelchair

In a story that outraged viewers, CNN told the story of Californian Debbie Brown and her dilapidated wheelchair. The company billed Medicare, and taxpayers, almost \$1,200 for a wheelchair that the supplier sold for \$349. Lawmakers’ confusing answers as to why taxpayers should pay nearly four times too much for a wheelchair illuminates the powerful sway special interests hold in the health care debate.

Anchor: Wolf Blitzer
Investigative Correspondent: Drew Griffin
Senior Investigative Producer: Kathleen Johnston
Producers: Marcus Hooper, Todd Schwarzschild
Managing Editor: Scott Matthews

**OUTSTANDING EDITING—QUICK
TURNAROUND**

CBS / 60 Minutes / Your Bank Has Failed

The FDIC allowed “60 Minutes” to accompany it when it shut down Heritage Community Bank of Glenwood, Illinois. Heritage, like so many banks, went from solid to insolvent after making risky bets on the real estate market. A \$200 million plus financial institution, Heritage was shut down by Illinois state regulators and the FDIC in early March after months of monitoring. Working under a tight deadline, the editors accurately and dramatically showcased the unexpected real life moments the producers and cameramen captured.

Editors: Richard Buddenhagen, Richard Koppel

NBC / Dateline / Slumdog Revisited

When “Slumdog Millionaire” won the 2009 Academy Award for best film, few people knew that two of its youngest cast members were not only from the slums of Mumbai portrayed in the film, but were still living there. This report set out to document a young cast member’s plight, but shortly before the story was to air, word came that his family’s shanty had been razed to the ground by government workers. Images of the destruction were obtained, and editors worked quickly to edit the back-end of the report to include this dramatic outcome.

Editors: Bruce Burger, Saverio Camporeale

NBC / Dateline / This Moment, This Time

On the eve of Barack Obama’s inauguration, “Dateline NBC” interviewed great black American performers, poets and activists. The individuals had the opportunity to reflect on Obama’s achievement and on how far their people and our country had come since the days of slavery. The editors chose a slow, lyrical pace for the narration to allow the heartfelt words of the

interviewees to stand out.
Editors: Saverio Camporeale, Paul Nichols

NBC / Inside the Obama White House

“Inside the Obama White House”—a complete documentary edited within two days—gave Americans a rare behind-the-scenes look at the inner workings of the White House and showed viewers an accurate depiction of the young Obama administration at work.
Editor: Rob Allen, Chad Bergacs, Deb Brown, Bruce Burger, Saverio Camporeale, Sam Casalino, Justin Cece, Linda Diehl, David Emanuele, Victor Fabilli, Anthony Innarelli, Paul Nichols, Richard Platt, William Ray, Bob Spencer, Alvaro Trenchi, Irene Trullinger, David Varga

**NEW APPROACHES TO NEWS &
DOCUMENTARY PROGRAMMING:
CURRENT NEWS COVERAGE**

Globeandmail.com / Behind the Veil

In March 2009, Afghan President Hamid Karzai – the West’s ally in the bloody and costly effort to bring peace to the country – had endorsed a law that, among other things, allowed some men to demand sex from their wives. The filmmakers set out to interview and document the lives of women in Kandahar to find out how they felt about the law, the war, their place in the world, and their hopes and fears for the future.

Reporter: Jessica Leeder
Photojournalist: Paula Lerner
Multimedia Producer: Jayson Taylor
Interactive Designer: Chris Manza

NYTimes.com / Flipped: How Private Equity Dealmakers Can Win While Their Companies Lose

In the course of the housing boom, its ethos and excesses were embodied in a television show called “Flip This House.” But those practices — making a purchase laden with debt, in the confidence that another buyer could then be found to pay more — played out on a much bigger scale in the corporate world. The players were not homeowners but private equity investors. What they had in common was a premise that was often, in the end, unsustainable, leading to disastrous results. In this online video project The New York Times set out to illuminate just how deep a foothold private equity had gained among American companies, and the dynamics that drove a frenzy of deals.

Executive Producer: Amy O’Leary
Interactive Producer: Thomas Jackson
Senior Producer: Zach Wise
Reporters: Julie Creswell, David Gillen
Videojournalist: Jigar Mehta
Producer: Krishnan Vasudevan
Correspondents: Charles Duhigg, Andrew Ross Sorkin, Louise Story

Times of Crisis / Reuters & MediaStorm

On September 15, 2008, the 158-year-old investment bank Lehman Brothers became the largest bankruptcy in U.S. history, its collapse paralyzing the global financial system. Governments pumped in cash, but the crisis deepened and broadened, crippling industries and crushing hopes with a force not seen since the Great Depression. Charting 365 days of upheaval, “Times of Crisis”

shows how lives around the globe have changed as a divergent world embarked on a new era of historic uncertainty.

Reuters.com & MediaStorm.com
Directors: Jassim Ahmad, Ayperi Karabuda Ecer
Executive Producer: Brian Storm
Producer: Bob Sacha
Interactive Designer: Tim Klimowicz



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journalistic achievements.

mercurynews.com / Disabled in Vietnam

San Jose Mercury News profiled Do Van Du, a Vietnamese-American who returned to his homeland to establish the Information Technology Training Center, a program to provide tech skills for disabled students. In developing countries like Vietnam, a disability can often mean a life of discrimination and poverty.
Producer & Photojournalist: LiPo Ching
Reporter: John Boudreau

Thomson Reuters Foundation, the International Federation of Red Cross and Red Crescent Societies, and MediaStorm / Surviving the Tsunami: Stories of Hope

"Surviving the Tsunami: Stories of Hope" is an interactive multimedia piece that captures the stories of survivors of the Indian Ocean Tsunami, each giving their own highly personal account of the event. The resulting documentary explores how survivors have overcome tragedy to rebuild their lives.
Directors: Jassim Ahmad, Ayperri Karabuda Ecer, Patrick Fuller
Correspondent: Natasha Elkington, Tim Large
Executive Producer: Paul Connelly, Brian Storm, Monique Villa
Producer: Eric Maieron
Interactive Designer: Tim Klimowicz

NEW APPROACHES TO NEWS & DOCUMENTARY PROGRAMMING: DOCUMENTARIES

Latimes.com / Alabama's Homeboys

Alabama's Homeboys follows two members of L.A.'s Homeboy Industries, a nationally recognized gang-intervention organization, on a pilgrimage to work with impoverished kids in Prichard, Alabama, a rural, largely segregated town, where children live in Third World conditions and some aspire to the life of an L.A. gangster.
Producer: Mary Cooney
Photojournalist: Liz Baylen
Multimedia Producer: Sean Connelley
Videojournalist: Katy Newton

MediaStorm.com / Drifless: Stories from Iowa

Life in Iowa can be punishing. Many Iowans spend their lives sweating over soil and spilling the blood of livestock. They endure the hardships associated with a life inextricably bound to the ups and downs of nature. Many of their children, by contrast, migrate to the metropolises of America. Those left behind continue their lives, seemingly unchanged from the generations that preceded them.
Director/Photographer: Danny Wilcox Frazier
Executive Producer: Brian Storm
Producer: Eric Maieron
Graphics Producer: Tim Klimowicz
Videoographer: Taylor Gentry

pbs.org / wgbh / nova / NOVA / The Secret Life of Scientists

"The Secret Life of Scientists" celebrates the human face of scientific research. These brief online vignettes feature young, accomplished scientists, who reveal their "hidden" passions outside the lab and how their "secret lives" shapes their scientific pursuits.
Senior Editor: Susan Lewis
Executive Producer: Joshua Seftel
Senior Executive Producer: Paula Apsell
Executive Editor: Lauren Aguirre
Producers: Darby Maloney, Tom Miller

NYTimes.com / One in 8 Million

The distinctive New York Times documentary series is a portrait of New York City. The three-minute, first-

person stories, each simple and spare, collectively remind us of the commonality of human experience. Amid tragic events, a sinking economy, and conflict throughout the world, "One in 8 Million" offsets the news, personalizing one place and the people who inhabit it.

Executive Producers: Juliet Gorman, Jodi Rudoren, Andrew De Vigal
Series Producers: Sarah Kramer, Alexis Mainland, Meagan Loomam, Todd Heisler
Interactive Producer: Tom Jackson
Contributing Producers: Joshua Brustein, Jeffery DelViscio, Nancy Donaldson, Catrin Einhorn, Rogene Fisher, J. David Goodman, Lisa Laboni, Miki Meek, Conrad Mulcahy, Emily S. Rueb, Tanzina Vega, Emily Weinstein

Soulofathens.com / Soul of Athens / A Life Alone

"A Life Alone" shares one man's personal story in an effort to touch the lives of many who may be faced with similar situations. After losing his wife, Mary, of 60 years, Tom Rose confronts the present while reminiscing about the past and preparing for a future alone. This intimate portrait reflects on issues of love, old age, and death.
Senior Producer: Jenn Poggi
Producer/Photographer/Videoographer: Maisie Crow

Boston.com / Ted Kennedy: A Life in Politics

Boston Globe video journalist Ann Silvio interviewed more than 20 key figures and eyewitnesses from Kennedy's life, and hunted down hours of rare historical footage, some never before seen by audiences. Along with fellow Globe producers Bill Greene and Scott LaPierre, she produced a documentary containing novel insights on one of America's most important political figures.
Producer: Ann Silvio
Contributing Producers: Bill Greene, Scott LaPierre
Story Consultant: Mark Morrow
Online Designer: Tito Bottitta

NEW APPROACHES TO NEWS & DOCUMENTARY PROGRAMMING: ARTS, LIFESTYLE & CULTURE

CHOW.com / Obsessives / Soda Pop: John Nese is the Willy Wonka of Carbonation

CHOW.com interviews John Nese, owner of Galco's in Los Angeles, a market dedicated completely to soda. He discusses his favorite sodas and his thoughts on high-fructose corn syrup, saying that it's a contributing factor to obesity in America.
Producer: Meredith Arthur
Producer/Videoographer: Eric Slatkin
Videoographer: Blake Smith

TIME.com / The Iconic Photo Series

To take advantage of TIME/Life's extraordinary photo history, TIME.com highlighted war photographer Robert Capa's timeless photos of the D-Day invasion, and photographer Anthony Suau's photos at the fall of the Berlin wall.
Producer/Editor: Craig Duff
Photographer: Anthony Suau
Photo Editor: Mark Rykoff

Nationalgeographic.com / Your Shot / Jeremiah Ridgeway

National Geographic Magazine asked readers to submit their amateur photos, and 21-year-old soldier Jeremiah Ridgeway replied. The editors were stunned by the quality of his work, which documents the daily lives of combat units in Afghanistan in an unflinching, nonjudgmental manner. This piece weaves war, art and

biography to tell the story of an emerging talent with great potential.

Executive Producer: Gil Pimentel
Senior Producer: Eric Hoffman
Producer: Summer Simpson

2009 INTERNATIONAL EMMY AWARD FOR NEWS

Al Jazeera English / Al Jazeera English News Hour: Gaza War – Ground Offensive / Qatar

Al Jazeera English had teams on both sides of the border during the 22 day Israel/Gaza war, which broke out on December 26, 2008, and ended on January 17, 2009. Coverage follows the start of a ground offensive in the territory on January 5, 2009.
Producers: Adam Pines, Yossi Azishai
Editors: Simon Torkington, Simon Tate, Nick Toksvig, Per Carlson
Correspondents: Ayman Mohyeldin, Sherine Tadros, Jacky Rowland, Alan Fisher, Mohammed Vall

TV Globo / Jornal Nacional: Blackout in Brazil / Brazil

On the night of November 10, 2009, 60 million Brazilians in 18 states were left without electricity, when lightning supposedly struck power lines. TV Globo investigated and confronted contradictory versions and exposed the fragile state of the power grid and the effects on the population.
Producers: Ana Paula Brasil, Angélica Camargo, Cristiana Sousa Cruz, Dagoberto Souto Maior, Daniella Sarmento, Eduardo Teixeira, Eliane Silva, Fernanda Irineu, Fernando Silva, João Montenegro, Kelly Cristina, Leda Rielli, Mariana Carneiro, Rogério Nery, Rosângela Moura, Thaisa Coelho, Walter Mesquita, William Santos, Alexandre Holanda, Glaucio Zulato, José Carlos Ferreira, João Rudge, Luis Henrique Rabello, Mauricio Prado, Marco Anibal, Marco Antônio Gaiollo, Mauro Tertuliano, Paulo Henrique da Silva, Paulo Ferreira, Ricardo Mattos, Ricardo Peev, Themistocles Baptista, William Neves, Accácio Fernandes, Adriano Sorrentino, André Gatto, Eduardo Seabra, Fabricio Umezaki, Hélio Tavares, Leticia Vorcaro, Rogério Sanches
Editors: Carlos Henrique Schroder, Ali Kamel, Luiz Claudio Lage, Renato Ribeiro, William Bonner, Cristina Piasentini, Silvia Faria, Erick Bretas, Mariano Boni, Luiz Ávila, Selma Rita, Severo Lins, Vinicius Menezes, Alexandre Mattoso, Ana Pini, Fátima Ugatti, Francisco Walcacer, Fernando Castro, Isabela Guberman, Márcia Dalprete, Moacir Júnior, Regina Montella, Renata Fernandes, Ivone Happ, Beatriz Almeida, Ivandra Previdi, Tânia Bellani, Tatiana Neves
Correspondents: Fátima Bernardes, Márcio Gomes, William Bonner, Alan Severiano, André Luiz Azevedo, Bette Luchese, Carla Modena, Cristina Serra, César Galvão, César Menezes, Délis Ortiz, Ernesto Paglia, Fábio Turci, Giuliana Girardi, Giuliano Tamura, Graziela Azevedo, Jose Roberto Burnier, Julio Mosquera, Lilia Teles, Marina Araújo, Monalisa Perrone, Monica Teixeira, Paulo Renato Soares, Rosana Jatobá, Tiago Eltz, Verushka Donato, Almir Padial, Aloisio Araújo, Dennys Leutz, Douglas Pina, Eduardo Mendes, Maria Cândida, Gilmário Batista, Hélio Gonçalves, Ronaldo de Souza, Marcos de Sá, Marco Antônio Rodrigues, Newton Quilichini, Tiago Lins, Toninho Cirillo

RT Channel / Extended News Coverage on Obama's Visit to Russia / Russia

On July 6 and 7, 2009, RT Channel broadcast live special reports 24 hours a day with coverage of Obama's visit to Russia. The broadcast featured interviews with experts from Europe and America and Obama's speeches and meetings with state leaders.

Producers: Anastasiya Lykina, Anna Chertova, Dinara Toktosunova, Vera Volkhonovich, Elena Burakova, Alla Eszhenko, Natalia Lebedeva, Elvira Sukhareva, Tatiana Bochkareva, Ekaterina Karaseva
Editors: Anastasiya Lykina, Anna Chertova, Dinara Toktosunova, Vera Volkhonovich, Elena Burakova, Alla Eszhenko, Natalia Lebedeva, Elvira Sukhareva, Tatiana Bochkareva, Ekaterina Karaseva
Irakly Gachechiladze, Sergey Kochetkov, Elena Minasova, Alexey Orlov, Kirill Kornovich-Valua, Maria Yablonskaya
Correspondents: Alexandra Kosharnitskaya, Dmitriy Medvedenko, Alexey Yaroshevsky, Natalia Novikova, Daria Pushkova, Peter Lavelle

Sky News / Pakistan – Terror’s Front Line / United Kingdom

In March 2009, Sky news revealed that the Taliban were in control of a large part of Pakistan; that a new group of British-born terror suspects trained in Pakistan had returned to the United Kingdom; and that militants were gaining increasing support in an area containing vital supply routes for British and American troops in Afghanistan – all this in a country on the front line of the war on terror.

Producers: Andy Gales, Neville Lazarus, Richard Johnson, Chris Britt

Editors: Martin Smith, Jamie Matthews, Paul Fraser, Michael Inglis

Correspondents: Stuart Ramsay, Alex Crawford, Jeremy Thompson

2009 INTERNATIONAL EMMY AWARD FOR CURRENT AFFAIRS

October Films for Channel 4 / Dispatches: Pakistan’s Taliban Generation / United Kingdom

Pakistan’s Taliban Generation investigates how the war on terror is creating a generation of child terrorists – children prepared to kill both inside and outside Pakistan.

Executive Producer: Julia Barron

Producer/Director/Filmed By: Dan Edge

Editor: Alex Archer

Correspondent: Sharmeen Obaid-Chinoy

Societe Radio-Canada / Enquete: The Ultimate Forgiveness / Canada

October 2006: A man enters an Amish school in the town of Nickel Mines, Pennsylvania, and shoots 10 girls, killing five, before killing himself. The Amish surprise the world by immediately forgiving the killer. Enquete tells the story of the shooting through interviews with

Amish families and the shooter’s mother.

Producer: Genevieve Turcotte

Editor: Annabelle Lehouiller

Correspondent: José Dupuis

Cameraman: Pierre Mainville

Artear - Canal 13 / Telenoche: Glaciers, the First Veto / Argentina

On November 10, 2008, Argentine president Cristina Fernández de Kirchner vetoed the Glaciers Law, which had been unanimously approved a few weeks before.

Telenoche investigates the reasons behind the polemic decision that produced breaks inside the governing party

News Manager: Carlos de Elia

General Producer: Ricardo Ravanelli

Executive Producer: Maximiliano Heiderscheid

Producer: Julieta Tommasone

Editor: Carlos Christensen

Correspondent: Sergio Elguezabal

Cameramen: Mariano La Gioia, Emilio Tittamanti,

Javier Kurbart, Federico Marion, Gabriel Sapori

Script: Sergio Elguezabal, Ricardo Ravanelli

Television Broadcasts Limited / Tuesday Report: Child Abduction / Hong Kong, China

Even though China’s one child policy has been in effect for decades, the traditional preference for a male heir remains. Some families, unable to sire a male, seek to purchase one by illegal means, leading to child abduction.

Executive Producer: Yuan Siu-ching

Producer/Editor/Correspondent: Wong Yuk-kuen

OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN A REGULARLY SCHEDULED NEWSCAST

ABC / World News with Charles Gibson / Tragedy at Fort Hood

In the hours following the murderous rampage at Fort Hood, Texas, where 13 people were killed and 32 wounded, ABC News deployed a team of reporters and producers to the scene to cover the story from every angle. In a short period of time details about the shooter, the victims and the greater impact of the horrific shooting quickly emerged.

Executive Producer: Jon Banner

Senior Investigative Producer: Rhonda Schwartz

Senior Broadcast Producer: Tom Nagorski

Senior Producers: Kate Felsen, Tom Johnson,

Stu Schutzman

Producers: Susan Aasen, Richard Coolidge, Rich

Esposito, Judy Isikow, Avni Patel, Joe Rhee, Jim Scholz,

Eric Siegel, Caren Zucker

Anchor: Charles Gibson

Correspondents: Ryan Owens, Martha Raddatz, Brian Ross, Bill Weir

ABC / Good Morning America / Pittsburgh Gym Shooting

On August 4, 2009, a lone gunman entered an evening aerobics class at the LA Fitness in Bridgeville, Pennsylvania, and opened fire. He killed three women and seriously wounded 10 others before turning the gun on himself. ABC News shoe leather reporting gave viewers facts, insight and context.

Senior Executive Producer: Jim Murphy

Executive Producer: Tom Cibrowski

Senior Broadcast Producers: Margo Baumgart, Chris Vlasto

Senior Producers: Sandra Aiken, Michael Corn, Sharon Hoffmann, Denise Rehrig, Anna Robertson, Cindy Smith

Senior Editorial Producer: Santina Leuci

Executive Editor: Diane Masciale

Producers: Gitika Ahuja, Sarah Amos, Cleopatra Andreadis, Margaret Aro, Catherine Becker, Clark Benson, Darcy Bonfils, Quiana Burns, Brandon Chase, Brian Cohen, Maria Cohen, Glen Dacy, Maricar Frias, Josh Gaynor, Cliff Gelb, Kelly Hagan, Jessica B Hoffman, Nicole Kazdin, Cara Lemieux, Michelle Major, Rich McHugh, Kevin McMillen, Yoni Mintz, Alberto Orso, Linda Owens, Sabrina Parise, Jen Pereira, Mary Pflum, Elisa Roupenian, Jay Shaylor, Elizabeth Sintay, Jason Stine, Cari Strassberg, Christopher Strathmann, Thea Trachtenberg, Anthony Underwood, Ronna Waldman, Justin Weaver, Vanessa Weber, Maureen White, Anna Wild, Gary Wynn, Lana Zak, Morgan Zalkin

Coordinating Producers: William Cunningham, Carolyn Durand, Seth Fenton, Karen Leo, Patty Neger, Michael Noble, Brian O’Keefe

Anchor: Sam Champion, Chris Cuomo, Robin Roberts, Diane Sawyer

NBC / Nightly News with Brian Williams / Miracle on the Hudson

On January 15, 2009, US Air Flight 1549 took off from LaGuardia Airport for Charlotte, North Carolina. Shortly after takeoff, the plane hit a flock of Canada Geese and the pilot was forced to make an emergency landing in the Hudson River. “NBC News” immediately dispatched field crews and digital journalists and captured some of the first images of passengers standing on the wing of the plane, and jumping into lifeboats.

Anchor and Managing Editor: Brian Williams

Executive Producer: Bob Epstein

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Senior Broadcast Producer: Patrick Burkey, Aurelia Grayson
Director: Brett Holey
Senior Producers: Subrata De, Mary Laurence Flynn, Tracey Lyons, Albert Oetgen
Supervising Producer: Jay Blackman
Correspondents: Robert Bazell, Tom Costello, Rehema Ellis, Martin Fletcher, Mike Taibbi, Chuck Todd
Producers: Donna Bass, Beverly Chase, Christine Colvin, Bob Croce, Tom Dawson, Clare Duffy, Carol Eggers, Lauren Fairbanks, Andy Franklin, Anthony Galloway, Mario Garcia, Hilary Guy, Jody Henefeld, Robert Kaplan, Maggie Kassner, Susan Kroll, Victor Limjoco, Daniel Linden, Carla Marcus, Megan Marcus, Daniel Nagin, Samuel Singal, Robin Skolnick, Christina Vallice, Kelly Venardos

NBC / Nightly News with Brian Williams / The Crash of Colgan Air Flight 3407

On February 12, 2009, Continental flight 3407 crashed on approach to Buffalo, New York, killing all 49 people on board and one person on the ground. "NBC Nightly News" scrambled to put a team in place to answer the fundamental questions about the crash: what happened, why did things go wrong, where did the responsibility rest, and what was being done in the aftermath.

Anchor and Managing Editor: Brian Williams
Executive Producer: Bob Epstein
Senior Broadcast Producer: Aurelia Grayson
Director: Brett Holey
Senior Producers: Subrata De, Mary Laurence Flynn, Tracey Lyons, Albert Oetgen
Correspondents: Peter Alexander, Robert Bazell, Tom Brokaw, Tom Costello, Kelly O'Donnell
Producers: Maria Alcon, Laura Allenbaugh, Donna Bass, Jay Blackman, Christine Colvin, Bob Croce, Tom Dawson, Lauren Fairbanks, Scott Foster, Andy Franklin, Hilary Guy, Jody Henefeld, Rob Kaplan, Maggie Kassner, Susan Kroll, Joo Lee, Daniel Linden, Daniel Nagin, Megan Marcus, Benita Noel, Samuel Singal, Robin Skolnick, Christina Vallice, Kelly Venardos

**OUTSTANDING CONTINUING COVERAGE
OF A NEWS STORY IN A
REGULARLY SCHEDULED NEWSCAST**

BBC America / World News America / Inside Mexico's Drug Wars

Correspondent Matthew Price is on patrol with Mexican police when 15 people are killed in Juarez, Mexico. Gang violence is surging in Mexico, where 40,000 soldiers have been deployed across the country to root out drug cartels. Ciudad Juarez has been called the most dangerous city on earth due to a volatile mixture of drugs, gangs and guns. BBC America brings viewers a gut-wrenching look at the chaos caused by Mexico's drug wars.

Executive Producer: Rome Hartman
Producer: Ian Sherwood, Chuck Tayman, Nada Tawfik, Craig Summers
Correspondent: Matthew Price

BBC America / World News America / Pakistan's War

In a series of reports, Correspondent Orla Guerin reveals the truth behind Pakistan's inner turmoil. She gains rare access to a shrouded suicide bomber who declares his desire to take American and British lives; she travels with UN security forces along the Taliban-occupied Pakistan/Afghanistan border; she walks through the rubble of that day's bombed-out building; and she interviews a wounded soldier directly from his hospital bed.

Executive Producer: Rome Hartman

Producers: Richard Colebourn, Bushra Tashkeen, Nicky Millard
Correspondent: Orla Guerin

CBS / Evening News with Katie Couric / Afghanistan: The Road Ahead

October 7, 2009, marked the eighth anniversary of U.S. forces fighting in Afghanistan, and yet the mission and goals of that conflict increasingly are being debated all across the spectrum. "CBS News" provided viewers with a clearer understanding of the challenges faced in Afghanistan and the consequences of the options that confront America.

Anchor and Managing Editor: Katie Couric
Executive Producer: Rick Kaplan
Senior Producers: Ward Sloan, Katie Boyle, Chris Dinan, Kim Godwin, Bill Piersol
Correspondents: Mandy Clark, Lara Logan, David Martin, Terry McCarthy, Chip Reid, Richard Roth, Mark Strassmann
Producers: Lori Beecher, Guy Campanile, Andy Clarke, Lynne Edwards, Joseph Frandino, Rob Hendin, Mark Hooper, Randall Joyce, Matt Lombardi, Tony Maciulis, Max McClellan, Andres Triay, Ashley Velie, Mary Walsh, Kristina Weischadle, Andy Wolff, Jennifer Yuille

NBC / Nightly News with Brian Williams / Brian Williams: Reporting from Afghanistan

Brian Williams' reporting from Afghanistan on October 28, 29 and 30 included a visit to an orphanage outside Kabul, a small patch of goodwill and hope in a city that has experienced much hardship.
Anchor and Managing Editor: Brian Williams
Executive Producer: Bob Epstein
Senior Producer: Subrata De
Producers: Beverly Chase, Madeleine Haeringer, Kiko Itasaka, Megan Marcus, Adrienne Mong

NBC / Nightly News with Brian Williams / Unlikely Refugees

There had been great hope in Afghanistan in 2001, when the Taliban fell, that women would finally come into their own, after centuries of being treated as chattel with few rights. "NBC Nightly News" decided to see if eight years after the Taliban anything had really changed for women in Afghanistan. Sadly, very little has changed, but along the way correspondent Richard Engel met women of remarkable courage who shared their intimate and often brutal stories.

Anchor and Managing Editor: Brian Williams
Executive Producer: Bob Epstein
Senior Broadcast Producer: Aurelia Grayson
Director: Brett Holey
Senior Producer: Mary Laurence Flynn
Correspondents: Richard Engel, Adrienne Mong
Producers: Maria Alcon, Bredun Edwards, Madeleine Haeringer, Maggie Kassner, Paul Nassar, Matt Softley, Rachele Webb

ABC / World News with Charles Gibson, Good Morning America Weekend / Iraq and Afghanistan: Where Things Stand

In early 2009, the nation's involvement in its two wars was headed in two distinctly different directions: broad progress in Iraq, but deep trouble in Afghanistan. In Afghanistan, the United States and its NATO allies stood on the brink. In Iraq, to the contrary, the clouds were breaking; a two-year spiral into sectarian violence had been checked, and the public's despair was finally turning to hopes for a better future. "ABC News" continues its comprehensive and authoritative reporting in its acclaimed series "Where Things Stand".

Senior Producer and Director of Polling: Gary Langer
Correspondents: Terry McCarthy, Martha Raddatz
Executive Producer: Jon Banner, Andrew Morse

Senior Producers: Kate Felsen, Tom Nagorski, Matt Frucci, David Reiter
Producers: Richard Coolidge, Angus Hines, Audrey Taylor, Caren Zucker

PBS / Worldfocus / Vietnam: Legacy of War

With the Vietnam War frequently being used as a yardstick to measure America's fight in Iraq and Afghanistan, Worldfocus correspondent Mark Litke traveled to Vietnam to examine the lasting effects of that American war. He found unresolved consequences to America's involvement in Vietnam – consequences that to this day poison, kill and cripple countless Vietnamese.

Correspondent: Mark Litke
Producer: Ara Ayer
Executive Producer: Marc Rosenwasser
Executives in Charge: Neal Shapiro, Stephen Segaller

**OUTSTANDING INVESTIGATIVE
JOURNALISM IN A REGULARLY
SCHEDULED NEWSCAST**

CNN / Anderson Cooper 360 / Highway Robbery?

Under Texas law, law enforcement authorities are permitted to confiscate money and valuables from motorists suspected of felony crimes. But a CNN investigation revealed that several Texas counties have targeted minority drivers guilty of nothing and fleeced them of their money. The CNN investigation also found that county leaders were using the money and valuables to enrich themselves.

Senior Executive Producer: David Doss
Executive Producer: Kathleen Friery
Senior Producers: Jill Billante, Penny Manis, Charlie Moore, Barclay Palmer
Correspondent: Gary Tuchman
Producer: Katherine Wojtecki

CNN / Campbell Brown / Poisoned Patriots

In 2009, a small group of U.S. Marines discovered they were all suffering from a particularly rare disease – male breast cancer. CNN found that during the time these Marines were at Camp Lejeune, in North Carolina, a period stretching over many years, the water at the base had been dangerously contaminated with very high levels of cancer-causing toxic chemicals.

Anchor: Campbell Brown
Correspondent: Abbie Boudreau
Investigative Unit Director: Scott Matthews
Producer: Scott Bronstein
Broadcast Senior Producer: Ted Fine
Editorial Director: Richard Griffiths
Executive Producer: Janelle Rodriguez

CBS / Evening News with Katie Couric / FEMA's Toxic Bureaucracy

The CBS News Investigative Unit uncovered a dramatic pattern of discrimination, sexual harassment and cronyism in the News Orleans office of the Federal Emergency Management Agency. More than a dozen current and recent FEMA employees provided "CBS News" with interviews and documentation that exposed a "toxic" environment within the News Orleans FEMA office.

Anchor and Managing Editor: Katie Couric
Executive Producer: Rick Kaplan
Senior Producer: Keith Summa
Chief Investigative Correspondent: Armen Keteyian
Producer: Michael Rey

CBS / Evening News with Katie Couric / Follow the Money: Congressional Oversight

"Follow the Money" investigates financial improprieties

involving influential and powerful members of Congress and/or their pet projects, using a wide variety of documents and human sources, from Capitol Hill staffers and investigators to IRS filings to Congressional financial disclosures and Pentagon defense contracts.

Anchor and Managing Editor: Katie Couric
Executive Producer: Rick Kaplan
Senior Producer: Bill Piersol
Investigative Producers: Christopher Scholl, Laura Strickler
Investigative Correspondent: Sharyl Attkisson

CBS / Evening News with Katie Couric / Rape in America: Justice Denied

A five-month “CBS News” investigation revealed over 20,000 rape kits in storage at police departments that were never sent to be analyzed at crime labs. The investigation also showed that when kits are actually sent to a crime lab, the backlog at the lab can take months, even years. Kits were waiting to be tested for up to a year in Kentucky, three years in Anchorage and eight years in Louisiana. This “CBS Evening News” story was cited in a Senate Judiciary hearing charged with finding a solution to the problem of untested rape kits.

Anchor and Managing Editor: Katie Couric
Executive Producer: Rick Kaplan
Senior Producer: Keith Summa
Producer: Laura Strickler
Chief Investigative Correspondent: Armen Keteyian

OUTSTANDING HISTORICAL PROGRAMMING—LONG FORM

PBS / Bill Moyers Journal / The Good Soldier

“The Good Soldier” portrays five decorated combat veterans (WWII, Vietnam, the Gulf War and Iraq) who speak of their darkest moments and moral dilemmas with brutal honesty. In a culture where veterans commonly do not speak about what they have witnessed, the film provides a riveting look at the courage it takes to participate in and talk openly about war.

For Out of the Blue Productions, Inc.
Producer/Directors: Lexy Lovell, Michael Uys
For Bill Moyers Journal Executive Producers: Judy Doctoroff O’Neill, Sally Roy
Executive Editors: Bill Moyers, Judith Davidson Moyers
Producer: Jessica Wang

HBO / The Witness: From the Balcony of Room 306

“The Witness: From the Balcony of Room 306” chronicles the final days and hours of the life of Dr. Martin Luther King Jr. as told through the eyes of his contemporary, the Rev. Samuel “Billy” Kyles, who is the last surviving witness who stood on the balcony with Dr. King when he was slain that fateful day at the Lorraine Motel in 1968.

Director: Adam Pertofsky
Executive Producer/Producer: Margaret Hyde
Producers: R. Stephan Mohammed, Vicki Tripp

PBS / Secrets of the Dead / Mumbai Massacre

On November 26, 2008, 10 young men sailed into Mumbai, India, armed with AK-47s, grenades and plastic explosives. They wreaked havoc on the city and it would be 60 hours before Indian security forces could bring the attacks to a close. This film highlights the historic nature of the attack by showing how cheap consumer technologies changed the nature of terrorism.

Director: Victoria Midwinter Pitt
Producer: Andrea Quesnelle
Executive Producer/Producer: Andrew Ogilvie
Executive Producers: Phil Craig, Jared Lipworth, Lucy Stylianou

HBO / Thrilla in Manila

The Thrilla in Manila was the third and final boxing match between Joe Frazier and Muhammad Ali, and it would prove to be one of the greatest in sporting history. Ali called the fight “the closest thing to dyin’ I know of” and the film looks behind the scenes to explore one of the bitterest sports face-offs ever, recounting a tale of personal betrayal that was stoked by the racial politics of 1970s America.

Producer/Director: John Dower
Executive Producers: John Smithson, Elinor Day

OUTSTANDING GRAPHIC DESIGN & ART DIRECTION

History Channel / Death Masks

“Death Masks” shows us true faces from history in a way that makes them look like they are in the room, staring back at us. This was achieved by applying the very latest cutting-edge digital modeling and animation technology to the life and death masks of some of the greatest figures in history. The result was 3-D imaging of the actual faces of Abraham Lincoln, George Washington, Julius Caesar, Napoleon, Shakespeare and John Dillinger.
3-D Visual Effects Supervisor: Antonis Kotzias
CG Artists: Nick Deligraris, Spyros Helmi, Andrew Helms, Nikos Kellis

National Geographic Channel / In the Womb / Extreme Animals

Lemon sharks, emperor penguins, red kangaroos and parasitic wasps. These creatures seem to have nothing in common, but they all face incredible odds from the moment of conception. To keep their unborn offspring alive, all four species have evolved extraordinary strategies that, although sometimes brutal, are triumphs of evolutionary ingenuity. Jaw-dropping nature footage combined with state-of-the-art graphics and sophisticated natural history models bring this process to life.

Special Effects Photography: David Barlow
Computer Generated Visual Effects: BANDITO—Steve Gomez, Michael Stillwell, Celeste Bothwick, Elena Gomez
Special Effects Models: Artem Ltd. Simon Taylor

National Geographic Channel / Explorer / The Virus Hunters

“The Virus Hunters” investigates a provocative new theory that suggests that all life – including humans – is descended from viruses. To many people, viruses are simply agents for disease, but new evidence suggests viruses may possess far greater power. The animation presents a microscopic world where viewers can see these organisms in action.

Visual Effects: Andy Murdock

History Channel / Stealing Lincoln’s Body

“Stealing Lincoln’s Body” tells the strange, surprising and utterly twisted story of what happened to President Abraham Lincoln’s body after his assassination as it embarked on a circuitous, often unbelievable 36-year journey before reaching its final resting place. “Stealing Lincoln’s Body” showcases the first virtual photography of Lincoln and the only virtual motion pictures of him ever created.

Graphic Designer: Ray Downing

History Channel / The Crumbling of America

The American Society of Civil Engineers gives out grades for America’s infrastructure every three years. The current cumulative grade is a “D.” “The Crumbling of America” zeroes in on seven major kinds of infrastructure – bridges, roads, water, sewage, the grid, dams and levees.

Visual Effects Producer: David Kenneth
Visual Effects Supervisor: Dennis Michel

Lead Artist: Aaron Kaminar
Digital Composer: Robert Amaral, Glenn Porter
Modeler: Ken Pellegrino
Digital Artist: Mike Caldwell, Steve Kaplan
Storyboards Artist: Patrick Barrett
Visual Effects Editor: Ray Mupas

OUTSTANDING LIGHTING DIRECTION & SCENIC DESIGN

National Geographic Channel / CIA

Confidential: Pakistan Undercover

From hidden terrorist cave sites, to CIA Headquarters and field offices, mountaintop outposts and an entire marketplace, “Pakistan Undercover” brings to life the true, clandestine stories of the CIA’s successful missions after September 11. The indoor and outdoor lighting effects bring to life the harsh look and feel of the barren terrain that dots the Pakistan-Afghan border.

Lighting Directors: Boujemaa Rassourance, Peter Schnall, Doug Schultz

PBS / Elbert Hubbard: An American Original

The backdrop to this film is the Arts & Crafts movement of the early 20th Century. The Lighting Director’s goal was to evoke the visual feel of the movement, by using a palette of muted colors and light textures that mirrored its dark, moody and organic aesthetics.

Lighting Director: James P. Gribbins

National Geographic Channel / Explorer / Child Mummy Sacrifice

The bodies of three Inca children are uncovered on the peak of a 22,000 foot South American volcano. They are so perfectly preserved that their hair, skin and DNA still contain clues – even though they died 500 years ago. Child Mummy Sacrifice explores the Inca journey to the lofty volcano that became their tomb. DP Rob Lyall’s thoughtful composition, and careful use of light and shadow while working in a number of extreme environments, make this a visually stunning film.

Lighting Director: Rob Lyall
Director: Pam Caragol-Wells

National Geographic Channel / Undercover History / The Skyjacker That Got Away

“The Skyjacker That Got Away” retells the original events of DB Cooper who boarded a plane in Portland, Oregon, claimed to have a bomb, demanded and received a ransom of a quarter of a million dollars and four parachutes. After releasing the passengers, he commanded the crew to fly southwest, and, somewhere over Portland, leapt into the darkness, never to be seen again. The film’s lighting was designed to look like a 1970s film noir: dark, ominous and period.

Lighting Directors: Philip J. Day, William Martens
Art Director: Mark Fenlason
Director Visual Effects: Calder Greenwood

OUTSTANDING PROMOTIONAL ANNOUNCEMENT—INSTITUTIONAL

CBS / 60 Minutes / 60 Minutes in 60 Seconds

“60 Minutes in 60 Seconds” highlights the award-winning newsmagazine’s 2008-2009 season, including Steve Kroff’s interview with then newly-elected President Obama and Katie Couric’s emotional interview with Captain “Sully” Sullenberger.

Senior Vice President and Creative Director: Dave McCoy
Director, Advertising & Marketing: Julie Haaland
Director of Operations: Nicole Fiftal
Producer/Editor: Rich O’Connell
Producers: Joanne Stern, Charles Howland
Sound Designers: Eric Casimiro, Daniel Maier
Editor: Wes Carlton

Graphic Designer: Adam Saul

Travel Channel / Anthony Bourdain: No Reservations / Premiere; Rust Belt; Thailand

These spots convey the artistry of “Anthony Bourdain: No Reservations”: craftsmanship and love of detail, but also funkiness, unpredictable motion, vivid color and a dash of ego.

Chief Marketing Officer: Patrick Lafferty
Vice President, Marketing Strategy: Sheila Holman
Director of Marketing: Robin Wolfson
Creative Director: Caroline Ely
Producer: Melissa Marks
Designer: Zoa Martinez

PBS / FRONTLINE / Meltdown: Proof of Performance

When the financial market melted down, “FRONTLINE” covered and uncovered the crisis with the intensity and speed of war reporting. “FRONTLINE’s” coverage went beyond the headlines and explained in depth what, why and how it happened. Tense music combined with striking visuals convey “FRONTLINE’s” commitment to in-depth coverage of this important ongoing story.
Writer/Producer: Missy Frederick
Senior Editor: John MacGibbon

PBS / NOVA scienceNOW / Neil’s Mom, Ask the Astrophysicist

This campaign highlights the playfulness and approachability of NOVA scienceNOW’s host, Neil deGrasse Tyson. The spots showcase Tyson’s natural ability to engage people and his own thirst for knowledge.
Director: Julia Cort
Producer and Editors: Rebecca Nieto, Jason York

OUTSTANDING PROMOTIONAL ANNOUNCEMENT—EPISODIC

ABC / Diane Sawyer 20/20 Special / A Hidden America: Children of the Mountains

For two years, a small team of “ABC News” producers followed the lives of families in Central Appalachia who were surviving without what most Americans take for granted. Isolated pockets in the region have three times the national poverty rate, an epidemic of prescription drug abuse, the shortest life span in the nation, toothlessness, cancer and chronic depression. The challenge for the spot was to bring viewers into a thoughtful, serious, and deeply emotional news special which featured no “big name get.”

Executive Producer: Alan Ives
Senior Producer: Rene Hallal-Gonen
Producer: Kevin Smalls
Art Director: Rodrigo Redondo
Sound Designer/Editor: Leslie Mona-Mathus

CNN / Latino in America / Meet the Garcias

This spot promoting Soledad O’Brien’s “Latino in America” presents the Garcias as the new Joneses—the new face of the American Dream. And makes the point that we are all truly Americans, no matter what our surname may be.

Executive Producer: Scot Safon
VP, On-Air Promotion: Drea Besch
Supervising Producer/Writer: Danya Levine
Creative Director/Designer: Aimee Schier
Broadcasting Designer: Jenny Specker
Compositor/Editor: Stephen Taylor
Photographer: Mark Hill

CNBC / Squawk Box Icons and Rebels / Caricatures

“Squawk Box” is CNBC’s banner morning show, where CEOs, government officials, and top business leaders come to hear and be heard. This spot gives the

iconic show an iconic campaign by signifying the iconic character of the show’s guests, heavyweights like Warren Buffet, Jack Welch and Donald Trump.

Creative Services Director: Frank Piantini
Director of Marketing: Steven Smith
Vice President, Marketing: Tom Clendenin
Animators: John Rehm, Michael Schwartz
Caricature Artist: Ken Fallin
Audio: Darren Kotler

CNBC / The New Age of Walmart / By The Numbers

Walmart is the largest and most powerful retailer in the world. In 2004, CNBC took an unprecedented look at the secrets to its success. Now, with a troubled economy, a new CEO and a new set of challenges, CNBC went back inside the Walmart empire, revealing how the company navigated a period of intense criticism and controversy, only to strengthen its grip and influence on the global market. This spot puts the vast numbers associated with the retail giant’s business into terms viewers can understand—and be entertained by.

Senior Producer and Writer: William Imboden
Editor: Darren Kotler
Designer and Animator: James Kottaras
Vice President, Marketing: Tom Clendenin
Director, Creative Services: Frank Piantini

History Channel / WWII in HD / It’s Not a Video Game, Black & White

“WWII in HD” brings to life the stories of living and deceased World War II veterans through the use of vivid archival footage. The HD footage brings the viewer as close to the conflict as possible. These spots contrast the vivid color of “WWII in HD” with the black and white images that most people associate with the war, and lures younger viewers by using a video game aesthetic to make the point that war is anything but a game.

Creative Director: Pablo Pulido
Producer: Anthony Karkosza
On Air Promotions: Tim Nolan,
TAXI NYC
Art Director: Jerry Hauk, Write DelSavio, ECD Smrczek
Executive Creative Director: Ron Smrczek,
Blue Room
Visual Effects Supervisor: Chris Gargani
Editor: David Gargani

**Lifetime Achievement
Frederick Wiseman**

Bill Small
Paula Kerger
Frederick Wiseman

OUTSTANDING INTERVIEW

CBS / 60 Minutes / Saving Flight 1549

When US Airways Flight 1549 landed in the icy waters of New York City’s Hudson River, what seemed destined to be a tragedy turned into an uplifting tale of success and survival. Almost instantly, Chesley “Sully” Sullenberger, the aircraft’s heroic captain, found himself at the center of a story people all over the world wanted to celebrate and were anxious to hear. Captain Sullenberger and the entire crew of Flight 1549 sat down for an exclusive interview with Katie Couric.

Executive Producer: Jeff Fager
Executive Editor: Bill Owens
Correspondent: Katie Couric
Senior Producer: Michael Radutzky
Producers: Lori Beecher, Tanya Simon
Co-Producers: Jenny Dubin, Andrew Metz

CBS / 60 Minutes / Witness

Forty-two year-old Iranian-Canadian reporter Maziar Bahari was held for 118 days, beaten and battered by the agents of the Revolutionary Guard in Tehran’s notorious Evin prison. Bob Simon, who 20 years earlier lived through a similar nightmare when he was captured and imprisoned by Saddam Hussein’s regime in Iraq, interviewed Bahari.

Executive Producer: Jeff Fager
Executive Editor: Bill Owens
Correspondent: Bob Simon
Producers: Michael Gavshon, Drew Magratten
Co-Producer: Paul Bellingher

CNN / Amanpour / Zimbabwe’s President Robert Mugabe

On September 24, Christiane Amanpour interviewed longtime president of Zimbabwe, Robert Mugabe. In three decades in power, Mugabe has transformed from being a colonial freedom fighter to an authoritarian strongman, refusing to release the reins of power until a landmark power sharing agreement last year.

Anchor: Christiane Amanpour
Executive Producer: Katherine O’Hearn
Senior Producers: Barclay Palmer, Ana Bickford
Director: Chris Adair
Correspondent: Nkepile Mabuse
Producers: George Lerner, Nick Parker, Sarah Gross, Gabrielle Zuckerman, Lisa Desai, Meghan Rafferty

Univision / Aqui y Ahora / Confessions of Father Alberto

Father Alberto Cutie’s charisma, good looks and uncanny ability to communicate through all mediums, turned him into an international icon, and the rock star of all priests. But when a gossip magazine publicized images of him frolicking with a woman on the sands of Miami Beach, Father Alberto went from being the poster boy for the church to a man in hiding, as he attempted to escape the paparazzi. As the media frenzy mounted, Father Alberto broke his silence in an exclusive interview with Aqui y Ahora.

Anchor: Teresa Rodriguez
Producers: Evelyn Pereiro, Beatriz Guerra
Executive Producer: Marisa Venegas
Managing Editor: Jairo Marin

PBS / Bill Moyers Journal / Interview with David Simon

David Simon is renowned as the creator of the HBO show “The Wire” — a show that many critics consider to be one of the best ever on television for its depiction of gritty street life in urban America. The five seasons of “The Wire” also laid out how the major institutions in this country have been systematically failing us as Americans — from a broken judicial system to the de-industrialization of major cities to the failing schools to money-bought politics, and finally, to the wayward press.

Executive Producers: Judy Doctoroff O’Neill, Sally Roy
Executive Editors: Bill Moyers, Judith Davidson Moyers
Producers: Jessica Wang, Candace White

OUTSTANDING CONTINUING COVERAGE OF A NEWS STORY IN A NEWS MAGAZINE

CBS / 48 Hours Mystery / American Girl, Italian Nightmare

In this 16-month investigation CBS News’ “48 Hours Mystery” raises serious questions about the murder case brought by an Italian prosecutor against American student Amanda Knox, including claims that Knox was physically abused by police, as well as charges of past misconduct against the prosecutor, Giuliano Mignini.

Executive Producer: Susan Zirinsky
Correspondent: Peter Van Sant

Senior Producer: Peter Schweitzer
Producers: Doug Longhini, Chris Young, Joe Halderman, David Spungen, Diana Modica, David Franklin
Field Producer: Sabina Castelfranco, Sara Ely Hulse, Giulia Alagana

CBS / 60 Minutes / Closing the Clinic

For decades, Nevada's only public hospital, the University Medical Center, treated everyone who walked in the door. Patients got world-class cancer care, with or without insurance. But because of the recession, University Medical Center was forced to close its chemotherapy unit. Suddenly, hundreds of cancer patients who had been laid off during the recession and had lost their insurance were cut off from chemotherapy. "60 Minutes" went to Las Vegas to examine the intersection of the recession and health care.

Executive Producer: Jeff Fager
Executive Editor: Bill Owens
Producers: Shawn Efran, Catherine Herrick
Correspondent: Scott Pelley

CBS / 60 Minutes / War in Pakistan

"60 Minutes" went to Pakistan in the winter of 2009 to take a firsthand look at the unraveling situation in the nuclear-armed country that is so central to America's war against al-Qaida and the Taliban. Correspondent Steve Kroft interviewed Pakistan's embattled new president, Asif Ali Zardari, about the threat Islamic militants pose to Pakistan proper.

Executive Producer: Jeff Fager
Executive Editor: Bill Owens
Producer: Draggan Mihailovich
Correspondent: Steve Kroft

HDNet / Dan Rather Reports / Excerpts from Afghanistan

In the wake of President Obama's decision to dispatch 30,000 new troops in the fall of 2009, Afghanistan returned to the top of the evening news broadcasts and the front pages of newspapers. "Dan Rather Reports" reported on the intricacies of the war in Afghanistan throughout 2009. The wide-ranging coverage included an interview with then commanding general of U.S. forces, Gen. David McKiernan; an hourlong report on the Pakistan-Afghanistan border region; and a report on attempts to limit civilian casualties.

Anchor and Managing Editor: Dan Rather
Executive Producer: Wayne Nelson
Senior Producer: Elliot Kirschner
Producers: Steve Tyler, Lucian Read

OUTSTANDING FEATURE STORY IN A REGULARLY SCHEDULED NEWSCAST

CBS / Evening News with Katie Couric / Mia's Story

A small child in California's Central Valley suffers terrible abuse at the hands of her parents. Only when her baby sister dies from abuse is young Mia discovered and taken from that home. She is like a wild child, uncontrollable, seemingly unreachable. Mia is then placed with a foster family. The story that follows is one of resiliency and growth, demonstrating that sexual abuse victims do not have to become throw away kids.

Executive Producer: Rick Kaplan
Anchor & Managing Editor: Katie Couric
Producer: George Osterkamp
Correspondent: John Blackstone
Senior Producer: Kim Godwin

CBS / Sunday Morning / A Stone's Throw

Correspondent Bill Geist transports us to the picturesque little town of Franklin, Pennsylvania, where we meet stone skipping champion Russ Byers (52 skips)

in his quest to defend his title in a competitive stone skipping tournament.

Correspondent: Bill Geist
Producers: Amy Rosner, Remington Korper
Executive Producer: Rand Morrison
Senior Broadcast Producer: Estelle Popkin
Senior Producer: Gavin Boyle

CBS / Sunday Morning / On the Mend

"On the Mend" is the story of a remarkable program at the UCLA Medical Center in Los Angeles, where a philanthropist pays all the expenses associated with the reconstruction, by one of this country's top plastic surgeons, of the disfigured faces and limbs of soldiers injured in Iraq and Afghanistan.

Correspondent: David Martin
Producers: Mary Walsh, Remington Korper
Executive Producer: Rand Morrison
Senior Broadcast Producer: Estelle Popkin
Senior Producer: Gavin Boyle

NBC / Today / Fighting Grossmans

Carl Grossman is a greeter at Walmart, the kind of guy you pass every day. He once saved thousands of lives. Now he is the last of his 10 brothers, all of whom served their country during World War II, six of them in combat. Miraculously, they all came home safely.

Producer: Amanda Marshall, David Emanuele
Correspondent: Bob Dotson

NBC / Today / My Sister's Story

Correspondent Peter Alexander has spent the past five years traveling the world to report breaking news. But the most important story of his life, it turns out, was much closer to home: his sister Rebecca's struggle as she faces a rare genetic disorder that is causing her to go completely blind and deaf.

Producer: John O'Rourke, Victor Fabilli
Correspondent: Peter Alexander

PBS / Worldfocus / Haiti: Mud Cookies

Long before this year's devastating earthquake, Haiti struggled with extreme poverty. Using the startling and virtually unknown phenomenon of poor children who eat cookies made of dirt, "WorldFocus" explored Haitians' struggles to stay alive amidst staggering hardship.

Correspondent: Benno Schmidt
Producer: Ara Ayer
Executive Producer: Marc Rosenwasser
Editorial Producer: Peter Eisner
Executives in Charge: Neal Shapiro, Stephen Segaller

OUTSTANDING INFORMATIONAL PROGRAMMING—LONG FORM

HBO / Be Like Others

"Be Like Others" is an intimate and unflinching look at life in Iran, seen through the lens of a generation of young men choosing to undergo sex change surgery. Attracted to members of the same sex, yet forced to live in the shadows for fear of retribution, these people adopt the only identity legally allowed them – to become transsexuals.

Director/Producer: Tanaz Eshaghian
Producer: Christoph Jörg

HBO / The Final Inch

Polio is a forgotten disease. It has been more than 50 years since Jonas Salk saved nearly every American child from the disease, and yet today the polio virus still finds refuge in some of the world's most vulnerable places. "The Final Inch" follows a quiet army of volunteers working around the world to eradicate the virus from the planet, forever.

Producer/Director: Irene Taylor Brodsky
Producer: Tom Grant

Executive Producer: Sheila Nevins
Supervising Producer: Sara Bernstein

HBO / Trouble the Water

Set against Hurricane Katrina and the abandonment of 100,000 New Orleans residents to deadly floodwaters, "Trouble the Water" tells a story of ordinary people navigating hard times, through storms natural and man-made.

Directors/Producers: Tia Lessin, Carl Deal
Co-Producers: Amir Bar-Lev, T. Woody Richman
Executive Producers: David Alcaro, Joslyn Barnes, Danny Glover, Sheila Nevins, Todd Olson
Senior Producer: Nancy Abraham

HBO / Which Way Home

"Which Way Home" explores the world of unaccompanied child migrants – riding freight trains through Mexico to cross into the United States – in hopes of reuniting with parents, getting adopted by wealthy Americans, or finding work and helping their families back home.

Director/Producer: Rebecca Cammisia
Field Producers: Nina Alvarez, Eric Goethals, Lorenzo Hagerman, Alejandra Liceaga, Stephany Slaughter, Gabriela Sosa, Sascha Weiss
Executive Producers: Bristol Baughan, Lianne Halfon, Bette Cerf Hill, John Malkovich, Sheila Nevins, Russell Smith, Jack Turner
Supervising Producer: Sara Bernstein

Current TV / Vanguard / The Oxycontin Express

In the U.S., more people are now abusing prescription drugs than heroin, cocaine, and ecstasy combined. The drug of choice for a growing number of users and traffickers is Oxycodone, best known by the brand name OxyContin. It's basically heroin made in a lab. Doctors in Florida prescribe Oxy at five times the national average and the state is home to the top 50 dispensing physicians of the drug in the entire country. This flood of pills has had a devastating effect in Florida, where three times as many people are now overdosing from prescription medications than from illegal drugs.

Executive Producer: Adam Yamaguchi
Correspondent: Mariana van Zeller
Producers: Darren Foster, Cerissa Tanner

PBS / Wide Angle / Heart of Jenin

Ahmed Khatib, a 12-year-old Palestinian boy, was killed in the West Bank city of Jenin by Israeli soldiers who mistook his toy gun for the real thing. Though overwhelmed with grief, Ahmed's parents consented to donating their son's organs to six Israelis whose lives depended on the donation. Heart of Jenin told the story of Ahmed's tragic death and his father Ismael Khatib's journey to visit three of the organ recipients two years later.

Executive Producer: Tom Casciato
Senior Producer: Nina Chaudry
Directors: Leon Geller, Marcus Vetter
Producers: Ernst Ludwig Ganzert, Ulli Pfau
Story Producer: Jeff Seelbach
Correspondent: Aaron Brown

OUTSTANDING BUSINESS AND ECONOMIC REPORTING—LONG FORM

ABC / Over a Barrel: The Truth About Oil

The United States uses 25 percent of the world's oil, but has only 4 percent of the world's oil reserves. Those statistics inspired "ABC News" to send Charlie Gibson on a cross-country exploration of how the oil industry works, how much oil there really is out there, and how the U.S. can ultimately break its addiction to oil.

Executive Producer: Tom Yellin
Producer: Peter Klein
Senior Producer: Gabrielle Tenenbaum
Reporter: Charles Gibson

CNBC / Inside the Mind of Google

A little over a decade ago, most people had never heard of Google. Today, it is the most powerful and influential technology company in the world. In late 2008, following lengthy negotiations, the normally secretive Google agreed to let CNBC go behind the scenes to a degree never before allowed.

Correspondent: Maria Bartiromo
Senior Executive Producer: Mitch Weitzner
Senior Producer: Wally Griffith
Producer: Morgan Downs
Contributing Producer: Lulu Chiang

CNBC / The New Age of Walmart

Walmart is the largest and most powerful retailer in the world. In 2004, CNBC took an unprecedented look at the secrets to its success. Now, with a troubled economy, a new CEO and a new set of challenges, CNBC went back inside the Walmart empire, revealing how the company navigated a period of intense criticism and controversy, only to strengthen its grip and influence on the global market.

Producer: Lori Gordon-Logan
Correspondent: David Faber
Executive Producer: Mitch Weitzner
Segment Producer: Christie Gripenburg

PBS / Your Life, Your Money

"Your Life, Your Money" was inspired by a number of studies that showed that most young people graduate from high school without the basic financial knowledge needed to manage their money. The statistics are shocking: Only 34 percent of teenagers can balance a checkbook; and 80 percent of graduating college students have credit card debt before they have a job. One in five bankruptcies is filed by people under age 25. The nature of personal financial management is changing as more young people turn to online methods.
Producer/Director: Tom Simon
Executive Producer: John Grant
Segment Producers: Dawn V. Brown, David Pontillo

OUTSTANDING RESEARCH

PBS / FRONTLINE/World / Ghana: Digital Dumping Ground

In Ghana, "FRONTLINE/WORLD" found a smoldering wasteland of old computers and televisions, much of it "donated" by people in Europe and North America. In fact, much of the electronics are broken, used as a tax write-off, and are collected in a former wetland area on the outskirts of the capital Accra, where children smash and burn the e-waste to get at pennies worth of wires.

Researchers: Shira Bick, Ian Bickis, Sarah Carter, Krysis Collyer, Allison Cross, Heba Elasaad, Dan Haves, Doerthe Keilholz, Peter Klein, Jodie Martinson, Blake Sifton, Leslie Young

HBO / The Final Inch

Polio is a forgotten disease. It has been more than 50 years since Jonas Salk saved nearly every American child from the disease, and yet today the polio virus still finds refuge in some of the world's most vulnerable places. "The Final Inch" follows a quiet army of volunteers working around the world to eradicate the virus from the planet, forever. Researchers attended small community meetings in backwater Indian neighborhoods, and interviewed hundreds of American polio survivors.

Researchers: Irene Taylor Brodsky, Sophie Harris

HBO / Trouble the Water

Set against Hurricane Katrina and the abandonment of 100,000 New Orleans residents to deadly floodwaters, "Trouble the Water" tells a story of ordinary people navigating hard times, through storms natural and man-made. Meticulous research was required in order to tell stories that had yet to be told, especially challenging given the extensive coverage of Katrina.

Researchers: Carl Deal, Tia Lessin

HBO / Which Way Home

"Which Way Home" explores the world of unaccompanied child migrants—riding freight trains through Mexico to cross into the United States in hopes of reuniting with parents, getting adopted by wealthy Americans, or finding work and helping their families back home. The primary research goal was to help the filmmakers shed light on the personal side of immigration, a part of the issue that is seldom seen or experienced.

Researcher: Diana Goldberg

Planet Green / Reel Impact Series / Split Estate

Natural gas is being sold to the American public as the answer to all of our energy woes, and legislators on both sides of the aisle are lining up to buy this quick fix. While natural gas does burn cleaner than coal, "Split Estate" sounds a strong cautionary note amidst the hype and headlong rush to develop our national gas resources, making clear there is no such thing as a "clean" fossil fuel, or clean extraction. Extensive research bolstered the film's investigative reporting, helping build the case for federally funded studies of the health risks associated with drilling.

Researchers: Debra Anderson, Mitchell Marti, Matt Vest

PBS / Secrets of the Dead / Mumbai Massacre

On November 26, 2008, 10 young men sailed into Mumbai, India, armed with AK-47s, grenades and plastic explosives. They wreaked havoc on the city and it would be 60 hours before Indian security forces could bring the attacks to a close. The challenge of the research was to construct a meticulous chronology of the attack, and to locate people who could shed light on an historic attack that changed the nature of terrorism.

Researchers: Greg Colgan, Sandra Fonseca, Victoria Midwinter Pitt

OUTSTANDING WRITING

CBS / 60 Minutes / The Cost of Dying

Few aspects of the ongoing battle over health care reform have proved more sensitive and politically treacherous than the high cost of dying. Medicare currently spends more than \$50 billion a year on doctor and hospital bills during the last two months of people's lives. Researchers believe much of this money has no meaningful impact. Study after study has found that the people receiving these treatments aren't fully informed about less-invasive and less-expensive options such as hospice care. Patients and society suffer immeasurably as a result.

Writers: Steve Kroft, Andy Court

MSNBC / Countdown with Keith Olbermann / A Baseball Fan Named Marie

Keith Olbermann memorialized his mother, Marie, a woman who achieved notoriety for being in the middle of one of the great meltdowns in baseball history. For a time in his career, when Yankees second baseman Chuck Knoblauch threw to first base, there was no knowing where his throw would end up. During the 2000 pennant race, one of his throws ended up hitting Marie Olbermann between the eyes as she watched from the stands. In a touching tribute, Mr. Olbermann thanked his mother for instilling in him a love of baseball that set him on the career path that brought him to where he is today.

Writer: Keith Olbermann

PBS / Hallowed Grounds: America's Overseas Military Cemeteries

Many people are aware of the famous American military cemetery at Omaha Beach, Normandy, site of the bloodiest of the D-Day landings in 1944. But few know there are 21 other American military cemeteries in eight different countries. This film tells the story of those cemeteries by weaving elements of a historical documentary with contemporary stories and scenes of the cemeteries.

Writers: Robert Uth, Glenn Marcus

National Geographic Channel / Hard Time

"Hard Time: Changes Behind Bars" examines the realities of long prison sentences and the way they change inmates' lives and senses of self, from simple prison tattoos to full transformations of identity. For writer Courtney Thompson the challenge was a matter of walking the fine line between allowing the characters to tell their own stories and providing a context that would give their words the greatest impact.

Writers: Gregory Henry, Courtney Thompson

National Geographic Channel / Explorer / Inside Guantanamo

"Inside Guantanamo" takes viewers, for the first time, "behind the wire" of the now infamous U.S. detention facilities at Guantanamo Bay, Cuba. The filmmakers captured life on the cellblocks, spending time with the guards and observing the detainees.

Writers: Jonathan Halperin, John Haptas

NBC / Inside the Obama White House

"Inside the Obama White House" gives Americans a rare behind-the-scenes look at the inner workings of the White House and shows viewers an accurate depiction of the young Obama administration at work. With hundreds of hours of footage and a tight production schedule, writing and reporting the script was a true team effort.

Writers: Doug Adams, Marisa Buchanan, Robert Buchanan, Matt Carluccio, Katherine Chan, Bradley Davis, Subrata De, Joe Delmonico, Andrew Franklin, Annette Freeman, David Gelles, Meade Jorgensen, Mark Lukasiewicz, Amna Nawaz, Benita Noel, Meaghan Rady, Rayner Ramirez, Mary Ann Rotondi, Tim Uehlinger, Brian Williams

BEST STORY IN A REGULARLY SCHEDULED NEWSCAST

CBS / Evening News with Katie Couric / The Battle of Wanat

Correspondent David Martin and Producer Mary Walsh pored over hours of gun camera tapes shot by Apache helicopters to understand the tide of the Battle of Wanat. They collected video which revealed the stark and unforgiving conditions at the remote outpost, interviewed soldiers who survived the battle, and obtained an unreleased Army study of what happened at Wanat. The Battle of Wanat exposed the failure of U.S. strategy in Afghanistan. What had been called an "economy of force" operation was shown in graphic human terms to be a euphemism for leaving American soldiers overexposed in enemy territory.
Anchor and Managing Editor: Katie Couric
National Security Correspondent: David Martin
Executive Producer: Rick Kaplan
Senior Producer: Ward Sloane
Producer: Mary Walsh

CBS / Evening News: Weekend Edition / War and the Home Front

"War and the Home Front" offers a very private look at the emotional challenges faced by soldiers and their families as America fights two foreign wars. Master Sgt. Rich Kemp gives voice to every soldier's conflict

between the pride of patriotism and the guilt of leaving your family behind.

Reporter: Tom Aviles

Executive Producer: Patricia Shevlin

NBC / Nightly News with Brian Williams / A Perfect Storm: Climate Change and Conflict

“A Perfect Storm: Climate Change and Conflict” examines the impact of several aspects of global warming—rising sea levels, melting glaciers, extreme temperatures, disease outbreaks—and looks at how this volatile mix could lead to conflict around the world.

Anchor and Managing Editor: Brian Williams

Executive Producer: Bob Epstein

Senior Broadcast Producer: Aurelia Grayson

Director: Brett Holey

Senior Producer: Mary Laurence Flynn

Correspondents: Martin Fletcher, Jim Maceda, Anne Thompson, Ian Williams

Producers: Kyle Eppler, Mario Garcia, Paul Goldman, Charlene Gubash, Garrett Haake, Robert Kaplan, Sohle Uddin

NBC / Nightly News with Brian Williams / Unlikely Refugees

There had been great hope in Afghanistan in 2001, when the Taliban fell, that women would finally come into their own, after centuries of being treated as chattel with few rights. “NBC Nightly News” decided to see if eight years after the Taliban anything had really changed for women in Afghanistan. Sadly, very little has changed, but along the way correspondent Richard Engel met women of remarkable courage who shared their intimate and often brutal stories.

Anchor and Managing Editor: Brian Williams

Executive Producer: Bob Epstein

Senior Broadcast Producer: Aurelia Grayson

Director: Brett Holey

Senior Producer: Mary Laurence Flynn

Correspondents: Richard Engel, Adrienne Mong

Producers: Maria Alcon, Bredun Edwards, Madeleine Haeringer, Maggie Kassner, Paul Nassar, Matt Softley, Rachele Webb

PBS / Worldfocus / Vietnam: Legacy of War

With the Vietnam War being used as a yardstick to measure America’s fight in Iraq and Afghanistan, “Worldfocus” correspondent Mark Litke traveled to Vietnam to examine lasting effects of that American war and found unresolved consequences to America’s involvement in Vietnam – consequences that to this day poison, kill and cripple countless Vietnamese.

Correspondent: Mark Litke

Producer: Ara Ayer

Executive Producer: Marc Rosenwasser

Executives in Charge: Neal Shapiro, Stephen Segaller

BEST REPORT IN A NEWS MAGAZINE

ABC / 20 / 20 / A Hidden America: Children of the Mountains

For two years, a small team of “ABC News” producers followed the lives of families in Central Appalachia who were surviving without what most Americans take for granted. Isolated pockets in the region have three times the national poverty rate, an epidemic of prescription drug abuse, the shortest life span in the nation, toothlessness, cancer and chronic depression. A half a million people live in poverty.

Anchor: Diane Sawyer

Producers: Claire Weinraub, Keturah Gray

Field Producer: Joseph Diaz

Senior Producer: Jessica Velmans

Executive Producer: David Sloan

CBS / 60 Minutes / Cost of Dying

Few aspects of the ongoing battle over health care reform have proved more sensitive and politically treacherous than the high cost of dying. Medicare currently spends more than \$50 billion a year on doctor and hospital bills during the last two months of people’s lives. Researchers believe much of this money has no meaningful impact. Study after study has found that the people receiving these treatments aren’t fully informed about less-invasive and less-expensive options such as hospice care. Patients and society suffer immeasurably as a result.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Steve Kroft

Producers: Andy Court

Co-Producers: Maria Gavrilovic, Stephanie Palewski

CBS / 60 Minutes / Eyewitness

“Eyewitness” is an in-depth look at one of the most important, yet highly problematic aspects of our justice system – the testimony of eyewitnesses to crimes. Little is more persuasive to a jury than a confident eyewitness who saw the defendant do it. And yet the advent of DNA has proven just how unreliable eyewitnesses can be. More than 75 percent of the innocent men exonerated by DNA so far were sent to prison in large part due to faulty eyewitness ID.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Lesley Stahl

Producer: Shari Finkelstein

Co-Producers: Meghan Frank, Terry Manning

CBS / 60 Minutes / Saving Flight 1549

When US Airways Flight 1549 landed in the icy waters of New York City’s Hudson River, what seemed destined to be a tragedy turned into an uplifting tale of success and survival. Almost instantly, Chesley “Sully” Sullenberger, the aircraft’s heroic captain, found himself at the center of a story people all over the world wanted to celebrate and were anxious to hear. Captain Sullenberger and the entire crew of Flight 1549 sat down for an exclusive interview with Katie Couric.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Katie Couric

Senior Producer: Michael Radutzky

Producers: Lori Beecher, Tanya Simon

Co-Producers: Jenny Dubin, Andrew Metz

CBS / 60 Minutes / The Winter of Our Hardship and The Long Recession

In May 2008, the air cargo hauler DHL Express announced it would halt its domestic shipping. The company’s American hub, the Wilmington Air Park, would be shuttered. In a very small place – Wilmington, Ohio’s, population is only 12,000 – some 10,000 jobs were to disappear. These reports follow the town of Wilmington as its top employer disappears, and plumb the deep impact of a weak economy on individuals and a community.

Executive Producer: Jeff Fager

Executive Editor: Bill Owens

Correspondent: Scott Pelley

Producers: Solly Granatstein, Nicole Young

Co-Producers: Tom Honeysett, Matthew Richman

BEST DOCUMENTARY

HBO / In a Dream

Over the past four decades, Isaiah Zagar has covered more than 50,000 square feet of Philadelphia with stunning mosaic murals. “In a Dream” chronicles his work and his tumultuous relationship with his wife, Julia. It follows the Zagars as their marriage implodes and a harrowing new chapter in their life unfolds.

Ultimately, the film tells a story of hope, enduring passion, and the resilience of family.

Director: Jeremiah Zagar

Producer: Jeremy Yaches

Executive Producers: Ross Kauffman, GERALYN WHITE

Dreyfous, Pamela Tanner Boll

HBO / Smile Pinki

“Smile Pinki” tells the story of a 5-year-old Indian girl born desperately poor with a cleft lip whose life is forever changed when she undergoes free corrective surgery. The film explores the universal bond between parent and child, and the devastating stigma of physical deformities that are only skin deep.

Director/Producer: Megan Mylan

PBS / Independent Lens / Crips and Bloods: Made in America

“Crips and Bloods: Made in America” investigates why over 15,000 people have died in gang-related violence in just over three decades in South Los Angeles, and explores possible solutions to the problem. The film highlights the underlying issues that give rise to gang violence, issues ranging from the lack of economic opportunities to self-hatred and lack of self-esteem.

Producer/Director: Stacy Peralta

Executive Producers: Steve Luczo, Quincy

“QD3” Jones III, Sally Jo Fifer

Producers: Baron Davis, Dan Halsted, Shaun Murphy, Gus Roxburgh, Cash Warren

National Geographic Channel / Explorer / Inside Guantanamo

“Inside Guantanamo” takes viewers, for the first time, “behind the wire” of the now infamous U.S. detention facilities at Guantanamo Bay, Cuba. The filmmakers captured life on the cellblocks, spending time with the guards and observing the detainees. Also examined is the legal controversy surrounding the prison itself: the practice of holding detainees indefinitely and outside of U.S. law.

Producer/Director: Bonni Cohen

Director: Jon Else

Executive Producers: Kathleen Cromley, Jonathan

Halperin, Kim Woodard

Senior Producer: Robert Zakin

Series Producer: Max Salomon

PBS / POV / The Reckoning: The Battle for the International Criminal Court

Late in the 20th century, in response to repeated mass atrocities around the world, more than 120 countries united to form the International Criminal Court, the first permanent court created to prosecute perpetrators of crimes against humanity, war crimes, and genocide.

Director: Pamela Yates

Producer: Peter Kinoy

Executive Producers: Paco De Onis, Simon Kilmurry

Sundance Channel / War/Dance

“War/Dance” tells the story of the power of music to transform the lives of three children living amidst northern Uganda’s brutal civil war. Rose, a 13-year-old choirgirl, is trying to piece her life back together after witnessing the brutal aftermath of her parents’ grisly murder. Dominic, 14, is a former child soldier and virtuosos xylophone player. And Nancy, a 14-year-old dancer, struggles to keep her and her three baby siblings alive.

Directors: Sean Fine, Andrea Nix Fine

Executive Producer: Susan MacLaury

Producer: Albie Hecht

Co-Producers: Kari Kim, Josie Swantek

PRESENTERS

Daryl Cohen



Daryl Cohen, is Chairman of the National Academy of Television Arts & Sciences. He is an Entertainment and Criminal Defense attorney, a partner of Cohen, Cooper, Estep & Allen, LLC, and previously a partner of Katz, Smith & Cohen in Atlanta, Georgia. He is a former Assistant State Attorney in Miami, Dade County, Florida, and Assistant District Attorney in Atlanta, Fulton County, Georgia. His entertainment practice includes representation of television anchors, actors, photographers, models, recording artists, and talent agencies. Further, he is involved with syndicated television. As a criminal defense lawyer, he has represented the entire spectrum of clients for almost 40 years. Many of his clients and cases are high-profile entertainment related cases covered by the national media.

Fred Cohen



Fred Cohen is Chairman of the International Academy of Television Arts & Sciences (Emmys), and Chairman of its Foundation. Until his retirement in February 2002, Mr. Cohen served as President, King World International Productions and Executive Vice President of CBS Broadcast International. Mr. Cohen joined King World in 1989 as President of King World International, where he was responsible for the sale and production of TV programming and formats outside the United States including "Wheel Of Fortune," "Jeopardy!," "Hollywood Squares," and numerous other game shows, talk shows ("Oprah Winfrey"), newsmagazines, and reality programs. Mr. Cohen currently serves as a strategic advisor to Harpo Productions on the international distribution of "The Oprah Winfrey Show," "Dr. Oz," and other Harpo projects, as well as a consultant to Slingo Inc., an international online casual game and TV production company.

Lester Holt



Lester Holt is the weekend anchor for the flagship broadcast "NBC Nightly News," and is also the co-anchor of the weekend edition of "Today." In addition, Holt serves as fill-in anchor and correspondent for "NBC Nightly News with Brian Williams" and the weekday "Today" program. He also contributes to MSNBC, NBC's 24-hour cable news network. Holt joined NBC News in 2000 and has reported from many of the world's hot spots, including the Kuwait/Iraqi border as U.S. forces prepared to launch their invasion of Iraq in 2003, and the front lines in Lebanon on the war between Israel and Hezbollah in 2006. Holt was also among the early wave of reporters to cover the oil leak disaster in the Gulf of Mexico, and was in the same region in 2005 when both hurricanes Katrina and Rita came ashore. In 1990 Holt earned a

Robert F. Kennedy Journalism award for his work on the CBS News broadcast "48 Hours: No Place Like Home."

Paula Kerger



Paula A. Kerger is president and CEO of PBS, the nation's largest noncommercial media organization with more than 350 member stations throughout the country. Since she arrived at PBS in March 2006, Ms. Kerger has made particularly strong commitments to the arts, news and public affairs, high-quality content for education, diversity, and the use of new technology to bring public service media into the lives of all Americans. These initiatives have been recognized by groups ranging from the Academy of Television Arts & Sciences to the Parents Choice Foundation. The rapid growth and critical acclaim for the PBS online video services, www.pbs.org and www.pbskids.org, help ensure that PBS programming is accessible across multiple platforms to families in every part of the U.S. and, increasingly, to a global audience.

Roger Mudd



Roger Mudd has been a newspaper and television reporter for more than 50 years, beginning with The News Leader in Richmond, Virginia; CBS News; NBC News; "The MacNeil/Lehrer Newshour" on PBS; and finally with The History Channel. He is the recipient of five Emmys for his work at CBS, including "The Selling of the Pentagon" in 1972 and "Teddy" in 1979. He retired in 2004 and his memoir, "The Place To Be: Washington, CBS and the Glory Days of Television News," was published in 2008 by Public Affairs Press. He has also been a visiting professor at Princeton University and Washington & Lee University. He is a native of Washington, D. C., was educated at Washington & Lee University and the University of North Carolina and lives in McLean, Virginia. He and his wife of 52 years have four children and 11 grandchildren.

Sheila Nevins



Sheila Nevins is president, HBO Documentary Films, for Home Box Office, responsible for overseeing the development and production of all documentaries for HBO, HBO2 and Cinemax. As an executive producer or producer, she has received 23 Primetime Emmy® Awards, 25 News and Documentary Emmys® and 31 George Foster Peabody Awards. Nevins has been honored with several prestigious career achievement awards including, most recently, the 2009 Governors Award

from the Academy of Television Arts & Sciences and was made an NYU Tisch School of the Arts Honoree. She is also the recipient of a 2008 Gotham Awards Tribute; a 2005 Emmy® Lifetime Achievement Award for her contributions to the art of the documentary; and a Personal Peabody in 1999 in recognition of her work and ongoing commitment to excellence. She has supervised the production of more than 1,000 documentary programs for HBO, and won the first George Foster Peabody Award ever presented to a cable program.

Dan Rather



Known as the “hardest working man in broadcast journalism,” Dan Rather has covered virtually every major event in the world in the past 50 years. He has interviewed every United States president from Dwight D. Eisenhower to George W. Bush and Barack Obama, and virtually every major international leader of the past 30 years. In 2006, Rather founded the company News and Guts, and became anchor and managing editor of HDNet’s “Dan Rather Reports,” which specializes in investigative journalism and international reporting. From March 9, 1981, to March 9, 2005, Rather served as anchor and managing editor of the “CBS Evening News,” the longest such tenure in broadcast journalism history.

Diane Sawyer



Diane Sawyer is anchor of ABC’s flagship broadcast “World News.” She is also the network’s principal anchor for breaking news, election coverage, and special events. Ms. Sawyer is one of the most respected journalists in the world. She has traveled the globe delivering in-depth and breaking news reports and has conducted interviews with almost every major newsmaker of our time. Her primetime

documentaries have won critical acclaim for shedding light on difficult and previously underreported topics. Her reporting has been recognized with numerous awards including duPonts, Emmys, Peabodys, the grand prize of the premier Investigative Reporters and Editors Association, an IRTS Lifetime Achievement Award, and the USC Distinguished Achievement in Journalism Award. In 1997, she was inducted into the Television Academy Hall of Fame.

Bob Simon



Bob Simon, the most honored journalist in international reporting, has been contributing regularly to “60 Minutes” since 1996. He was also a correspondent for all seven seasons of “60 Minutes II,” from January 1999 to June 2005, after which he became a full-time “60 Minutes” correspondent. The 2010-11 season is his 15th on the broadcast. He has covered virtually every major foreign story in the last three decades and has accumulated scores of major awards along the way. His remarkable career was recognized with a Lifetime Achievement Emmy in September 2003.

Bill Small



William J Small is Chairman of the News & Documentary Emmy Awards at the National Academy of TV Arts & Sciences. He has spent most of his professional life in broadcasting. After serving as News Director of stations in Chicago and Louisville, Kentucky, he was named Washington Bureau Chief for CBS News in 1962. In 1974 he became Senior Vice President of CBS News, based in New York. In 1979, Mr.

Small was named President of NBC News, and in 1982 became President of UPI, the nation’s second largest news agency. He is the author of two award-winning books and has served as National President of the Radio-TV News Directors Association and the Society of Professional Journalists. Mr. Small is a graduate of the University of Chicago and has received honorary doctorates from Muhlenberg College and Fordham University.

Paula Zahn



Paula Zahn is Executive Producer and Host of “On the Case With Paula Zahn,” Investigation Discovery’s first original newsmagazine. A 30-year news veteran, Ms. Zahn most recently anchored for CNN where she was based in the network’s New York bureau and hosted the primetime show “Paula Zahn Now.” Before joining CNN, Zahn was the host of “The Edge with Paula Zahn,” a daily news program on Fox

News Channel. She joined Fox in 1999 as anchor of its evening news program, “The Fox Report.” Previously, she spent 10 years at CBS News, where she co-hosted “CBS Morning News” and anchored the “CBS Evening News Saturday Edition.” Zahn has won nine Emmy Awards, the National Commission of Working Women Broadcasting Award and an AWRT Award for reporting on gender bias in education. ■

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The Way We Get By

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Crips and Bloods: Made in America
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