



# 47TH ANNUAL SPORTS EMMY® AWARDS

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## CALL FOR ENTRIES



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

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## DEADLINES & ENTRY FEES

NATAS has instituted a consistent pricing and deadline structure across all competitions. The costs for some submissions will go up slightly and others will go down. There will now be a REGULAR and a LATE deadline, with limited exceptions related to SUPER BOWL content for those specific entries. See [pages 4-6](#) for more information.

## 50% NOMINATIONS RULE

The National Awards Committee has set the standard of nominating no more than 50% of entries within any specific category. While the target number is generally 5, for categories with fewer than 10 total submissions, the target number becomes no more than 50% of that total (rounded up). Exceptions may be made at the discretion of the National Awards Committee.

## CONTACT INFORMATION

**NATAS REQUIRES UNIQUE EMAIL ADDRESSES FOR ALL NAMES ON A CREDIT LIST.**

This serves two purposes. First, it assists in verifying employment for entrants who are regular, full-time employees of a company. Second, it enables direct communication with nominees and winners so they are aware of the recognition, have information about the ceremony and the ability to order award recognition items. If this information is defaulted to the entry contact at submission, please note that it will be required as part of the post-nomination producer-proof process.

## ONE ACHIEVEMENT - ONE ENTRY

It is the policy of both the National Academy of Television Arts & Sciences and the Television Academy that an individual may only be honored once for the same work on the same content. Information about double-dipping can be found in the category descriptions.

## NETWORKS AND PLATFORMS

The Network/Platform field on the entry form has been re-named to Producing Entities. This field is meant to credit the entity or entities responsible for the creation of the work, not merely where it can be seen by the public.

## CATEGORIES

Every category, across ALL Emmy competitions, will have a unique name to prevent cross-competition confusion. As a result, some categories have seen minor alterations to their name to make sure that it is clear it is part of the Sports Emmy competition.

# DATES & DEADLINES

## ELIGIBILITY PERIOD: CALENDAR YEAR 2025 + POST-SEASON FOOTBALL

All entries must have been originally broadcast nationally or made available via streaming platform between January 1 and December 31, 2025.

The eligibility period (or “Awards Year”) is the calendar year 2025, plus any high school, college or professional American football post-season programming that originally aired in 2026 (concluding three days after the Super Bowl).

For this Awards Year, that exception must have aired after 12:01 AM Eastern Time on February 13, 2025 and prior to 12:01 AM Eastern Time on February 11, 2026. Coverage of news events/topics that occur in 2025, that are unrelated to post-season American football programming is not eligible, even if they are covered/reported on by a football personality.

If an entrant neglects to submit any post-season programming in the current eligibility year, they are NOT permitted to submit the content the next year.

## ENTRY WINDOW

- Submission Window Opens: December 8, 2025
- Regular Deadline: January 29, 2026\*
- Late Entry Deadline (late fees apply): February 12, 2026
- For coverage of the Super Bowl, the entry process must be started by the late entry deadline. Video submissions are due no later than Thursday, February 19, 2026 at 8:00 PM ET. Please reach out to NATAS staff regarding payment arrangements for these entries.

*\*All entries in the four (4) documentary categories are due by the regular deadline of Thursday, January 29, 2026 to allow time for two rounds of judging.*

**ALL DEADLINES ARE ON THURSDAYS AT 8PM EASTERN TIME  
NO LAST MINUTE DEADLINE EXTENSIONS WILL BE GRANTED**

## JUDGING WINDOWS: FEBRUARY 4 - MARCH 12, 2026

- Round 1 (Documentary Categories Only): February 4 - February 19, 2026
- Round 2 (All Categories): February 20, 2026 - March 12, 2026

The Sports Emmys is committed to creating an inclusive and equitable judging experience. We strive for diversity within our judging panels to better represent the industry.

If you are interested in judging, please contact [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).

# DATES & DEADLINES

## NOMINATIONS ANNOUNCEMENT: MARCH 24, 2026

Nominations for NATAS contests are revealed in two separate announcements. The initial announcement, on the date publicized as the nominations announcement date, will feature the nominated entries, along with their respective networks and production companies, as well as individual names in the following personality categories:

- Outstanding Sports Personality (Studio Host)
- Outstanding Sports Personality (Play-by-Play)
- Outstanding Sports Personality (Studio Analyst)
- Outstanding Sports Personality (Event Analyst)
- Outstanding Sports Personality (Sideline Reporter)
- Outstanding Sports Personality (Emerging On-Air Talent)
- Outstanding Sports Personality (Spanish Language)

## AWARDS CEREMONY: MAY 26, 2026

The ceremony will return to Jazz at Lincoln Center for 2026. The Sports Emmys will kick-off a 3-day Emmy-Extravaganza and be followed by News Night on May 27 and Doc Night on May 28.

# ENTRY FEES

## ALL CRAFT CATEGORIES

- Regular Entry Rates: \$350.00
- Late Period Entry Rates: \$425.00

## ALL NON-CRAFT CATEGORIES

- Regular Entry Rates: \$425.00
- Late Period Entry Rates: \$500.00

NATAS does not charge per name on an entry. A single, gratias statuette is awarded at the ceremony. Beginning in 2026, it will already be engraved with pre-determined individual's name. Following the ceremony, NATAS will reach out via email to all those listed on the credits of winning entries so they may purchase their own Emmy statuette, plaque or certificate.

Nominees will also have the opportunity to purchase plaques and certificates that celebrate their achievements.

For production personnel and contributors who are not statue-eligible, submitters may reach out to NATAS about purchasing items to recognize those important contributions as well.

## PAYMENT

To ensure your entries are submitted for judging, they must be paid. Electronic payment (credit card, ACH or wire) is the quickest way to ensure your entries appear on the ballot and is therefore preferred. All electronic payments can be done directly through Orthicon or by going to the link provided on the submission invoice. To inquire about payment by check (only for invoices totaling \$5,000 or more) please reach out to [finance-team@theemmys.tv](mailto:finance-team@theemmys.tv). All payments must include an invoice number. We do not accept multiple payments for the same invoice. All invoices must be paid in full, and payments for entries must be separate from payments from awards products and/or tickets.

**FINAL PAYMENTS FOR ALL ENTRIES ARE DUE  
NO LATER THAN FEBRUARY 12, 2026 AT 8PM EASTERN TIME**

## REFUNDS

As fees are for administrative costs, no refunds will be granted, except in the case of elimination of a category.

# SPORTS EMMYS® FUNDAMENTAL RULES

## ELIGIBILITY CRITERIA

### PLATFORMS

Programming originally made available on the internet, or through other digital platforms is eligible in any applicable category. When content originates on a digital or streaming platform, the platform of origin does not automatically confer eligibility in the two interactive categories (Outstanding Interactive Experience and Outstanding Digital Innovation). Rather, the content must meet the specific eligibility requirements for each of the categories.

### PREVIOUSLY AIRED PROGRAMS

A program or series which aired and met the eligibility requirements during a previous awards year (pre-2025) is not eligible for participation in the current Sports Emmy Awards competition.

### ORIGINAL MATERIAL REQUIREMENTS

At least two-thirds of the entered telecast or programming as originally made available to the public must consist of original material, unless the previously produced material has been given some unique and creative treatment that, in the opinion of The National Academy of Television Arts & Sciences, results in original programming. The original airdate of the previously produced material is not relevant. If there is any question as to the originality of an entry, the submitter must provide the complete original telecast or programming for analysis.

Productions must be **WHOLLY-PRODUCED** by the network or entity that enters them in the Sports Emmy Awards.

NATAS defines the threshold of **WHOLLY PRODUCED** for live and live-to-tape productions that include coverage produced by a **HOST BROADCASTER** as:

- Four unilateral coverage cameras
- Talent under the direction of the producer
- Graphics and replays controlled by the production team

The use of world feeds or event coverage primarily produced by host broadcasters is permitted, but World Feed Executive Producers, Producers and Directors must be included on the credit list as statue-eligible individuals. If requested, a production survey with a camera plot and equipment levels may be required to confirm eligibility.

### THE INITIAL AIRING IN A CALENDAR YEAR IS THE AIRING OF RECORD

Only one version of an entry can be considered the airing of record. For example, if there were multiple versions and one can be entered in Long Feature and one in Short Feature, one must be declared the version of record and that is the version that is submitted for Emmy consideration. If multiple and extremely similar versions air within the same seven day period, please contact Sports Emmys staff to discuss designation of what will be the airing of record.

# SPORTS EMMYS® FUNDAMENTAL RULES

## INELIGIBLE PROGRAMMING

Certain programs may seem appropriate for entry in the Sports Emmy Emmys but must be submitted to other Emmy competitions instead (Primetime, News & Documentary, Daytime, Children's & Family, Regional or Technology & Engineering Emmy Awards).

Please note:

- Scripted entertainment, awards shows, comedy specials, game shows, Olympic Opening and Closing Ceremonies, Super Bowl half-time shows, reality shows and competitions with predetermined outcomes do not constitute sports content and should be entered in the Primetime Emmy Awards.
- Extended coverage of breaking news events is eligible for the News & Documentary Emmy Awards.
- In-arena or in-stadium content must be submitted to the appropriate regional contest.
- If any question about eligibility arises, please contact the Sports Emmy staff to discuss.

The same material may not be entered in more than one Emmy Award contest, unless a specific, unique category is only offered by another Emmy Award competition.

In addition, programs that primarily enter the Sports Emmys, and where the majority of the content produced by that program is more appropriate in the Sports Emmys, may not cross-enter in another Emmy competition, such as the News & Documentary Emmys, without approval from both contest administrations.

# SPORTS EMMYS® FUNDAMENTAL RULES

## ENTRY PROCEDURES

The Sports Emmy Awards honors outstanding achievement in sports programming by conferring annual awards of merit in various categories. The presentation of these awards is intended to be an incentive for the continued pursuit of excellence.

In December 2025, the call for entries is published. Entries are solicited from broadcast and cable networks, platforms, syndicators and independent producers. Entries in the four (4) Outstanding Sports Documentary categories must be submitted by the regular deadline of Thursday, January 29, 2026 at 8:00 PM ET.

- All entries will be reviewed throughout the submission process to confirm they are entered in the appropriate category.
- The Late Entry Deadline is Thursday, February 12, 2026 at 8:00 PM ET.
- For coverage of the Super Bowl, the entry process must be started by the Late Entry Deadline. The video submissions are due no later than Thursday, February 19, 2026 at 8:00 PM ET. Please reach out to NATAS staff regarding payment arrangements for these entries.
- No unpaid entries will be moved forward to the judging stage.

## HOW OFTEN CAN I ENTER?

There is no limit as to the number of entries a network, production company, or individual can make. Each entry is a separate submission and requires its own online entry form, fee and materials.

## CAN I ENTER IN MORE THAN ONE CATEGORY?

A program or any segment thereof may not be submitted in two different categories, with the following exceptions:

- A program may be entered in as many craft categories as are appropriate.
- Programming eligible for the feature categories (open/tease, long feature, short feature, journalism, Spanish Language feature) may be entered in both a feature category and an appropriate program category (for example a Studio Show submission). However, the feature included on the program category submission must be among a series of excerpts and cannot represent more than 50% of the program submission's total runtime.

Entries in Outstanding Journalism may not also be entered any other feature category. Individuals who perform substantive work in different craft areas may enter in each craft.

## ENTRY INFORMATION

Submitters will submit entry information and credits through the online system. Entry information must be approved by the Executive Producer, the Producer of the program named on the entry, or the Awards Coordinator.

In approving the entry, the Executive Producer/Producer/Coordinator certifies that the entry is true and correct to the best of their knowledge.

# SPORTS EMMYS® FUNDAMENTAL RULES

## ENTRANT INFORMATION / CREDITS

The names and email addresses of all statue-eligible entrant credits must be submitted online with the entry form.

- Only certain titles are statue-eligible and entrants are not permitted to customize titles. The **APPENDIX** contains a listing by category.
- There are Team Member Excel Templates available to facilitate entries with large numbers of credits. These templates are category specific and can be downloaded during the entry submission process. **YOU MUST USE THE CORRECT, CATEGORY SPECIFIC TEMPLATE.** Failure to do so will result in multiple credit errors.
- Do not submit credits in all capital letters.

## SUBMISSION VIDEO

Each entry requires a **SINGLE SUBMISSION VIDEO** that adheres to specific rules for the category to which it is being entered.

- Most categories require a compilation of excerpts. Some require a full episode or program. Some require an explanatory video.
- Make sure you are clear on what is needed for the category to which you are submitting.
- If the category requires multiple excerpts, they must all be compiled into a **SINGLE SUBMISSION VIDEO**. Dip to black for one second between excerpts.
- If a behind-the-scenes feature that describes the “making of” a submitted production aired in a telecast, this content is ineligible except in the categories that allow the submission of an explanatory video. As submission videos must contain as-aired footage only, sizzle reels are prohibited in all categories. Explanatory videos may be submitted in Technical Team Event, Technical Team Studio and the George Wensel Technical Achievement Award, and are required in Interactive Experience-Event Coverage, Interactive Experience-Original Programming, and Digital Innovation.
- Do not upload a separate ceremony clip video file.

# SPORTS EMMYS® FUNDAMENTAL RULES

## JUDGING

### PEER JUDGING

As a NATAS Emmys contest, the Sports competition uses a peer judging system in which judges are vetted, assigned and must watch the material in their given categories. When the nominations are announced, the winners have already been determined. This eliminates the need for any "FYC" campaigning.

Please note that signing up to judge comes with the expectation of fully participating by watching all of the required material in each assigned category and then submitting the ballots. Judges evaluate each entry on its individual merits and judges are permitted to give the same score to multiple entries. Each entry is judged individually, on its own merits based on each judge's individual standard of excellence.

### JUDGING QUALIFICATIONS

The National Academy of Television Arts & Sciences invites individuals with significant experience in sports production at the national level to serve as judges for the 47th Annual Sports Emmy Awards. These can include:

- Producers, Executive Producers, Directors, Associate Directors, Associate Producers with significant experience in national sports production and On-Air Personalities.
- Interactive Producers, Engineers and Technicians
- Craftspeople: Writers, Researchers, Cinematographers, Electronic Camerapersons, Editors, Graphic Designers, Audio Technicians, Technical Directors, Composers, Music Directors, Art Directors and Production Designers.

Serving as an Emmy judge provides an opportunity to vote for and honor excellence in sports programming. Panelists are selected because of their unique professional expertise, which is invaluable to NATAS and the greater sports community.

All of the panels will have an equal number of representatives from each corporate entity, unless they choose not to provide a candidate, as well as several judges from smaller outlets and the freelance community. The corporate entities include, but aren't limited to:

<ul style="list-style-type: none"><li>• Amazon Prime</li><li>• Apple TV</li><li>• CBS</li><li>• ESPN   ABC</li><li>• FOX</li></ul>	<ul style="list-style-type: none"><li>• HBO Max</li><li>• MLB</li><li>• NBC   Peacock</li><li>• NFL</li><li>• TNT   Turner Sports</li></ul>
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It is the expectation of the Sports Emmys administration that all independent entities that submit will supply at least one qualified representative to participate in judging.

# SPORTS EMMYS® FUNDAMENTAL RULES

## SIGNING UP

In addition to representatives of corporate submitters, NATAS sources judges from its national membership, previous nominees, and winners. Interested individuals should sign up on the [Orthicon](#) website, fill out the Judging Qualifications form and the Demographics Survey. Judges are then fully vetted for eligibility and areas of expertise.

## JUDGING PROCESSING

After signing up, prospective Judges will receive notifications when/if they are approved as a Judge, when the respective Judging Round opens, and reminder through out the judging window.

Most categories will be screened in a single round of online judging. The four (4) documentary categories are automatically judged in two rounds, thus the need for them to be submitted by the regular deadline.

Judging is done on a secure website where submissions are viewed and voted on. Judges will have approximately two weeks to review submissions and cast their ballots.

The first round of judging, for the documentary categories, will begin on February 4, 2026 and run through February 19, 2026. The next round will begin on February 20, 2026 and be the only round of judging for the remainder of the categories. Judges will have until March 12, 2026 to submit their ballots. *Final round ballots for the documentary categories may not be available until February 21st.*

## CONFLICTS OF INTEREST

Conflicts of interest are defined as a judge who has directly worked for a specific program currently or at any point during the past two years. Judges are able to self-declare Conflicts of Interest on their own ballot and still judge the remaining entries within their assigned categories. Judges are not permitted to judge any entries in which they were directly involved.

# SPORTS EMMYS® FUNDAMENTAL RULES

## MAXIMUM TOTAL SUBMISSION TIME

Each category has its own maximum allowable duration for video submissions. Dips to black between excerpts do not count against total submission time.

**120 MINUTES**

Long Documentary

**90 MINUTES**

Documentary Series  
Documentary Series - Serialized

**60 MINUTES**

Journalism

**40 MINUTES**

Short Documentary (must be longer than 20 minutes)

**20 MINUTES**

Program Categories (unless otherwise listed)  
Long Features (minimum of 6:00)

**15 MINUTES**

Spanish Language Feature (minimum: 3 minutes)

**12 MINUTES**

Personality Categories

Interactive

(single, self-contained explanatory video)

Crafts

Technical Team

(up to 7:00 of coverage + 3:00 explanatory video)

Wensel Technical Achievement

(up to 7:00 of coverage + 3:00 explanatory video)

**9 MINUTES**

Public Service Content

**6 MINUTES**

Short Features

**3 MINUTES**

Promotional Announcement

# SPORTS EMMYS® FUNDAMENTAL RULES

## EDITING TO CONFORM TO THE MAXIMUM SUBMISSION RUNNING TIME

- Entries that exceed the maximum running time in a particular category must be edited to conform to the maximum running time.
- In program categories (other than the Documentary and Feature categories), entries may contain up to five as-aired excerpts of continuous programming.
- Journalism entries may have up to eight as-aired excerpts of continuous programming. There is no excerpt limit in craft categories and personality categories.
- Internal editing, or re-editing the content of continuous programming in order to enhance the submission, is strictly not allowed.

## WHAT HAPPENS IF THERE ARE COMMERCIALS IN MY SUBMISSION?

- Commercials are prohibited and must be removed.
- Removal of commercials does not constitute internal editing.
- An excerpt that begins with programming before a deleted commercial break and ends with programming after the deleted commercial break is considered one excerpt.
- Dip to black between edits and indicate commercial deletions on the excerpt log.

## SLATES AND TITLE GRAPHICS

- Submitters may use a single title graphic (slate) at the beginning of the submission video to identify the entry, if desired.
- No internal slates are allowed. Do not slate individual excerpts within the entry video.
- A single slate is the only permitted way to set up your submission. No additional audio or video material, whether descriptive, explanatory or promotional is to be included, unless expressly stated in the category description.

## SPONSORED CONTENT

- Sponsored elements and branded content is permitted, including a sponsor logo on the submission, if the content aired with such a logo. Removal of a logo if aired would constitute impermissible internal editing and risks disqualification.

# SPORTS EMMYS® FUNDAMENTAL RULES

## VIDEO UPLOAD SPECIFICATIONS

Files meeting the specification below can be output from most non-linear editing systems. Another option is to utilize special transcoding software. We recommend utilizing the free tool **Handbrake**. Instructions for usage and a template are available online at the Sports Emmy submission site.

If you have any questions or concerns about the technical creation of these files, please contact [orthicon-support@theemmys.tv](mailto:orthicon-support@theemmys.tv).

### CONTAINER: MP4

(Please enable “Fast Start” if that option is available to you) Audio Codec: AAC-LC or AAC Channels: Stereo or Dual Channel Mono (Please mixdown 5.1 to 2 channel stereo) Sample Rate: 48 khz

### VIDEO CODEC: H.264 BASELINE PROFILE

Variable bit rate (with an optimum as indicated below)

### COLOR SPACE: 4.2.0

Frame rates should match the source material

### RESOLUTIONS:

The Player displays all content in a 16:9 area. 1080p or 1080i Frame rate - 29.97 fps

Optimum Overall Bit Rates: HD: Video - 8,000 kbps Audio - 128 kbps

Please note that the file you upload is the same file that will stream to judges and will be the same quality as seen by the judges.

## PROHIBITIONS & DISQUALIFICATIONS

### NO INTERNAL EDITING

In program categories, entries that exceed the maximum running time in their category must be edited and may contain up to 5 excerpts of continuous programming dealing with the same topic (there is no excerpt limit in craft categories and personality categories). Journalism entries may have up to 8 as-aired excerpts of continuous programming. However, the entry cannot have been re-edited for the purpose of enhancing the submission. An excerpt must be a continuous, commercial-free run. Editing out commercials between continuous programming does not constitute internal editing.

### BODY-OF-WORK ENTRIES

A compilation or body of work from a variety of programs and/or series that are not related is not permitted, except for personality categories.

### SIZZLE REELS/BUZZ TAPES

Sizzle reels or buzz tapes are not permitted in any category. Entries are to be produced from video and audio as it originally aired to the viewer.

### SUBMITTER'S RESPONSIBILITY

It is the submitter's responsibility to ensure that all competition rules are fully adhered to, all video files are playable in the submission website and free of technical errors, and all entry materials are properly submitted by the submission deadline. Submissions that do not meet these criteria are subject to disqualification. If an entry is submitted on behalf of another individual or entity, that party must have full knowledge of the contents of the submission and its adherence to competition rules. Refunds will not be issued for submissions resulting in disqualification.

**NO LAST MINUTE EXTENSIONS OF DEADLINES WILL BE GRANTED.**

# SPORTS EMMYS® FUNDAMENTAL RULES

## STATUE-ELIGIBILITY (CREDITS)

### WHO RECEIVES THE AWARD?

The Emmy award recognizes excellence in production. While there is no doubt that colleagues in areas such as legal or human resources are integral to the business of sports programming, these roles are not considered statue-eligible.

For all program categories, Executive Producers, Senior Producers, Coordinating Producers, Coordinating Directors, Supervising Producers, Producers, Directors, Associate Directors, Associate Producers are eligible to receive Emmy statuettes, provided they made a substantial creative contribution to the content of the program, received on-air credit as shown on the entry form and their role was more than supervisory. For a comprehensive list of eligible titles by category see the [APPENDIX](#).

For **LIVE** and **LIVE-TO-TAPE** entries, world feed Executive Producers, Producers and Directors must be entered as well if the production is not a **WHOLLY-PRODUCED** telecast.

**OPERATIONS PRODUCERS** are eligible in program categories, but not the feature or craft categories. Operations Producers are defined as someone who oversees the resourcing, management, operations and planning of a live event or studio show. Work must rise above clerical and be specific to the production creation and execution. Stage Managers are eligible in the **LIVE** categories and the studio show categories.

On-air personalities are statue-eligible in most program categories provided they are regular contributors and satisfy the 19% rule. However, if a personality wins in both a program category and personality category and their personality submission contains more than 30% content from a winning program, this would constitute double-dipping and the personality would only be statue-eligible in the personality category.

Editors and cinematographers who are eligible in Program categories may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

For all craft categories, those specialists who perform a specific discipline receive the Emmy statuette. Production personnel who supervise, direct, or approve the work of others, while vital to the creative process, are not Emmy-eligible in the craft categories.

For example, if a program is submitted in **STUDIO SHOW WEEKLY** and **TECHNICAL TEAM STUDIO**, the list of statue-eligible entrants should not overlap.

For the Technical Team categories, security, utilities, runners and transportation, are not statue-eligible roles. Do not submit people who perform these roles.

Do not submit names of companies or vendors. Only individuals are statue-eligible.

Please do not submit agents and team personnel regardless of how they facilitated access for a submission.

# SPORTS EMMYS® FUNDAMENTAL RULES

For the George Wensel Technical Achievement Award, only those individuals most responsible for the creation, design, or fabrication of the innovation, the planners not executors of the idea, are eligible to receive Emmy statues. No more than ten names will be accepted on a credit list and the only job title permitted on the engraving is **INNOVATOR**.

## PRODUCER-PROOF PROCESS

Once nominations are announced, the submitter or show shepherd of an entry will be emailed a producer-proof for final review of spelling and accuracy of the statue-eligible names and credits.

Corrections to the credits of an entry must be submitted within five (5) business days of the producer proof document being sent. Any requested changes must be accompanied by clarifying documentation. This process is not intended to be a wholesale revision of the submitted credits.

**NATAS WILL ALLOW FOR UP TO 25 NAMES TO BE ADDED OR CREDITED ROLES TO BE CHANGED** during the 5-day correction window at no additional charge. Any additions over that, up to a strict limit of 250 names, will incur processing fees as follows:

- 25-50: \$50/name or credited role
- 51-100: \$100/name or credited role
- 101-250: \$150/name or credited role

NATAS staff will be actively reviewing credits during the submission process with the intention of identifying questions or concerns prior to the entry deadline. This is intended to expedite the producer-proof process and limit any potential processing fees.

**ADDITIONS OR CHANGES REQUESTED AFTER THE 5-BUSINESS DAY GRATIS PERIOD**, up until the start of the 47th Annual Sports Award ceremony, will carry an additional processing fee of \$250 per correction for the first 10 changes, then \$400 per correction, up to a limit of 25.

## **NO MORE THAN 25 ADDITIONS OR CHANGES WILL BE ALLOWED AFTER THE GRATIAS PERIOD.**

NATAS will issue a final determination on eligibility in the form of a press release, updating entries with names. Credit additions and changes will absolutely not be considered after the start of the 47th Sports Awards ceremony.

It is imperative that the email address provided for the submitter and secondary contact be the email address of an actual person and not an unmonitored inbox.

**NATAS IS NOT RESPONSIBLE FOR A SUBMITTER'S FAILURE TO PROVIDE ACCURATE CONTACT INFORMATION AT THE TIME OF ENTRY.**

# SPORTS EMMYS® FUNDAMENTAL RULES

## VERIFICATION OF STATUE-ELIGIBLE JOB TITLES

Only those approved to be on the final credit list will be eligible to obtain a statue. An entrant's submitted title must correspond to the as-aired credits for the submission.

NATAS attempts to verify all credits against available information such as: NATAS or Television Academy membership, a company email address, a LinkedIn profile, IMDB.com records or a published credit document. If an on-air credit package exists, then that is the document of record regarding job title.

While a check is made against existing NATAS records, a name may be flagged due to multiple different credits across entries or a significant deviation from existing records.

If a credit on the submitted list cannot be verified, NATAS will offer the opportunity to submit an affirmation attesting to the accuracy and veracity of the listed credits or withdraw the name from the list.

Credit verification includes confirming that credited roles are statue-eligible in the entered category. Different roles are eligible to receive an Emmy statuette in different categories. If a role is not specifically included or excluded from a category, a petition for inclusion may still be made. That petition needs to include the specific work that the individual did on the production.

If a published credit package or document exists, it should be uploaded by the submission deadline.

To review permitted titles in each category, please refer to the statue-eligible title by category [APPENDIX](#).

## STATUETTES

Information about statuette ordering will be emailed to eligible winners following the ceremony. They take approximately three to four weeks to process once orders are received and approved.

Each awarded entry shall receive one statuette at no cost to the submitter. Each additional statue-eligible entrant shall be entitled to receive a statuette but the fee will be endured by the recipient.

Only those individuals that have been vetted and cleared via the entry process, and are listed in the final credits list submitted by the network and displayed on the press release, will be considered statue-eligible. No nicknames are permitted to be engraved on statuettes.

## PROGRAM CATEGORIES

1. OUTSTANDING LIVE SPORTS SPECIAL: CHAMPIONSHIP EVENT
2. OUTSTANDING LIVE SPORTS SPECIAL: NON-CHAMPIONSHIP EVENT
3. OUTSTANDING LIVE SPORTS SERIES
4. OUTSTANDING SPORTS PLAYOFF COVERAGE
5. OUTSTANDING EDITED SPORTS EVENT COVERAGE
6. OUTSTANDING EDITED SPORTS SPECIAL
7. OUTSTANDING EDITED SPORTS SERIES: HOSTED
8. OUTSTANDING ESPORTS CHAMPIONSHIP COVERAGE
9. OUTSTANDING SPORTS DOCUMENTARY: SHORT
10. OUTSTANDING SPORTS DOCUMENTARY: LONG
11. OUTSTANDING SPORTS DOCUMENTARY SERIES
12. OUTSTANDING SPORTS DOCUMENTARY SERIES: SERIALIZED
13. OUTSTANDING SPORTS STUDIO SHOW: DAILY
14. OUTSTANDING SPORTS STUDIO SHOW: WEEKLY
15. OUTSTANDING SPORTS STUDIO SHOW: LIMITED RUN

## FEATURE CATEGORIES

16. OUTSTANDING SPORTS JOURNALISM
17. OUTSTANDING SPORTS FEATURE: SHORT FORM
18. OUTSTANDING SPORTS FEATURE: LONG FORM
19. OUTSTANDING SPORTS OPEN/TEASE

## INTERACTIVE CATEGORIES

20. OUTSTANDING INTERACTIVE EXPERIENCE: SPORTS
21. OUTSTANDING DIGITAL INNOVATION: SPORTS

## CRAFT ACHIEVEMENT CATEGORIES

22. OUTSTANDING TECHNICAL TEAM: SPORTS EVENT
23. OUTSTANDING TECHNICAL TEAM: SPORTS STUDIO
24. OUTSTANDING SPORTS CAMERA WORK: SHORT FORM
25. OUTSTANDING SPORTS CAMERA WORK: LONG FORM
26. OUTSTANDING SPORTS EDITING: SHORT FORM
27. OUTSTANDING SPORTS EDITING: LONG FORM
28. THE DICK SCHAAP OUTSTANDING SPORTS WRITING AWARD: SHORT FORM
29. OUTSTANDING SPORTS WRITING: LONG FORM
30. OUTSTANDING MUSIC DIRECTION: SPORTS
31. OUTSTANDING SPORTS AUDIO/SOUND: LIVE EVENT
32. OUTSTANDING SPORTS AUDIO/SOUND: POST-PRODUCED
33. OUTSTANDING SPORTS GRAPHIC DESIGN: EVENT/SHOW
34. OUTSTANDING SPORTS GRAPHIC DESIGN: SPECIALTY
35. OUTSTANDING STUDIO OR PRODUCTION DESIGN/ART DIRECTION: SPORTS

## SPECIAL CLASSIFICATION CATEGORY

36. THE GEORGE WENSEL TECHNICAL ACHIEVEMENT AWARD

## PROMOTION CATEGORIES

37. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: SPORTS
38. OUTSTANDING PUBLIC SERVICE CONTENT: SPORTS

## PERSONALITY CATEGORIES

- 39. OUTSTANDING SPORTS PERSONALITY: STUDIO HOST
- 40. OUTSTANDING SPORTS PERSONALITY: STUDIO ANALYST
- 41. OUTSTANDING SPORTS PERSONALITY: PLAY-BY-PLAY
- 42. OUTSTANDING SPORTS PERSONALITY: EVENT ANALYST
- 43. OUTSTANDING SPORTS PERSONALITY: SIDELINE REPORTER
- 44. OUTSTANDING SPORTS PERSONALITY: EMERGING ON-AIR TALENT

## SPANISH-LANGUAGE PERSONALITY

- 45. OUTSTANDING SPORTS ON-AIR PERSONALITY IN SPANISH

## SPANISH-LANGUAGE CATEGORIES

- 46. OUTSTANDING SPORTS STUDIO SHOW IN SPANISH
- 47. OUTSTANDING SPORTS FEATURE STORY IN SPANISH

**THE FOLLOWING INFORMATION APPLIES TO ALL SPORTS  
PROGRAMMING CATEGORIES UNLESS OTHERWISE NOTED IN THE  
CATEGORY DESCRIPTION.**

There is no limit as to the number of entries a network, platform, syndicator, producer or individual can make. Each entry is a separate submission and requires its own online entry form, fee and materials. Required materials for all entries include: submission details, video, excerpt log, and credits.

**MAX SUBMISSION TIME:** 20 minutes, unless otherwise indicated.

**MAXIMUM NUMBER OF EXCERPTS:** Submissions may contain up to 5 as-aired excerpts of continuous programming (up to 8 in the Journalism category). Each excerpt must be a straight run without internal editing of program content. Commercials must be deleted.

- Dip to black for 1 second between excerpts of non-continuous programming.
- A dip to black does not count against total run time of submission.

**SUBMISSION VIDEO:** The submission video for all entries must be uploaded via [Orthicon](#).

**ELIGIBILITY PERIOD:** January 1, 2025 - December 31, 2025, with the following exception: high school, college, and professional American football post-season coverage that originally aired in 2026 is eligible for entry in all categories other than the documentary categories.

If the submitter wants to discuss which category is appropriate or has any other questions about their submissions, please contact the Sports Emmy staff at [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).

The Sports Emmys reserves the right to rule on proper program category placement.

## 1. OUTSTANDING LIVE SPORTS SPECIAL: CHAMPIONSHIP EVENT

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

**THIS CATEGORY IS FOR CHAMPIONSHIPS AND MAJOR EVENTS ONLY.**

A championship is the final two teams or individuals in a single game, match or series of games.

The submission of a championship may not be included with a Live Sports Series or Sports Playoff Coverage entry.

The Super Bowl, World Series, NBA Finals, Stanley Cup Finals, the NCAA Basketball Championship final game, the College Football Championship Game and other similar series, games or matches must be entered separately from the competitions leading up to it, including golf and tennis majors.

A non-exclusive list of major sporting events eligible for Live Sports Special, Sports Playoff Coverage and Live Sports Series can be found on [page 79](#).

Submissions of golf majors must include the network that airs any early rounds.

Post-season playoff games and post-season championship tournament are restricted to the Outstanding Sports Playoff Coverage category.

The video submission must have a minimum of 2 but no more than 5 excerpts, have a maximum submission time of no more than 20 minutes and the majority of material submitted must be live.

## 2. OUTSTANDING LIVE SPORTS SPECIAL: NON-CHAMPIONSHIP EVENT

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

**LIVE** means an unedited program depicting a total event. The special may have aired in one or more parts. If the majority of the program is live, the program is considered live.

This category is for live events that do not meet the criteria for the Live Special: Championship Event category. These may include, but are not limited to, All-Star Games, Drafts, regular season game coverage that is significantly out of format, and extreme sports exhibitions. One-off alt-casts of events that are significantly out of format and meet the threshold for wholly produced may be eligible in this category.

For questions about whether a special is eligible, please contact Sports Emmy administration at [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).

A non-exclusive list of Major Sporting Events eligible for Live Special, Playoff Coverage and Live Series can be found on [page 79](#).

Any event submitted to this category may not also be included on submissions in the Outstanding Live Series, Playoff Coverage or any other Program category.

The video submission must have a minimum of 2 but no more than 5 excerpts and the majority of material submitted must be live.

## 3. OUTSTANDING LIVE SPORTS SERIES

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

A series of live programs (five or more) airing either weekly or on some regular basis. **LIVE** means an unedited program depicting a total event.

This category is intended for **REGULAR SEASON** coverage; no post-season competition may be submitted in this category. College football and basketball conference championships are to be entered in the Outstanding Playoff Coverage category.

A non-exclusive list of Major Sporting Events eligible for Live Special, Playoff Coverage and Live Series can be found on [page 79](#).

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 games, matches or events and the majority of material submitted must be live.

## 4. OUTSTANDING SPORTS PLAYOFF COVERAGE

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

**THIS CATEGORY IS INTENDED FOR LIVE TELECASTS OF SPORTING COMPETITION LEADING UPTO, BUT NOT INCLUDING THE CHAMPIONSHIP FINAL.**

**LIVE** means an unedited program depicting a total event. The coverage may have aired in one or more parts. If the majority of the program is live, the program is considered live.

High school, college and professional American football postseason games occurring in 2025 are eligible for entry in this category.

Championship finals are to be entered in Live Special. **REGULAR SEASON** sports coverage is to be entered in Live Series.

A non-exclusive list of Major Sporting Events eligible for Live Special, Playoff Coverage and Live Series can be found on [page 79](#).

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 games, matches or events and the majority of material submitted must be live.

## 5. OUTSTANDING EDITED SPORTS EVENT COVERAGE

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

A Sports Event Coverage telecast is defined as a single program of sports event competition coverage, telecast in one or more parts. If the majority of the total program time is edited, the program is considered edited.

This category includes edited coverage of a sporting event or season recap and review shows. If the entry is a season recap or review show, it must be a recap or review of the most recently completed season.

**LIVE EVENT TURN-AROUND** telecasts (comprised of live-to-tape edited excerpts of an on-going live sporting event) are also eligible for this category.

**ASINGLE EPISODE OF A SERIES CANNOT BE ENTERED IN THE OUTSTANDING EDITED EVENT COVERAGE CATEGORY** if the series is entered in Outstanding Edited Special or Hosted Edited Series, Outstanding Documentary Series or Outstanding Documentary Series (Serialized) Category. Documentary-style productions that are focused on subjects off the field of competition must be entered in the documentary categories.

All entries will be reviewed to determine whether they are appropriate for the Edited Sports Event Coverage category or one of the documentary categories. If the submitter has a question or if an entry in this category contains post-tseason American football coverage, please contact the Sports Emmy staff at [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).

The video submission must have a minimum of 2 but no more than 5 excerpts and the majority of the material must be edited.

## 6. OUTSTANDING EDITED SPORTS SPECIAL

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

An Edited Sports Special is defined as a single episode, original program. If the majority is edited, the program is considered edited. This category can also include a one-time, out-of-format special from an existing series.

This category is for one-off shows generally about tentpole events. If produced in a documentary format, then the program should be submitted to one of the documentary categories. Season/event recap and review shows should be submitted in the Edited Sports Event Coverage category. Entries must be promoted as specials.

Examples of eligible programs include: countdown shows, town halls, a single episode of a studio show that emanates from the field for the entire program. Edited Sports Event Coverage that is personality/ story driven rather than event- competition driven, may be eligible in this category pending NATAS approval.

Submissions must follow the original material rule. At least two-thirds of the entered telecast or programming as originally made available to the public must consist of original material, unless the previously produced material has been given some unique and creative treatment that, in the opinion of The National Academy of Television Arts & Sciences, results in original programming. The original airdate of the previously produced material is not relevant. If there is any question as to the originality of an entry, the submitter must provide the complete original telecast or programming for analysis.

If an entry in this category contains post-season American football coverage, entrants should contact Sports Emmy staff at [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv) to discuss how to handle.

The video submission must have a minimum of 2 but no more than 5 excerpts and the majority of the material must be edited.

## 7. OUTSTANDING EDITED SPORTS SERIES: HOSTED

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes

This category is for a collection of programs where a host drives the show's narrative whether it be within an interview, panel discussion, magazine show or documentary series format. These are post-produced programs that are scheduled to occur on some regular basis and consist of three or more episodes.

If the majority of the program is edited, the program is considered edited. Live studio shows are eligible in Studio Show Daily, Weekly and Limited Run.

A series of hosted features or segments that air regularly within a studio show are not eligible in this category. They may be eligible in individual feature categories or as part of a Studio Show submission.

If content encompasses two different calendar years, the eligibility year is the year with the most episodes scheduled. If the same number of episodes aired in both years, the eligibility year is the year in which the finale aired.

Like the former Sports News Feature Anthology category, individual features that are included as part of a submission to this category may be entered in the Long Feature, Short Feature or Journalism categories. However, such a feature must represent less than 50% of the Hosted Edited Series submission's total runtime.

Entire episodes of series submitted to this category are not permitted in any documentary categories.

## 8. OUTSTANDING ESPORTS CHAMPIONSHIP COVERAGE

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Highlight Supervisor, News Editor, Content Associate, Play-by-Play, Event Analyst, and Sideline Reporter.

**WORLD FEED** Executive Producer, Producer and Director must be entered as well if the production is not a **WHOLLY PRODUCED** telecast. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025.

**MAX SUBMISSION TIME:** 20 minutes

This category is intended for esports competition coverage in either a live or edited production.

The submission must be for coverage of the **CHAMPIONSHIP** or **FINAL** event.

The submission video should reflect how the event is captured for the viewer and be primarily composed of gameplay, athlete and audience reaction and live or live-to-tape contributions from talent such as a host or analyst.

The entry will not be judged on the quality of the video game itself, but rather on the merits of the coverage and presentation of the competition to the viewer.

Opening ceremonies are eligible as entertainment submissions in the Primetime Emmys.

The video submission must have a minimum of 2 but no more than 5 excerpts and the majority of material submitted must be competition coverage.

Esports content is welcome in all categories of the Sports Emmys.

## 9. OUTSTANDING SPORTS DOCUMENTARY: SHORT

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Archival Producer, Post Producer, Post Production Supervisor, Researcher, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025.

**SUBMISSION LENGTH:** Film must run between 20 and 40 minutes. The entire documentary must be submitted.

**ENTRIES IN THIS CATEGORY ARE DUE BY THE REGULAR DEADLINE OF JAN. 29, 2026.**

A short documentary is a single production of edited programming and is a comprehensive treatment of a single sports theme or topic and may be either historical or contemporary.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible **ONLY** in the craft category.

The total run time of the documentary, as broadcast, must be at least 20 minutes but no more than 40 minutes. The entire documentary is to be entered as the video submission. Indicate the film as a single excerpt on the excerpt log.

**JUDGING IN THIS CATEGORY WILL BE A TWO-ROUND PROCESS.**

## 10. OUTSTANDING SPORTS DOCUMENTARY: LONG

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Archival Producer, Post Producer, Post Production Supervisor, Researcher, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025.

**SUBMISSION LENGTH:** Films must run between 40 and 120 minutes. Entries that run longer than 120 minutes must be edited to conform to that limit and dip to black between excerpts on the submission video. If you are entering an entire film, indicate the film as a single excerpt on the excerpt log.

**ENTRIES IN THIS CATEGORY ARE DUE BY THE REGULAR DEADLINE OF JAN. 29, 2026.**

A long documentary is a single production of edited programming. The program must be a comprehensive treatment of a single sports theme or topic and may be either historical or contemporary.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

**JUDGING IN THIS CATEGORY WILL BE A TWO-ROUND PROCESS.**

## 11. OUTSTANDING SPORTS DOCUMENTARY SERIES

**STATUE-ELIGIBLE:** Executive Producer, Showrunner, Producer, Director, Associate Producer, Associate Director, Archival Producer, Post Producer, Post Production Supervisor, Researcher, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025.

**MAX SUBMISSION LENGTH:** 90 minutes. Those that run longer than 90 minutes must be edited to conform to that limit and dip to black between excerpts on the submission video.

**ENTRIES IN THIS CATEGORY ARE DUE BY THE REGULAR DEADLINE OF JAN. 29, 2026.**

This category is for a documentary series or limited documentary series that consists of three or more episodes. A series that upholds a common theme and focuses on different characters in separate episodes is eligible. A series may take the form of a historical treatment of a single topic so long as it is not produced in a contemporary, reality-like fashion. A series may also take the form of an anthology, with each episode covering a single topic, but the series sharing an overall common theme or branding.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 episodes.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list. Statue-eligible entrants who work on the episodes included as an excerpt in the submission will be considered an exception to the 19% threshold.

Individual episodes from documentary series are not permitted in other program categories.

If content encompasses two different calendar years, the eligibility year is the year with the most episodes scheduled. If the same number of episodes aired in both years, the eligibility year is the year in which the finale aired.

A series of features or segments that air regularly within a studio show are not eligible for this category. They may be eligible to be entered in individual features categories or as part of a studio show submission.

**JUDGING IN THIS CATEGORY WILL BE A TWO-ROUND PROCESS.**

## 12. OUTSTANDING SPORTS DOCUMENTARY SERIES: SERIALIZED

**STATUE-ELIGIBLE:** Executive Producer, Showrunner, Producer, Director, Associate Producer, Associate Director, Archival Producer, Post Producer, Post Production Supervisor, Researcher, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025.

**MAX SUBMISSION LENGTH:** 90 minutes. Those that run longer than 90 minutes must be edited to conform to that limit and dip to black between excerpts on the submission video.

**ENTRIES IN THIS CATEGORY ARE DUE BY THE REGULAR DEADLINE OF JAN. 29, 2026.**

This category is for sports documentary series that are serialized into three or more episodes.

The Sports Documentary Series: Serialized must be a comprehensive treatment of a single specific sports theme or topic, following the same cast of characters throughout and produced in a contemporary, reality-based fashion. Serialized indicates a unified story with an overall show arc and each episode builds on the preceding episode.

Often, these types of documentaries are referred to as “follow docs.”

An anthology-style series, that upholds a common theme and focuses on different characters in separate episodes, must be submitted in Outstanding Sports Documentary Series.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 episodes and the majority of material submitted must be edited material.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list. Statue-eligible entrants who work on the episodes included as an excerpt in the submission will be considered an exception to the 19% threshold.

Individual episodes from documentary series are not permitted in other program categories.

If content encompasses two different calendar years, the eligibility year is the year with the most episodes scheduled. If the same number of episodes aired in both years, the eligibility year is the year in which the finale aired.

If a serialized documentary chronicles the current football postseason, please reach out to Sports administration to confirm eligibility.

**JUDGING IN THIS CATEGORY WILL BE A TWO-ROUND PROCESS.**

## 13. OUTSTANDING SPORTS STUDIO SHOW: DAILY

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Stage Manager, Highlight Supervisor, News Editor, Content Associate, Editor and Researcher. On-Air Personalities are eligible under certain circumstances. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 20 minutes. The majority of the submission must originate from the studio or follow a studio format.

Any daily studio show that airs live or recorded is eligible. A majority of the show must originate from the studio or follow a studio format.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 episodes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list.

On-air personalities are now statue-eligible in studio show categories if they are regular contributors and can satisfy the 19% rule. However, if a personality wins in both a program category and personality category and their personality submission contains more than 30% content from a winning program, this would constitute a double dip and the personality would only be statue-eligible in the personality category.

Editors are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

If the series airs more than once a week but not daily, please contact [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv) to determine the best way to proceed.

The Sports Emmys reserves the right to rule on proper program category placement.

## 14. OUTSTANDING SPORTS STUDIO SHOW: WEEKLY

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Stage Manager, Highlight Supervisor, News Editor, Content Associate, Editor and Researcher. On-Air Personalities are eligible under certain circumstances. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 20 minutes. The majority of the submission must originate from the studio or follow a studio format.

Any weekly studio show that airs live or recorded is eligible. A majority of the show must originate from the studio or follow a studio format.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 episodes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list.

On-air personalities are now statue-eligible in studio show categories if they are regular contributors and can satisfy the 19% rule. However, if a personality wins in both a program category and personality category and their personality submission contains more than 30% content from a winning program, this would constitute a double dip and the personality would only be statue-eligible in the personality category.

Editors are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

The Sports Emmys reserves the right to rule on proper program category placement.

## 15. OUTSTANDING SPORTS SHOW: LIMITED RUN

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Stage Manager, Highlight Supervisor, News Editor, Content Associate, Editor and Researcher. On-Air Personalities are eligible under certain circumstances. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 20 minutes. The majority of the submission must originate from the studio or follow a studio format.

A limited run studio show covers the same sporting event, season or championship for the duration of its limited duration. These are shows that airs live or recorded at least twice a week, each week, for no more than 90 consecutive days. Examples of Limited Run Studio Shows are those that cover the NFL Draft, Champions League soccer or the NBA Playoffs.

Exceptions to the 90 day time limit or twice weekly threshold will be considered on a case by case basis. Please contact [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).

If a regular season studio show has a limited run variation during postseason play, no programming from the regular season show could be used in the entry for the limited run show or vice versa.

Entrants can explain in their essay the unique challenges faced and different techniques employed in producing this show for their specific constraints. If an entry is a playoff version of a regular season studio show, entrants **MUST** explain how this run differs and rises above their regular season programming.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 episodes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list.

## FEATURE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. Features tend to be profiles and human interest stories. While feature stories are often segments of a longer program, eligible features may also be stand-alone pieces that debut on digital and social platforms.

## 16. OUTSTANDING SPORTS JOURNALISM

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Researcher, Archival Producer, Post Production Supervisor, Reporter, Correspondent, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 60 minutes; Entries that run longer than 60 minutes must be edited to conform to that limit. A maximum of 8 excerpts are allowed.

A feature entered in the Outstanding Journalism category cannot also be entered in Outstanding Short Feature or Outstanding Long Feature. Breaking sports news coverage may not extend past the originally scheduled telecast time.

Entries must be devoted to one subject and be based entirely on facts, recorded information or current actuality; have an investigative or journalistic component; and either show substantial evidence of original reporting or must provide major additional original information on a continuing story.

Entries may include breaking sports news coverage which does not extend beyond its originally scheduled telecast. Extended coverage or a program or segment that does not relate to a sport, sporting event/venue or sports personality may be eligible in the News & Documentary Emmy Awards.

The program or segment may have aired live or recorded.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statu-eligible only in the craft category.

# FEATURE CATEGORIES

## FEATURE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. Features tend to be profiles and human interest stories. While feature stories are often segments of a longer program, eligible features may also be stand-alone pieces that debut on digital and social platforms.

## 17. OUTSTANDING SPORTS FEATURE: SHORT FORM

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Researcher, Archival Producer, Post Production Supervisor, Reporter, Correspondent, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 6 minutes; Entries may only contain one feature story.

Entries may be an independent segment or a segment from a program or a series; and must relate to a sport, sporting event/venue or a person associated with a sport or sporting event/venue.

The feature must be submitted in its entirety. Longer features cut down to less than 6 minutes are not eligible to be submitted as Short Features, nor are features submitted in the Outstanding Journalism category.

Other human interest features may be eligible in the News & Documentary Emmy Awards. Individual segments or acts of a single topic, theme program, documentary, documentary series or edited special are not eligible.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

# FEATURE CATEGORIES

## FEATURE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. Features tend to be profiles and human interest stories. While feature stories are often segments of a longer program, eligible features may also be stand-alone pieces that debut on digital and social platforms.

## 18. OUTSTANDING SPORTS FEATURE: LONG FORM

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Researcher, Archival Producer, Post Production Supervisor, Reporter, Correspondent, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**SUBMISSION LENGTH:** Entries must run between 6 minutes and 20 minutes. The entry may contain only one feature and be submitted in its entirety.

Entries in this category may be an independent segment or a segment from a program or a series and must relate to a sport, sporting event/venue or a person associated with a sport or sporting event/venue.

Other human interest features may be eligible in the News & Documentary Emmy Awards. Individual segments or acts of a single topic or theme program are not eligible, nor are individual segments or acts of a serialized documentary or edited special or series.

A feature entered in the Outstanding Journalism category cannot also be entered in this category.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

Documentaries cut down to conform to the time constraints of this category are not eligible to be submitted as long features.

## FEATURE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. Features tend to be profiles and human interest stories. While feature stories are often segments of a longer program, eligible features may also be stand-alone pieces that debut on digital and social platforms.

## 19. OUTSTANDING SPORTS OPEN/TEASE

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Researcher, Archival Producer, Post Production Supervisor, Content Associate, Editor and Cinematographer. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**SUBMISSION LENGTH:** No minimum or maximum time length, within reason. Each entry must only contain a single open or tease and no other programming.

A Sports Open or Tease is a stand-alone sequence that opens a live or post-produced sports program. **RETEASES**, a tease video that occurs in the middle of a telecast, are eligible.

Stand-alone promos for a telecast are not eligible nor is a compilation of material; the programming entered must air as part of the telecast under consideration.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

If this content served to promote a program as part of other programming, it may only be entered in the Outstanding Promotional Announcement category and is not eligible to be entered as an open/tease.

# SPORTS INTERACTIVE CATEGORIES

## INTERACTIVE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. The same sports programming may be entered in each of the three Interactive Categories, but the explanatory videos, essays and entrants must be distinct from one another.

These categories are not a home for submissions solely because the content debuts on a digital or streaming platform. As all Sports Emmy categories are platform-agnostic, submissions to the Interactive categories must emphasize interactivity, user experience and engagement and meet the specific criteria of each category definition.

## 20. OUTSTANDING INTERACTIVE EXPERIENCE: SPORTS

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Software Enginner, Software Developer, Software Designer, Product Manager, Product Developer, Graphics Producer,Senior Software Engineer, Researcher, Highlight Supervisor, News Editor, Content Associate, and various On-Air Talent. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 10 minutes. Each entry submitted for judging is to be an explanatory view.

This category is for an interactive presentation of sports content using more than one medium to engage audiences. The interactive presentation may be of a sporting event or be primarily based in a studio and/or focused on storytelling.

Entries focused on the coverage of a sporting event may include multiple stream environments and value-added material for viewers of live and/or continuing coverage. Watch parties are eligible.

Entries for content primarily based in a studio and/or focused on storytelling may include multiple stream environments, value-added material for viewers of original programming and content specifically created for social amplification. Examples of original programming include studio shows, recurring segments and multimedia storytelling.

Entries are to be produced from video, audio and graphics as it originally was presented to the user.

Any voice-over copy on the explanatory video cannot be promotional or laudatory in nature.

# SPORTS INTERACTIVE CATEGORIES

## INTERACTIVE CATEGORIES

These are a subset of Program categories. Unless otherwise noted, Program category rules apply. The same sports programming may be entered in each of the three Interactive Categories, but the explanatory videos, essays and entrants must be distinct from one another.

These categories are not a home for submissions solely because the content debuts on a digital or streaming platform. As all Sports Emmy categories are platform-agnostic, submissions to the Interactive categories must emphasize interactivity, user experience and engagement and meet the specific criteria of each category definition.

## 21. OUTSTANDING DIGITAL INNOVATION: SPORTS

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Senior Software Engineer, Software Engineer, Director of Animation, Software Developer, Software Designer, Product Manager, Product Developer, Graphics Producer, Senior Software Engineer, Editor, Researcher, Spotter, Highlight Supervisor, News Editor, Content Associate. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025. Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION LENGTH:** 10 minutes. Each submission must be an explanatory video that includes project in its original format. Clips of the innovation must now be incorporated into the explanatory video. Stand alone clips are no longer be accepted.

This category recognizes innovative and creative projects in the sports television industry, in particular those that make use of the flexibility of the online/digital space to go beyond traditional, linear television programming.

These are: projects created for a variety of digital platforms (the web, mobile phones and tablets, smart TVs, streaming services, etc.); content that extends and enhances a traditional TV telecast; programming that uses digital technology and techniques as a storytelling element; immersive executions such as 360/VR/AR/MR and over the air/cable/satellite telecasts that are particularly innovative projects.

This award honors exceptional distinctiveness, inventiveness, and impact of the submitted work in expanding the conventions of program format, content, audience interaction, and delivery. Such work may reflect a reimagining or reworking of existing concepts and approaches in a new way, or may be an entirely novel type of experience.

Programming entered in Outstanding Digital Innovation: Sports cannot be entered in the George Wensel Technical Achievement category, and vice versa. A previously entered digital innovation will be allowed only if, in the opinion of NATAS, it has been significantly improved or modified in either how it looks on the screen or in how it is brought to the screen.

All demonstrations of user experience (UX) must be captured from the eligibility year of 2025.

Voice-over copy on the explanatory video cannot be promotional or laudatory in nature.

# CRAFT ACHIEVEMENT CATEGORIES

The purpose of the Craft categories is to recognize those specialists who actually perform the duties of the craft being recognized and who have received on-air credit on the production. Personnel who supervise, direct or approve the work of others, while vital to the creative process, are not Emmy-eligible in these categories.

Make sure to focus the submission video on the actual craft rather than the overall program as this is not what judges are evaluating.

Individuals or groups may submit excerpts from series or specials. However, a body of work from a variety of unrelated programs or series is not permitted.

Material from sports promotions is not eligible in craft categories.

In the craft categories, explanatory or behind-the-scenes videos are restricted to Technical Team: Sports Event, Technical Team: Sports Studio and the George Wensel Technical Achievement Award.

Craft categories are to be judged solely on the content applicable to the category (e.g. audio for Audio, graphics for Graphics) as presented to the viewer in the coverage of the sporting event/ series in question.

Team Entries are allowed provided the team of crafts persons are co-creators of a single product (for example, a camera crew working on edited coverage of an event). However, one cannot simultaneously enter as an individual for the same work done as part of a team entry.

If an individual works in different disciplines, they may enter in those separate Craft categories.

## **MAXIMUM SUBMISSION LENGTH: 10 minutes.**

Entries may include as many as-aired excerpts as necessary to demonstrate excellence, up to 10 minutes. Each excerpt must be depicted as aired, without internal editing of program content. Commercials must be deleted and noted on the excerpt log; such deletions between continuous programming do not constitute internal editing.

Dip to black for 1 second between excerpts of non-continuous programming. Dips to black do not count against total run time of submission.

An excerpt log indicating air date, excerpt title, excerpt length and total length of the submission is mandatory for all entries.

Entries are to be produced from video and audio as it was originally presented to the viewer, with no augmentation with voice-over, on-cameras, music or graphics.

It is recommended that each entry include a short essay or description explaining why it is Emmy-worthy.

## 22. OUTSTANDING TECHNICAL TEAM: SPORTS EVENT

**STATUE-ELIGIBLE:** Technical Supervisor, Technical Director, Electronic Cameraperson, Video Engineer, Digital Replay Operator, Graphics Operator, Senior Audio Engineer, Audio Engineer, Audio Assistant, Support Engineer, Technical Production Manager, Broadcast Media Manager, and Broadcast Network Engineer.

Lighting Director for the “field of play” for sporting events contested outdoors at night.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes

This category is open to individuals who make a significant contribution to the technical portion of the coverage of sports competition at remote venues.

A sports studio show produced at a remote, out-of-studio location, is ineligible in this category. Since it is studio or shoulder programming, rather than competition coverage, such an entry must be submitted in the Technical Team: Sports Studio category.

The submission video may include an explanatory excerpt of no more than 3 continuous minutes, but must remain within the 10-minute time limit for the video submission. Split explanatory videos are not allowed.

Any explanatory feature that aired during the telecast can be used as the explanatory excerpt in whole or in part, but its length counts against the 3- minute limit. The explanatory video cannot be the only video excerpt submitted with the entry; actual sports competition coverage as aired must be included in the video submission.

Any added voice-over copy or graphics on the explanatory video cannot be promotional or laudatory in nature.

Dip to black for 1 second between excerpts of non-continuous programming.

### NOTES ABOUT STATUE-ELIGIBLE POSITIONS IN TECHNICAL TEAM CATEGORIES:

A **TECHNICAL SUPERVISOR** serves in a managerial capacity to oversee technical contributions and contributors. Technical Supervisors must be directly involved in a production rather than in a back-office capacity. If an individual is eligible as a Technical Supervisor, they cannot be submitted in a corresponding program category (Live Special, Live Series, or Playoff Coverage) for the same contributions.

**TECHNICAL PRODUCTION MANAGER** is now a statue-eligible title in this category and is defined as someone who contributes to the resourcing, management, and crewing of technical and operations personnel. Work must rise above clerical and be specific to the production workflow and execution. Those who manage crewing and health/safety will now be considered statue-eligible.

## OUTSTANDING TECHNICAL TEAM: SPORTS EVENT CONTINUED...

**SUPPORT ENGINEER** replaced Senior Maintenance Engineer as a statue-eligible title and can be defined as someone who sets up, maintains, and configures electronic equipment that an event relies on to make air. Support Engineers may include prompter operators. Help Desk personnel are ineligible.

Virtual graphics operators and senior IT interface managers are eligible under graphics operators.

The following are not eligible: Operations Producers for Live Specials, Live Series, and “live event turn around” telecasts; assistant camerapersons; editors; graphic designers; runners, safety professionals, stage managers; truck drivers; airplane, blimp, and helicopter pilots.

Individuals must have worked 50% of programs over the eligibility period in Live Series programming to be eligible if the entry is a Live Series.

## 23. OUTSTANDING TECHNICAL TEAM: SPORTS STUDIO

**STATUE-ELIGIBLE:** Technical Supervisor, Technical Director, Lighting Director, Senior Audio Engineer, Audio Engineer, Audio Assistant, Electronic Cameraperson, Video Engineer, Digital Replay Operator, Graphics Operator, Support Engineer, Technical Production Manager, Broadcast Media Manager and Broadcast Network Engineer.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes

This category is open to individuals who make a significant contribution to the technical portion of sports studio programs (generally shoulder programming).

The submission video may include an explanatory excerpt of no more than 3 continuous minutes, but must remain within the 10-minute time limit for the video submission (split explanatory videos are no longer allowed).

Any explanatory feature that aired during the telecast can be used as the explanatory excerpt in whole or in part, but its length counts against the 3 minute limit. The explanatory video cannot be the only video excerpt submitted with the entry; actual studio coverage as aired must be included in the video submission.

Any added voice-over copy or graphics on the explanatory video cannot be promotional or laudatory in nature. Dip to black for 1 second between excerpts of non-continuous programming.

### NOTES ABOUT STATUE-ELIGIBLE POSITIONS IN TECHNICAL TEAM CATEGORIES:

**A TECHNICAL SUPERVISOR** serves in a managerial capacity to oversee technical contributions and contributors. Technical Supervisors must be directly involved in a production rather than in a back-office capacity. If an individual is eligible as a Technical Supervisor, they cannot be submitted in a corresponding program category (Live Special, Live Series, or Playoff Coverage) for the same contributions.

**TECHNICAL PRODUCTION MANAGER** is now a statue-eligible title in this category and is defined as someone who contributes to the resourcing, management, and crewing of technical and operations personnel. Work must rise above clerical and be specific to the production workflow and execution. Those who manage crewing and health/safety will now be considered statue-eligible.

## OUTSTANDING TECHNICAL TEAM: SPORTS STUDIO CONTINUED...

**SUPPORT ENGINEER** replaced Senior Maintenance Engineer as a statue-eligible title and can be defined as someone who sets up, maintains, and configures electronic equipment that an event relies on to make air. Support Engineers may include prompter operators. Help Desk personnel are ineligible.

Virtual graphics operators and senior IT interface managers are eligible under graphics operators.

The following are not eligible: Operations Producers for Live Specials, Live Series, and “live event turn around” telecasts; assistant camerapersons; editors; graphic designers; runners, safety professionals, stage managers; truck drivers; airplane, blimp, and helicopter pilots.

Individuals must have worked 50% of programs over the eligibility period in Live Series programming to be eligible if the entry is a Live Series.

## 24. OUTSTANDING SPORTS CAMERA WORK: SHORT FORM

**STATUE-ELIGIBLE:** Cameraperson, Cinematographer & Director of Photography

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. As a short-form entry, original content must have an on-air duration of less than 6 minutes. For example, if one individual shot three features for the same telecast, each under three minutes in duration, they could include all three features on the same video submission as an example of his or her work.

This category is intended to honor excellence in camera work from opens, short features and other short form work with an on-air duration of 6 minutes or less. Programming eligible in any of the documentary categories is eligible in Outstanding Sports Camera Work: Long Form.

The submission video should be focused on the original camera work rather than any archival footage.

This category is open only to ENG and documentary-style camerapersons and does not apply to electronic camera operators on live or live-to-tape programs, who are eligible in the Technical Team categories.

The on-air duration of content in this category is 6 minutes or less. Any individual open, short feature or other short form work submitted in this category, must have had an on-air duration of less than 6 minutes.

Team entries are allowed only if its members are co-creators of a single product. Drone camera operators are eligible. Unmanned or POV camera technicians are not eligible, nor are assistant camerapersons.

It is recommended that each entry include a short essay or description explaining why it is Emmy-worthy.

Cinematographers who are submitted as statue-eligible in the Outstanding Open/Tease or Outstanding Sports Feature: Short Form categories can be entered in Sports Editing: Short Form for the same programming. However, if the same submission wins in both a program and craft category, a cinematographer is statue-eligible only in the craft category.

## 25. OUTSTANDING SPORTS CAMERA WORK: LONG FORM

**STATUE-ELIGIBLE:** Cameraperson, Cinematographer & Director of Photography

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. As a long-form entry, original content must have an on-air duration of greater than 6 minutes.

This category is intended to honor excellence in camera work from documentaries, long features, edited series or other long form work with an on-air duration longer than 6 minutes.

The submission video should be focused on the original camera work rather than any archival footage.

This category is open only to ENG and documentary-style camerapersons and does not apply to electronic camera operators on live or live-to-tape programs, who are eligible in the Technical Team categories.

Team entries are allowed only if its members are co-creators of a single product. Unmanned or POV camera technicians are not eligible. Drone camera operators are eligible. Assistant camerapersons are not eligible.

The submission video should be focused on the original camera work rather than any archival footage.

The on-air duration of content in this category is longer than 6 minutes. Any feature, documentary, series or other long form work submitted in this category, must have had an on-air duration of more than 6 minutes.

It is recommended that each entry include a short essay or description explaining why it is Emmy-worthy.

Cinematographers who are submitted as statue-eligible in the Outstanding Open/Tease or Outstanding Sports Feature: Long Form categories can be entered in Sports Editing: Long Form for the same programming. However, if the same submission wins in both a program and craft category, a cinematographer is statue-eligible only in the craft category.

## 26. OUTSTANDING SPORTS EDITING: SHORT FORM

**STATUE-ELIGIBLE:** Editors

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. Material from promo submissions is not eligible in craft categories. For example, if one individual edited three features for the same telecast, each under three minutes in duration, they could include all three features on the same video submission as an example of his or her work.

This category is open to those individuals responsible for editing an open or feature (of less than 6 minutes duration).

Programming eligible in the documentary categories or Outstanding Sports Feature: Long Form is eligible in Outstanding Sports Editing: Long Form, rather than this category.

The on-air duration of content in this category is 6 minutes or less. Any individual open, short feature or other short form work submitted in this category, must have had an on-air duration of less than 6 minutes.

Only video editors are eligible in this category. Producers, assistant editors, audio editors and graphics operators are not eligible.

It is recommended that each entry include a short essay or description explaining why it is Emmy-worthy.

Editors who are submitted as statue-eligible in the Outstanding Open/Tease or Outstanding Sports Feature: Short Form categories can be entered in Sports Editing: Short Form for the same programming. However, if the same submission wins in both a program and craft category, an editor is statue-eligible only in the craft category.

## 27. OUTSTANDING SPORTS EDITING: LONG FORM

STATUE-ELIGIBLE: Editors

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to those individuals responsible for editing a long form segment or program. Entries in this category must have an on-air duration of greater than 6 minutes. Programming eligible in Edited Special, Event Coverage, Edited Sports Series: Hosted, Short Documentary, Long Documentary, Documentary Series, Documentary Series: Serialized or Sports Feature: Long Form is eligible in this category.

The on-air duration of content in this category is greater than 6 minutes. Any feature, documentary, series or other long form work submitted in this category, must have had an on-air duration of more than 6 minutes.

This category is not for opens, short features or other elements of a program. Editors of short format content (of less than 6 minutes duration) must enter the Outstanding Sports Editing: Short Form category.

Only video editors are eligible in this category. Producers, assistant editors, audio editors and graphics operators are not eligible.

It is recommended that each entry include a short essay or description explaining why it is Emmy-worthy.

Editors who are submitted as statue-eligible in the Documentary or Sports Feature: Long Form categories can be entered in Editing: Long Form for the same programming. However, if the same submission wins in both a program and craft category, an editor is statue-eligible only in the craft category.

## THE DICK SCHAAP OUTSTANDING SPORTS WRITING AWARD: SHORT FORM

STATUE-ELIGIBLE: Writers

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. As a short-form entry, original content must have an on-air duration of less than 6 minutes.

This category is open to individuals and teams having the creative input in writing, re-writing, and amending the script or narration of programming with an on-air duration of 6 minutes or less.

Examples of programming eligible in this category are opens, features or essays. Programming eligible in any of the documentary categories is eligible in Outstanding Sports Writing: Long Form, rather than this category.

A body of work from non-related programs or series is not eligible. Copy written for on-air promotional announcements is not eligible.

## 28. OUTSTANDING SPORTS WRITING: LONG FORM

### STATUE-ELIGIBLE: WRITERS

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. As a long-form entry, original content must have an on-air duration of greater than 6 minutes. Material from promo submissions is not eligible in craft categories.

This category is open to individuals and teams having the primary creative input in writing, re-writing, and amending the script or narration of programming with an on-air duration of 6 minutes or more. Any feature, documentary, series or other long form work submitted in this category, must have had an on-air duration of more than 6 minutes.

Examples of programming eligible in this category are documentaries, long features, or series.

A body of work from non-related programs or series is not eligible. Copy written for on-air promotional announcements is not eligible.

Documentaries do not need to have narration to be eligible in this category.

If an on-air credit package exists, then that is the document of record regarding job title.

## 29. OUTSTANDING MUSIC DIRECTION: SPORTS

**STATUE-ELIGIBLE:** Eligible: Telecast Producer, Music Director, Music Supervisor, Music Editor, Music Mixer and Associate Producer for existing music; Composer, Associate Composer, Arranger, Lyricist, Conductor Music Director, Music Supervisor, Music Editor, and Music Mixer for new and original music.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to individuals who make a significant contribution to the musical portion of a sports program, one that enhances viewer understanding or appreciation of the telecast.

Music may be new for 2025 and written specifically for a production or chosen or derived from pre-existing selections. Titles of the music pieces must be included on the entry excerpt log. **EXISTING** or **ORIGINAL** must be indicated.

Judges consistently request this information and it is used in credit vetting. Submissions without this information will be disqualified.

Eligible individuals include telecast producers and associate producers for existing music; composers, arrangers, music directors, lyricists and conductors for new and original music only. An individual's work must be included in the video submission in order for that person to be statue-eligible.

If a work is derivative: re-edited, re-arranged, re-orchestrated, re-imagined, re-worked, re-mixed or re-recorded, the statue-eligible titles are those that exist for original music. Those include composers, arrangers, music directors, lyricists and conductors.

## 30. OUTSTANDING SPORTS AUDIO/SOUND: LIVE EVENT

**STATUE-ELIGIBLE:** Senior Audio Engineer and Audio Engineer

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to individuals who make a significant contribution to the audio portion of a sports program, one that enhances viewer understanding or appreciation of the telecast.

The audio/sound must be acquired either live or recorded live-to-tape.

No audio sweetening, Foley, or other post-produced techniques permitted. A submission that includes enhanced crowd noise will be considered on a case-by-case basis.

## 31. OUTSTANDING SPORTS AUDIO/SOUND: POST-PRODUCED

**STATUE-ELIGIBLE:** Senior Audio Engineer, Audio Engineer, Sound Recordist, Sound Mixer, Sound Editor and Sound Designer

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to individuals who make a significant contribution to the audio portion of a post-produced sports program or feature, one that enhances viewer understanding or appreciation of the telecast.

Eligible individuals are restricted to those involved in audio post-production, including sweetening.

## 32. OUTSTANDING SPORTS GRAPHIC DESIGN: EVENT/SHOW

**STATUE-ELIGIBLE:** Senior Graphic Designer, Graphic Designer, Director of Animation, Senior Animator, Animator, Senior Creative Director, Creative Director, Art Director and Associate Art Director

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to artists and designers who create graphics, graphics illustrators, film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for live sports programs. This category focuses on the overall “look” of the coverage of live sporting events or studio telecasts.

These elements are required to be included in every submission:

- In and/or Out Bumpers
- Interstitial Transitional Graphics
- Insert Graphics and Animations
- Informational bars for live sporting events, Backgrounds for studio telecasts

Other than these mandatory elements, the total number and type of graphic elements are not restricted. A Show Open and/or Close is not a mandatory element.

Stand-alone advertising billboards are not to be submitted for judging, as commercials are prohibited in all submissions.

To be statue-eligible in this category, entrants must be the creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of the submitted graphics package.

Production personnel are not statue-eligible in this category, nor are device operators who worked the submitted programs, unless they were also the person who created the look and/or template for the show or event.

Buzz tapes and sizzle reels are not permitted in any craft category, even if a segment of this nature aired during the telecast. Entries are to be produced from video and audio as it was originally presented to the viewer.

The material submitted must be new material for 2025, and not just an update of a year and location within a logo. Use the essay to explain how the material is new for 2025.

## 33. OUTSTANDING SPORTS GRAPHIC DESIGN: SPECIALTY

**STATUE-ELIGIBLE:** Senior Graphic Designers, Graphic Designers, Senior Animators, Animators, Senior Creative Director, Creative Director, Art Director and Associate Art Director

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts.

This category is open to artists and designers who create graphics, graphics illustrators, film animators, artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for sports programs.

The achievement to be entered in this category is a single speciality graphic element or series of related elements, such as: a tease or show opening, a feature story told primarily through graphics, specialty graphics for the same event telecast or post-produced program. The primary purpose of the graphic element is to tell a story through the use of animation and/or graphics and enhance the overall storytelling of a specific telecast or series. Do not include a tease with other specialty elements. These must be submitted separately.

A collection of different elements that illustrate the overall look of the same telecast or series is to be entered in Outstanding Sports Graphic Design: Event/Show.

No element such as an open or tease entered in Outstanding Sports Graphic Design: Event/Show may be entered in this category. The same program may submit separate elements to both graphics categories.

To be statue-eligible in this category, entrants must be the creatives who contributed substantially and significantly to the creative and conceptual authorship and execution of the submitted graphic(s).

Production personnel are not statue-eligible in this category.

Buzz tapes and sizzle reels are not permitted in any craft category, even if a segment of this nature aired during the telecast. Entries are to be produced from video and audio as it was originally presented to the viewer. The material submitted must be new material for 2025.

## 34. OUTSTANDING STUDIO OR PRODUCTION DESIGN/ART DIRECTION: SPORTS

**STATUE-ELIGIBLE:** Senior Creative Director, Creative Director, Production Designer, Art Director, Prop Master and Set Decorator.

This category is open to individuals who make a significant contribution to the visual presentation of a sports program, one that enhances viewer understanding and appreciation of the telecast and are responsible for the design and placement of scenery, sets, virtual graphics and scenic elements for a sports studio telecast or scenic elements for features, opens, teases and other production elements for sports programs.

Production personnel are not statue-eligible in this category.

Buzz tapes and sizzle reels are not permitted in any Craft category. Entries are to be produced from video and audio as it was originally presented to the viewer. The material submitted must be new material for 2025.

## 35. THE GEORGE WENSEL TECHNICAL ACHIEVEMENT AWARD

**STATUE-ELIGIBLE:** Innovator, defined as those individuals who invent, make changes, create or introduce new processes, devices, techniques or systems. They are the creators and designers. The planners, not the executors or end users, of the innovation. There is a limit of 10 individuals who may be entered.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 10 minutes with no limit on the number of excerpts. Each entry should represent a single innovation.

This category is for a technical innovation that is extraordinary and enhances the telecast for the viewer. The program or segments may have been aired live or recorded.

**EACH ENTRY IS TO BE FOR A SINGLE INNOVATION;** a combined entry of non-related innovations will not be accepted.

The entry may include an explanatory excerpt of no more than 3 minutes, but must remain within the 10 minute time limit for the video submission.

Any explanatory feature that aired during the telecast can be used as the explanatory excerpt in whole or in part, but its length counts against the 3 minute limit and it cannot be promotional or lauditory in nature.

Split explanatory videos are not allowed. The explanatory video must be a single continuous segment of no more than 3 minutes. It cannot be the only video excerpt submitted with the entry; actual sports coverage as aired must be included in the video submission.

Programming entered in the George Wensel Technical Achievement Award cannot be entered in the Outstanding Digital Innovation category, and vice versa.

A previously entered technical innovation will be allowed if, in the opinion of NATAS, it has been significantly improved or modified in either how it looks on the screen or in how it is brought to the screen. Any previous entry, regardless of network, in the essay. A statement explaining the significant modifications or improvements over the previous generation or utilization of the technology must be included, along the NATAS competition in which it was first entered, including the Technology & Engineering Emmys.

Entrants MUST also submit a timeline of the development of the innovation, indicating major points in its development and which innovators were involved at that point.

A detailed paragraph of the duties and contribution for each of the innovators entered MUST be included by the entry deadline.

Each entry submission may include supplementary support material, such as: drawings, designs, or any necessary explanations regarding the effectiveness of the product.

## 36. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: SPORTS

**STATUS-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Creative Director, Art Director, Associate Art Director, Director of Photographer, Cinematography, Cameraperson, Editor, Writer, Music Director, Music Supervisor, Composer, Associate Composer, Arranger, Lyricist, Conductor, Senior Audio Engineer, Audio Engineer, Sound Recordist, Sound Mixer, Sound Editor, Sound Designer, Senior Graphic Designer, Graphic Designer, Senior Animation, Animator, Production Designer, Colorist, Post Production Supervisor, Prop Master, Set Decorator, and Director of Animation. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 3 minutes.

This category is for entries that advertise and promote, through an individual spot or overall campaign, the brand/image of a network sports division, channel, event, program, or the storyline or content of a particular telecast. Institutional promotional announcements for an event, league, conference or university, etc. are not eligible.

A promotion for a specific event or program must drive to tune-in. Promotional spots that focus on social issue activities are to be entered in Outstanding Public Service Content: Sports.

Each entry may be for a single production or selections from a campaign. Each campaign may be represented by the inclusion of no more than three (3) spots, totaling no more than 3 minutes which were originally shown during the 2025 eligibility year.

If a promotional campaign is entered, no spots from that campaign can also be entered individually.

Entries from advertising agencies, production companies, sports leagues or sports governing bodies must coordinate their entry with the network that the promotional announcement(s) aired on.

If this content served to open a program, it may only be in the Outstanding Sports Open/Tease category and is not eligible to be submitted as a promotional announcement.

Content submitted in this category is not permitted to be submitted in any craft or feature categories.

## 37. OUTSTANDING PUBLIC SERVICE CONTENT: SPORTS

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Creative Director, Art Director, Associate Art Director, Director of Photographer, Cinematography, Cameraperson, Editor, Writer, Music Director, Music Supervisor, Composer, Associate Composer, Arranger, Lyricist, Conductor, Senior Audio Engineer, Audio Engineer, Sound Recordist, Sound Mixer, Sound Editor, Sound Designer, Senior Graphic Designer, Graphic Designer, Senior Animation, Animator, Production Designer, Colorist, Post Production Supervisor, Prop Master, Set Decorator, and Director of Animation. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 9 minutes.

This category is for entries that advertise and promote charitable work or social issues, and involve sports content, competition or personalities. Submissions should build awareness of a significant off- the-field issue and can be created to amplify a network, platform, sports division, league, or event's involvement in the building of this awareness.

NATAS is platform agnostic, entries can have their first airing on any platform including social media. Submissions need not run during commercial time. The defining element of this category is that the content addresses social issues and meets the run time requirements.

Each entry may be for a single production or selections from a campaign. No individual spot can be longer than 3 minutes. Each campaign may be represented by the inclusion of no more than 3 spots, totaling no more than 9 minutes, which were originally shown during the eligibility period. Included spots must be presented in their entirety as part of the submission.

Entrants should use the essay to discuss the scope, impact, and choice of cause in their essay.

Content promoting telethons and pledge breaks are not eligible. Submissions may not include as their principal call-to-action:

- Promotions for tune-in
- Advocacy for the election of a specific candidate or party
- Advocacy for or against a specific piece of legislation
- Fundraising for political parties, charities, or other related causes.

Entries from advertising agencies, production companies, sports leagues or sports governing bodies must coordinate their entry with the network or platform on which the announcement(s)/ campaign debuted.

Content submitted in this category is not permitted to be submitted in any craft or feature categories.

# PERSONALITY CATEGORIES

## PERSONALITY CATEGORIES

Only one individual per entry.

A body of work from different programs that meet the eligibility criteria of the Sports Emmy Awards is allowed for personalities. An individual can have only one entry in a personality category. The entry submission may contain material from more than one network or platform.

If material from more than one network or platform is included on the submission, all networks/platforms must be listed on the entry.

**MAXIMUM RUNNING TIME:** 12 minutes.

**SUBMISSION VIDEO:** The submission video for all entries must be uploaded via the Online Submission process.

An excerpt log indicating air date, excerpt title, excerpt length and total length of the submission is mandatory for all entries.

For all personality categories, the video submission may be no longer than 12 minutes. There is no limit as to the number of excerpts or excerpt length on the submission video.

Personality categories honor live and live-to-tape skills. On-Air Talent feature work is recognized in feature categories as well as other program categories.

For **STUDIO HOSTS**, if a personality leads and tags an essay they wrote, an immersive presentation that they lead, or an interview segment, an excerpt of that content is eligible but the context **MUST** be within their hosting duties. If the content is a feature that ran on shows hosted by others or simply posted on social media, excerpts from those pieces are not eligible.

**PLAY-BY-PLAY** submitters should make sure that their ceremony clip includes on-camera footage of the personality entrant.

For **STUDIO ANALYSTS**, interview segments are permitted but the majority of the submission must be live or live-to-tape studio analysis work.

For **SIDELINE REPORTERS**, no feature reporting is eligible. Interviews from pre-game, post-game, and half-time are allowed but the majority of the submission must be live or live-to-tape reporting.

These definitions apply to eligibility in the Outstanding Sports Emerging On-Air Talent and Outstanding Sports On-Air Personality in Spanish categories.

## 38. OUTSTANDING SPORTS PERSONALITY: STUDIO HOST

**STATUE-ELIGIBLE:** Studio Host

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

This category recognizes the excellence in studio hosting. The majority of the performance of the Studio Host must be from the studio or in-studio format.

Home studios, studios-like settings at remote locations and immersive field-based presentations are considered in-studio format. Hosts and narrators of Sports Documentaries and Sports Documentary Series are not eligible in this category.

If a personality leads and tags an essay they wrote, an immersive presentation that they lead, or an interview segment, that content is eligible but the context **MUST** be within their hosting duties. If the content is a feature that ran on shows hosted by others or simply posted on social media, those pieces are not eligible and can be submitted to the appropriate feature category.

## 39. OUTSTANDING SPORTS PERSONALITY: STUDIO ANALYST

**STATUE-ELIGIBLE:** Studio Analyst

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

This category recognizes excellence in studio analysis. A majority of the performance of the Studio Analyst must be from the studio or in-studio format.

Home studios, studios-like settings at remote locations and immersive field-based presentations are considered in-studio format.

Studio cut-ins by Event Analysts do not qualify that individual as a studio analyst and are not eligible to be included on their submission video.

Interview segments are permitted but the majority of the submission must be live or live-to-tape studio analysis work.

## 40. OUTSTANDING SPORTS PERSONALITY: PLAY-BY-PLAY

**STATUE-ELIGIBLE:** Studio Analyst

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

This category recognizes excellence in play-by-play. The play-by-play content must be from live or live-to-tape event coverage.

Submitters in this category should make sure that their ceremony clip includes on-camera footage of the personality entrant.

## 41. OUTSTANDING SPORTS PERSONALITY: EVENT ANALYST

**STATUE-ELIGIBLE:** Event Analyst

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

This category recognizes excellence in event analysis. An Event Analyst must provide continuous live analysis during a game or sports event.

Studio cut-ins by Event Analysts should not be submitted in this category. Analysis must come during live or live-to-tape event coverage.

## 42. OUTSTANDING SPORTS PERSONALITY: SIDELINE REPORTER

**STATUE-ELIGIBLE:** Sideline Reporter

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

This category recognizes excellence in sports sideline reporting. A Sideline Reporter provides interviews and reporting during a game or sporting event from the field of play or competition venue. Examples include reporters for football or basketball games or pit reporters for auto racing coverage.

Live or live-to-tape interviews from pre-game, post-game and half-time are allowed but the majority of the submission must be in-game live or live-to-tape reporting. No feature reporting is eligible.

This category is not intended for those who conduct sit-down interviews, studio reporting or feature reporting. Reporters for journalism and features are statue-eligible in those categories.

## 43. OUTSTANDING SPORTS PERSONALITY: EMERGING ON-AIR TALENT

**STATUE-ELIGIBLE:** Host, Co-Host, Anchor, Reporter, Commentator, Studio Analyst, Event Analyst

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

The category recognizes individual excellence in hosting, co-hosting, anchoring, reporting, commentating or providing analysis for sports programming, which may involve live events and/or general and special interest sports topics.

Feature reporting is not permitted in this category. For Studio Analysts, interview segments are permitted but the majority of the submission must be live or live-to-tape studio analysis work.

Entrants must be:

- Under 35 years of age (must not have turned 35 by the competition's eligibility year deadline of December 31, 2025.) Entry constitutes certification of age eligibility. NATAS or a third-party verification service may reach out during the vetting process to confirm eligibility.
- Retired players and executives who are 35 years of age or older are eligible if they have been working as on-air talent for 5 years or less. These individuals must be pre-approved before a submission is final. Please contact NATAS staff at [Sports@TheEmmys.tv](mailto:Sports@TheEmmys.tv).
- This category recognizes that one of the strengths of Emerging Talent may be their social media voice and excerpts that showcase this skill are welcomed.
- Double-dipping is not permitted. If an entrant submits to this category, that entrant cannot submit to another talent category.
- Previous nominees in this category are permitted to enter again in this category, provided they meet the above criteria.
- Previous winners are not permitted to enter again in this category.
- If an entrant is submitted to another talent category, they cannot submit in this category in subsequent years. If an entrant has been nominated in a talent category previous to the creation of this category, they cannot enter this category.

## 44. OUTSTANDING SPORTS PERSONALITY: ON-AIR TALENT IN SPANISH

**STATUE-ELIGIBLE:** Studio Host, Event Analyst, Play-By-Play, Studio Analyst, Sideline Reporter, Studio Host/Play-By-Play

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 12 minutes. Only one individual per entry; only one entry per individual. Content from multiple networks is allowed.

The Outstanding Sports Personality: On-Air Talent in Spanish category recognizes individual excellence in hosting, co-hosting, anchoring, play-by-play or reporting for a sports telecast in Spanish, which may involve live events and/or general and special interest sports topics.

Submitter must choose via dropdown which of the above roles entrant is eligible for and the submission video must reflect only those roles.

If submitting Super Bowl coverage, the coverage must come from the season that included December 31, 2025.

## PRESENTADOR DEPORTIVO SOBRESALIENTE EN PROGRAMA TRANSMITIDO EN ESPAÑOL

**STATUE-ELIGIBLE:** Presentador de estudio, Analista de eventos, Narrador, Analista de estudio, Reportero de campo, Presentador de estudio/Narrador

**REQUISITOS DE CONTENIDO:** La primera fecha de emisión se encuentra entre el 1 de enero de 2025 y el 31 de diciembre de 2025; la programación de fútbol americano de posttemporada desde el 13 de febrero de 2025 a las 12:01 AM ET hasta las 12:01 AM ET del 11 de febrero de 2026 también es elegible en esta categoría.

**TIEMPO MÁXIMO DE ENVÍO:** 12 minutos. Solo se permite una participación por persona. Se permite contenido de varias redes.

Esta categoría reconoce la excelencia individual como presentador, copresentador, presentador de noticias o reportero en una transmisión deportiva, ya sea de eventos en vivo, temas deportivos de interés general o particular, o ambos.

No hay límite en el número de participaciones que una red puede presentar en esta categoría. Solo se permite una persona por participación.

Sumérjase en negro durante 1 segundo entre extractos de programación no continua.

Si se presenta cobertura del Super Bowl, esta debe corresponder a la temporada que incluyó el 31 de diciembre de 2025.

EN CASO DE DISCREPANCIA ENTRE EL CONTENIDO DE LA VERSIÓN EN ESPAÑOL Y EL DE LA VERSIÓN EN INGLÉS PREVALECE LA VERSIÓN EN INGLÉS

## 45. OUTSTANDING SPORTS STUDIO SHOW IN SPANISH

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Stage Manager, Highlight Supervisor, News Editor, Content Associate, Editor and Researcher. On-Air Personalities are eligible under certain circumstances. Review appendix for complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**MAX SUBMISSION TIME:** 20 minutes. Minimum of 2 but no more than 5 excerpts from at least 2 episodes.

Entries appropriate to this category are any recurring sports studio show that airs live or recorded a minimum of 8 times over a minimum of a four-month period. A majority of the telecast must originate from the studio or follow a studio format.

Individuals must have been credited on a minimum of 19% of total episodes during the 2025 show run to be included on the credit list.

On-air personalities are now statue-eligible in studio show categories if they are regular contributors and can satisfy the 19% rule. However, if a personality wins in both a program category and personality category and their personality submission contains more than 30% content from a winning program, this would constitute a double dip and the personality would only be statue-eligible in the personality category.

If submitting Super Bowl coverage, the coverage must come from the season that included December 31, 2025.

## EXCELENTE PROGRAMA DE ESTUDIO DEPORTIVO EN ESPAÑOL

**STATUE-ELIGIBLE:** Productor ejecutivo, Productor, Director, Productor asociado, Director asociado, Productor de operaciones, Director de escena, Supervisor destacado, Editor de noticias, Asociado de transmisión, Asociado de contenido, Editor e Investigador. Las personalidades en directo son elegibles en determinadas circunstancias. Consulte el apéndice para obtener la lista completa de los títulos exactos.

**REQUISITOS DE CONTENIDO:** La primera fecha de emisión se encuentra entre el 1 de enero de 2025 y el 31 de diciembre de 2025; la programación de fútbol americano de posttemporada desde el 13 de febrero de 2025 a las 12:01 AM ET hasta las 12:01 AM ET del 11 de febrero de 2026 también es elegible en esta categoría.

**TIEMPO MÁXIMO DE ENTREGA:** 20 minutos. Mínimo de 2 y no más de 5 extractos de al menos 2 episodios.

Se consideran programas de esta categoría aquellos programas deportivos de estudio que se emitan en directo o grabados un mínimo de ocho veces durante un periodo mínimo de cuatro meses. La mayor parte de la emisión debe realizarse desde el estudio o seguir un formato de estudio.

Los créditos de los candidatos deben de haber aparecido al menos en el 19% de todos los episodios de la serie en el 2024.

Los Presentadores pueden también recibir ahora una estatuilla en la categoría de programas grabados en estudio si son colaboradores habituales y cumplen la ley del 19%. Sin embargo, si alguien gana en ambas categorías, Personalidad y Programa, pero ha usado en su presentación a la categoría de Personalidad más de un 30% del contenido de uno de los programas ganadores, se considerará una duplicidad y tan sólo podrá ser considerado en la categoría de Personalidad.

Si se presenta cobertura del Super Bowl, esta debe corresponder a la temporada que incluyó el 31 de diciembre de 2025.

EN CASO DE DISCREPANCIA ENTRE EL CONTENIDO DE LA VERSIÓN EN ESPAÑOL Y EL DE LA VERSIÓN EN INGLÉS PREVALECE EL DE ESTA ÚLTIMA.

## 46. OUTSTANDING SPORTS FEATURE STORY IN SPANISH

**STATUE-ELIGIBLE:** Executive Producer, Producer, Director, Associate Producer, Associate Director, Operations Producer, Stage Manager, Highlight Supervisor, News Editor, Content Associate, Editor and Researcher. On-Air Personalities are eligible under certain circumstances. Review appendix for the complete list of exact titles.

**CONTENT ELIGIBILITY:** First airdate was between Jan. 1, 2025 & Dec. 31, 2025; Post-season American football programming from Feb. 13, 2025 at 12:01 AM ET through 12:01 AM ET on Feb. 11, 2026 is also eligible in this category.

**SUBMISSION LENGTH:** Entries must be between 3 minutes and 15 minutes in duration and contain only one feature story.

Entries in this category may be an independent Spanish language segment or a Spanish language segment from a program or a series. They must relate to a sport, sporting event/venue or a person associated with a sport or sporting event/venue. Other human interest features may be eligible in the News & Documentary Emmy Awards. Segments/acts of a single topic/theme program are not eligible. A feature entered in the Outstanding Journalism category cannot also be entered in the Outstanding Feature in Spanish category and vice versa.

Editors and cinematographers are eligible in this category and may also be entered for the same programming in the appropriate craft category. However, if the programming wins in both the program and a craft category, the craftspeople are statue-eligible only in the craft category.

If submitting Super Bowl coverage, the coverage must come from the season that included December 31, 2025.

## DESTACADO REPORTAJE DEPORTIVO EN ESPAÑOL

**STATUE-ELIGIBLE:** Productor ejecutivo, Productor, Director, Productor asociado, Director asociado, Productor de operaciones, Director de escena, Supervisor destacado, Editor de noticias, Asociado de transmisión, Asociado de contenido, Editor e Investigador. Las personalidades en directo son elegibles en determinadas circunstancias. Consulte el apéndice para obtener la lista completa de los títulos exactos.

**REQUISITOS DE CONTENIDO:** La primera fecha de emisión se encuentra entre el 1 de enero de 2025 y el 31 de diciembre de 2025; la programación de fútbol americano de posttemporada desde el 13 de febrero de 2025 a las 12:01 AM ET hasta las 12:01 AM ET del 11 de febrero de 2026 también es elegible en esta categoría.

**DURACIÓN DE LA PRESENTACIÓN:** Las participaciones deben tener una duración de entre 3 y 15 minutos y contener un solo reportaje.

Las candidaturas en esta categoría pueden ser segmentos independientes en español o segmentos en español de un programa o serie. Deben estar relacionadas con un deporte, un evento o recinto deportivo, o una persona vinculada a un deporte o evento o recinto deportivo. Otros reportajes de interés humano pueden ser elegibles para los Premios Emmy de Noticias y Documentales. Los segmentos o actos de un programa monotemático no son elegibles. Un reportaje presentado en la categoría de Periodismo Sobresaliente no puede presentarse también en la categoría de Reportaje Sobresaliente en Español, y viceversa.

Los editores y directores de fotografía pueden optar a esta categoría y también pueden ser nominados para el mismo programa en la categoría técnica correspondiente. Sin embargo, si el programa gana tanto en la categoría de programa como en una categoría técnica, los técnicos solo podrán optar al premio en la categoría técnica.

Si se presenta cobertura del Super Bowl, esta debe corresponder a la temporada que incluyó el 31 de diciembre de 2025.

EN CASO DE DISCREPANCIA ENTRE EL CONTENIDO DE LA VERSIÓN EN ESPAÑOL Y EL DE LA VERSIÓN EN INGLÉS PREVALECE EL DE ESTA ÚLTIMA.

# MAJOR SPORTING EVENTS

## LIVE SPORTS SPECIAL: CHAMPIONSHIP EVENT

## LIVE SPORTS SPECIAL: NON-CHAMPIONSHIP EVENT

### NFL

Super Bowl LIX

NFL Pro Bowl

NFL Draft

### NBA / WNBA

NBA Finals

NBA Draft

WNBA Finals

WNBA Draft

Unrivaled League Championship

NBA All-Star Game

WNBA All-Star Game

Unrivaled League Season & 1x1 Tournament

### MLB

World Series

MLB All-Star Game

MLB at Field of Dreams

### NHL

Stanley Cup

NHL All-Star Game

### GOLF

The Masters

Players Championship

Tour Championship

US Open

### TENNIS

Grand Slam Finals

### SOCCER

FIFA Club World Cup Final

MLS All-Star Game

MLS Final

NWSL Final

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# MAJOR SPORTING EVENTS

## LIVE SPORTS SPECIAL: CHAMPIONSHIP EVENT

## LIVE SPORTS SPECIAL: NON-CHAMPIONSHIP EVENT

### NCAA CHAMPIONSHIPS

2025 College Football Championship Game

Army vs. Navy

2025 Wrestling Championships

NCAA Men's Basketball Championship

NCAA Women's Basketball Championship

2025 Men's Hockey Championship

2025 Women's Hockey Championship

2025 College Baseball World Series

2025 College Softball World Series

### AUTO RACING

NASCAR Championship

Daytona 500

Indianapolis 500

### HORSE RACING

Kentucky Derby

Preakness

Belmont

Breeders' Cup

### ACTION SPORTS

Winter X Games

### COMBAT SPORTS

MMA

Top Rank Boxing

UFC

47TH ANNUAL SPORTS EMMY AWARDS® | CALL FOR ENTRIES

# MAJOR SPORTING EVENTS

## SPORTS PLAYOFF COVERAGE

### PLAYOFFS

#### NFL

- Wild Card Round
- AFC Divisional Round
- NFC Divisional Round
- AFC Championship
- NFC Championship

### NETWORKS

- ABC | ESPN
- Amazon Prime
- CBS
- FOX
- NBC
- NFL Network

#### NBA/WNBA

- Eastern Conference Playoffs
- Western Conference Playoffs

### NETWORKS

- ABC | ESPN
- Amazon Prime
- NBA Network
- NBC | Peacock

#### MLB

- Wild Card Games
- ALDS
- NLDS
- ALCS
- NLCS

### NETWORKS

- Apple TV
- ESPN
- FOX
- HBO Max
- MLB Network
- The Roku Channel
- TBS | TruTV

#### NHL

- Eastern Conference Playoffs
- Western Conference Playoffs

### NETWORKS

- ABC | ESPN
- TNT

47TH ANNUAL SPORTS EMMY AWARDS® | **CALL FOR ENTRIES**

# MAJOR SPORTING EVENTS

## SPORTS PLAYOFF COVERAGE

### PLAYOFFS

#### GOLF

FedEx Cup

#### NETWORKS

ABC  
CBS  
ESPN  
Golf Channel  
LIV Golf  
NBC

#### TENNIS

Grand Slam Main Draw  
Grand Slam Quarterfinals  
Grand Slam Semifinals

#### NETWORKS

ABC  
ESPN  
NBC  
The Tennis Channel  
TNT | TBS

#### SOCcer

2025 FIFA Club World Cup Group Play &  
Knockout Rounds  
Champions League Tournament  
MLS Playoffs  
NWSL Playoffs

#### NETWORKS

ABC | ESPN  
DAZN  
FOX  
MLS  
TNT  
TelevisaUnivision

#### AUTO RACING

NASCAR Playoffs

#### NETWORKS

Amazon Prime  
ESPN (Formula 1)  
FOX  
HBO Max  
NBC  
TNT

47TH ANNUAL SPORTS EMMY AWARDS® | CALL FOR ENTRIES

# MAJOR SPORTING EVENTS

## SPORTS PLAYOFF COVERAGE

### PLAYOFFS

#### NCAA BASKETBALL

- NCAA Men's Basketball Tournament
- NCAA Women's Basketball Tournament
- Conference Tournaments

## LIVE SPORTS SERIES

### REGULAR SEASON

#### NETWORKS

- ABC | ESPN
- CBS
- FOX

#### NCAA FOOTBALL

- CFP First Round
- CFP Quarterfinals
- CFP Semifinals
- Conference Championship Games

#### NETWORKS

- ABC | ESPN
- CBS
- FOX
- NBC
- TNT

47TH ANNUAL SPORTS EMMY AWARDS® | **CALL FOR ENTRIES**

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING LIVE SPORTS SPECIAL: CHAMPIONSHIP EVENT

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- World Feed Executive Producer
- World Feed Producer
- World Feed Director
- Stage Manager
- Editor
- Researcher
- News Editor
- Content Associate
- Play-by-Play
- Event Analyst
- Sideline Reporter

## OUTSTANDING LIVE SPORTS SPECIAL: NON-CHAMPIONSHIP EVENT

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- World Feed Executive Producer
- World Feed Producer
- World Feed Director
- Stage Manager
- Editor
- Researcher
- News Editor
- Content Associate
- Play-by-Play
- Event Analyst
- Sideline Reporter

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING LIVE SPORTS SERIES

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- World Feed Executive Producer
- World Feed Producer
- World Feed Director
- Stage Manager
- Editor
- Researcher
- News Editor
- Content Associate
- Play-by-Play
- Event Analyst
- Sideline Reporter

## OUTSTANDING SPORTS PLAYOFF COVERAGE

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- World Feed Executive Producer
- World Feed Producer
- World Feed Director
- Stage Manager
- Editor
- Researcher
- News Editor
- Content Associate
- Play-by-Play
- Event Analyst
- Sideline Reporter

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING EDITED SPORTS EVENT COVERAGE

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Post Producer
- Post Production Supervisor
- Content Associate
- Host
- Play-By-Play
- Event Analyst
- Sideline Reporter

## OUTSTANDING EDITED SPORTS SPECIAL

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Booking Producer
- Archival Producer
- Researcher
- Post Producer
- Post Production Supervisor
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Content Associate
- Show Runner

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING EDITED SPORTS SERIES: HOSTED

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Series Producer
- Story Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Stage Manager
- Editor
- Cinematographer
- Host
- Anchor
- Studio Analyst
- Reporter
- Correspondent
- Booking Producer
- Researcher
- Post Producer
- Post Production Supervisor
- Showrunner
- Content Associate

## OUTSTANDING ESPORTS CHAMPIONSHIP COVERAGE

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Content Associate

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS DOCUMENTARY: SHORT

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Content Associate

## OUTSTANDING SPORTS DOCUMENTARY: LONG

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Content Associate

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS DOCUMENTARY SERIES

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Content Associate

## OUTSTANDING SPORTS DOCUMENTARY SERIES: SERIALIZED

- Executive Producer
- Co-Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Co-Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Content Associate

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS STUDIO SHOW: DAILY

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Replay Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Stage Manager
- Editor
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Booking Producer
- Researcher
- Highlight Supervisor
- News Editor\*
- Content Associate
- Show Runner

## OUTSTANDING SPORTS STUDIO SHOW: WEEKLY

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Replay Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Stage Manager
- Editor
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Booking Producer
- Researcher
- Highlight Supervisor
- News Editor\*
- Content Associate
- Show Runner

\*EDITOR, IN THIS CONTEXT, REFERS TO A SUPERVISORY, EDITORIAL POSITION, NOT TO THE TECHNICAL AND CREATIVE ART OF AUDIO OR VIDEO EDITING

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS STUDIO SHOW: LIMITED RUN

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Replay Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Stage Manager
- Editor
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Booking Producer
- Researcher
- Highlight Supervisor
- News Editor\*
- Content Associate
- Show Runner

## OUTSTANDING SPORTS JOURNALISM

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Reporter
- Correspondent
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Co-Producer
- Content Associate

\*EDITOR, IN THIS CONTEXT, REFERS TO A SUPERVISORY, EDITORIAL POSITION, NOT TO THE TECHNICAL AND CREATIVE ART OF AUDIO OR VIDEO EDITING

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS FEATURE: SHORT FORM

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Reporter
- Correspondent
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Co-Producer
- Content Associate

## OUTSTANDING SPORTS FEATURE: LONG FORM

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Reporter
- Correspondent
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Co-Producer
- Content Associate

\*EDITOR, IN THIS CONTEXT, REFERS TO A SUPERVISORY, EDITORIAL POSITION, NOT TO THE TECHNICAL AND CREATIVE ART OF AUDIO OR VIDEO EDITING

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS OPEN/TEASE

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Post Producer
- Post Production Supervisor
- Content Associate

## OUTSTANDING INTERACTIVE EXPERIENCE: SPORTS

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Pit Producer
- Replay Producer
- Sideline Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Software Engineer
- Software Developer
- Software Designer
- UX Designer
- Editor
- Product Manager
- Product Developer
- Graphics Producer
- Researcher
- Senior Software Engineer
- Stage Manager
- News Editor
- Content Associate
- Play-by-Play
- Event Analyst
- Sideline Reporter
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Booking Producer
- Highlight Supervisor
- Archival Producer

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING DIGITAL INNOVATION: SPORTS

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Software Engineer
- Software Developer
- Software Designer
- UX Designer
- Editor
- Product Manager
- Product Developer
- Graphics Producer
- Researcher
- Director of Animation
- Senior Software Engineer
- News Editor

## OUTSTANDING TECHNICAL TEAM: SPORTS EVENT

- Technical Supervisor
- Senior Technical Director
- Technical Director
- Electronic Cameraperson
- Graphics Operator
- Lighting Director  
(Outdoor Night Events)
- Senior Audio Engineer
- Audio Engineer
- Audio Assistant
- Digital Replay Operator
- Video Engineer
- Broadcast Media Manager
- Broadcast Network Engineer
- Support Engineer
- Technical Production Manager

## OUTSTANDING TECHNICAL TEAM: SPORTS STUDIO

- Technical Supervisor
- Senior Technical Director
- Technical Director
- Electronic Cameraperson
- Graphics Operator
- Lighting Director  
(Outdoor Night Events)
- Senior Audio Engineer
- Audio Engineer
- Audio Assistant
- Digital Replay Operator
- Video Engineer
- Broadcast Media Manager
- Broadcast Network Engineer
- Support Engineer
- Technical Production Manager

**SECURITY, UTILITIES, RUNNERS AND TRANSPORTATION ARE NOT STATUE-ELIGIBLE ROLES IN ANY CATEGORY.**

**DO NOT SUBMIT THOSE INDIVIDUALS.**

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS CAMERA WORK: SHORT FORM

- Director of Photography
- Cinematography
- Cameraperson

## OUTSTANDING SPORTS CAMERA WORK: LONG FORM

- Director of Photography
- Cinematography
- Cameraperson

## OUTSTANDING SPORTS EDITING: SHORT FORM

- Editor

## OUTSTANDING SPORTS EDITING: LONG FORM

- Editor

## THE DICK SCHAAP OUTSTANDING SPORTS WRITING AWARD: SHORT FORM

- Writer

## OUTSTANDING SPORTS WRITING: LONG FORM

- Writer

## OUTSTANDING MUSIC DIRECTION: SPORTS

### EXISTING MUSIC:

- Telecast Producer
- Associate Producer
- Music Director
- Music Supervisor
- Music Editor
- Music Mixer

### NEW & ORIGINAL MUSIC:

- Composer
- Associate Composer
- Arranger
- Lyricist
- Conductor
- Music Director
- Music Supervisor
- Music Editor
- Music Mixer

## OUTSTANDING SPORTS AUDIO/SOUND: LIVE EVENT

- Senior Audio Engineer
- Audio Engineer

## OUTSTANDING SPORTS AUDIO/SOUND: POST-PRODUCED

- Senior Audio Engineer
- Audio Engineer
- Sound Recordist
- Sound Mixer
- Sound Editor
- Sound Designer

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS GRAPHIC DESIGN: EVENT/SHOW

- Senior Graphic Designer
- Graphic Designer
- Senior Animator
- Animator
- Senior Creative Director
- Creative Director
- Art Director
- Associate Art Director
- Director of Animation

## OUTSTANDING SPORTS GRAPHIC DESIGN: EVENT/SHOW

- Senior Graphic Designer
- Graphic Designer
- Senior Animator
- Animator
- Senior Creative Director
- Creative Director
- Art Director
- Associate Art Director
- Director of Animation

## OUTSTANDING STUDIO OR PRODUCTION DESIGN/ART DIRECTION: SPORTS

- Senior Creative Director
- Creative Director
- Production Designer
- Art Director
- Prop Master
- Set Decorator

## THE GEORGE WENSEL OUTSTANDING TECHNICAL ACHIEVEMENT AWARD

- Innovator

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING PROMOTIONAL ANNOUNCEMENT: SPORTS

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Associate Director
- Senior Creative Director
- Creative Director
- Art Director
- Associate Art Director
- Cameraperson
- Director of Photography
- Cinematographer
- Editor
- Writer
- Music Director
- Music Supervisor
- Composer
- Associate Composer
- Arranger
- Lyricist
- Conductor
- Senior Audio Engineer
- Audio Engineer
- Sound Recordist
- Sound Mixer
- Sound Editor
- Sound Designer
- Senior Graphic Designer
- Graphic Designer
- Senior Animator
- Animator
- Production Designer
- Director of Animation
- Colorist
- Co-Producer
- Post Producer
- Post Production Supervisor
- Prop Master
- Set Decorator

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING PUBLIC SERVICE CONTENT: SPORTS

- Executive Producer
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Associate Director
- Senior Creative Director
- Creative Director
- Art Director
- Associate Art Director
- Cameraperson
- Director of Photography
- Cinematographer
- Editor
- Writer
- Music Director
- Music Supervisor
- Composer
- Associate Composer
- Arranger
- Lyricist
- Conductor
- Senior Audio Engineer
- Audio Engineer
- Sound Recordist
- Sound Mixer
- Sound Editor
- Sound Designer
- Senior Graphic Designer
- Graphic Designer
- Senior Animator
- Animator
- Production Designer
- Director of Animation
- Colorist
- Co-Producer
- Post Producer
- Post Production Supervisor
- Prop Master
- Set Decorator

## OUTSTANDING SPORTS PERSONALITY: STUDIO HOST

- Studio Host

## OUTSTANDING SPORTS PERSONALITY: STUDIO ANALYST

- Studio Analyst

## OUTSTANDING SPORTS PERSONALITY: PLAY-BY-PLAY

- Play-By-Play

## OUTSTANDING SPORTS PERSONALITY: EVENT ANALYST

- Event Analyst

## OUTSTANDING SPORTS PERSONALITY: SIDELINE REPORTER

- Sideline Reporter

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS PERSONALITY: EMERGING ON-AIR TALENT

- On-Air Talent

## OUTSTANDING SPORTS ON-AIR PERSONALITY IN SPANISH

- Studio Host
- Event Analyst
- Play-by-Play
- Studio Analyst
- Sideline Reporter
- Studio Host/Play-By-Play

## OUTSTANDING SPORTS STUDIO SHOW IN SPANISH

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Videotape Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Replay Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Replay Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Stage Manager
- Editor
- Host
- Anchor
- Studio Analyst
- Correspondent
- Reporter
- Booking Producer
- Researcher
- Highlight Supervisor
- News Editor\*
- Content Associate
- Show Runner

\*EDITOR, IN THIS CONTEXT, REFERS TO A SUPERVISORY, EDITORIAL POSITION, NOT TO THE TECHNICAL AND CREATIVE ART OF AUDIO OR VIDEO EDITING

# STATUE-ELIGIBLE CREDITS BY CATEGORY

## OUTSTANDING SPORTS FEATURE STORY IN SPANISH

- Executive Producer
- Executive Editor\*
- Managing Editor\*
- Director Of News
- Senior Coordinating Producer
- Coordinating Producer
- Senior Producer
- Supervising Producer
- Producer
- Senior Feature Producer
- Feature Producer
- Segment Producer
- Field Producer
- Highlight Producer
- Replay Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Senior Associate Director
- Associate Director
- Reporter
- Correspondent
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Co-Producer
- Content Associate

DO NOT SUBMIT THE NAMES OF COMPANIES OR VENDORS ON ANY CREDIT LIST.  
ONLY INDIVIDUALS ARE STATUE-ELIGIBLE.