



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

## **NATAS EMMY<sup>®</sup> RULES**

---

THE NATAS GENERAL RULES  
AND PROCEDURES

# TABLE OF CONTENTS

I.	<a href="#">Introduction</a>	3
II.	<a href="#">Eligibility</a>	6
III.	<a href="#">Entry Procedures</a>	14
IV.	<a href="#">Entrant Responsibility, Prohibitions and Disqualifications</a>	22
V.	<a href="#">Judging</a>	26
VI.	<a href="#">Statuettes, Plaques and Certificates</a>	33
VII.	<a href="#">Sports Emmy Call for Entries</a>	37
VIII.	<a href="#">What's New</a>	38
IX.	<a href="#">How the Sports Emmy® Awards Work</a>	40
X.	<a href="#">Judging</a>	41
XI.	<a href="#">Calendar</a>	43
XII.	<a href="#">Sports Emmy Fundamental Rules</a>	44
XIII.	<a href="#">Eligibility Period</a>	44
XIV.	<a href="#">Eligibility Criteria</a>	44
XV.	<a href="#">Entry Procedures</a>	46
XVI.	<a href="#">Entry Fees/Payment</a>	46
XVII.	<a href="#">Maximum Submission Running Time</a>	50
XVIII.	<a href="#">Prohibitions &amp; Disqualifications</a>	52
XIX.	<a href="#">Statue–Eligibility (Credits)</a>	53
XX.	<a href="#">Credit Additions and Corrections</a>	55
XXI.	<a href="#">Category Index</a>	56
XXII.	<a href="#">Award Categories &amp; Definitions</a>	59
XXIII.	<a href="#">Major Sporting Events</a>	126
XXIV.	<a href="#">Video Upload Specifications</a>	130
XXV.	<a href="#">Statue Eligible Titles by Category Appendix</a>	131



## ABOUT NATAS

The National Academy of Television Arts & Sciences, Inc., (NATAS) is a 501(c)(6) non-profit service organization founded by the “Committee of One Hundred,” led by Ed Sullivan, in 1955. NATAS is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. NATAS recognizes excellence in television with the coveted Emmy® Award.

NATAS membership consists of more than 18,000 broadcast and media professionals represented in 19 Regional Chapters across the United States.

In January 2025, NATAS will officially launch National Membership across each of the programming genres awarded in its Emmy Award competitions. Interested television professionals may register to become charter members at [members.theemmys.tv](https://members.theemmys.tv) or may email [membership@theemmys.tv](mailto:membership@theemmys.tv) for more information.

## NATIONAL AWARDS COMMITTEE

The National Awards Committee is the governing body of all NATAS Emmy Awards (the Children’s & Family Emmy Awards, the Daytime Emmy Awards, the News & Documentary Emmy Awards, the Sports Emmy Awards, the Technology & Engineering Emmy Awards, and the individual Regional Emmy awards). The National Awards Committee is responsible for the formulation of NATAS policy on all awards matters.

In order to achieve the greatest objectivity, inclusion, and equity in administering awards policies, the National Awards Committee and competition subcommittees reflect the wide range of programming, professions, and diverse backgrounds that make up the television industry. All National Awards Committee decisions are final and binding.

## NATAS AWARDS ADMINISTRATION NATIONAL

### NATIONAL PROGRAMMING

NATAS administers four national programming contests: the Daytime Emmy Awards, the Children’s & Family Emmy Awards, the News & Documentary Emmy Awards, and the Sports Emmy Awards – each having their own dedicated administrative teams. To reach out to the respective administrative teams regarding questions about rules, eligibility, or judging for their individual contests:

Children’s & Family Emmy Awards - [childrens@theemmys.tv](mailto:childrens@theemmys.tv)

Daytime Emmy Awards - [daytime@theemmys.tv](mailto:daytime@theemmys.tv)

News & Documentary Emmy Awards - [news@theemmys.tv](mailto:news@theemmys.tv)

Sports Emmy Awards - [sports@theemmys.tv](mailto:sports@theemmys.tv)

## NATAS AWARDS ADMINISTRATION (CONTINUATION)

### TECHNOLOGY & ENGINEERING

NATAS also administers the Technology & Engineering Emmy Awards through peer review of scientific achievements. Questions regarding qualifications, eligibility, or process may be directed to [techemmys@theemmys.tv](mailto:techemmys@theemmys.tv)

### REGIONAL PROGRAMMING

Except for the Los Angeles area, Regional Emmy Awards are individually administered by NATAS Regional Chapters, a full list of which is available at: <https://theemmys.tv/chapters>

### NON-NATAS-ADMINISTERED AWARDS

NATAS does not administer the International Emmy Awards, Primetime Emmy Awards, nor the Los Angeles Area Emmy Awards. To contact these Academies directly:

International - <https://www.iemmys.tv/international-academy/contact-us/>

Primetime & LA Area - <https://www.emmys.com/contact>

Los Angeles Area - <https://www.emmys.com/contact>

## FORMAT OF THESE RULES

This book of Rules & Procedures outlines policies that apply across the breadth of each of the four NATAS Emmy competitions for national programming content.

Along with the release of this document, NATAS publishes a “Call for Entries” (CFE) for each individual contest. Each CFE outlines additional rules, exceptions, and clarifications specific to the respective individual contest. This document and a respective competition’s CFE collectively form the “Rule Book” of any one individual competition for the entry year.

## POTENTIAL FOR CORRECTIONS

These rules and procedures are subject to change or correction by NATAS at any time, with or without prior written notice. The most current version of the document is available at <https://theemmys.tv/rules>.

NATAS has adopted a semantic versioning method of identifying revisions, with such version numbers marked in the lower-right corner of each document page, represented in the format [CONTEST YEAR].[NOTABLE REVISION].[MINOR CORRECTION].

For example, the initial publication for the 2025 awards year is numbered v.2025.0.0. Corrections to typographical errors, formatting, or other changes of minor impact will increment this to v.2025.0.1. More notable clarifications, additions, deletions, or other substantial changes will instead increment to v.2025.1.0 and be identified in an appendix listing all such modifications.

## WHO MAY ENTER?

Anyone may enter. NATAS/Television Academy membership is not a condition for entry in any NATAS Emmy® competition. Producers, designated awards consultants, show contacts, or individual entrant team members may submit entries on behalf of their program, on-air talent, or craft.

If a show intends to enter multiple categories, NATAS recommends that the show designates a main contact or “Show Shepherd” to handle submissions and general communication with the contest administration during the contest period.



**Anyone entering on behalf of an individual or entity must fully confirm that the parties represented in or by the submission have complete knowledge of all eligibility rules and have viewed and given consent to the content submitted on their behalf, and are required to provide contact information for the represented rightsholder. Awards consultants and other “Third-Party Submitters” are further subject to additional disclosure requirements detailed on page 14. Any misrepresentation of consent or failure to provide accurate rightsholder information is grounds for disqualification.**

## ELIGIBILITY PERIOD

Programs distributed within the calendar year of January 1 to December 31, 2024 are eligible for submission in the 2025 competitions, with the following exceptions:

### **SPORTS EMMY® AWARDS: FOOTBALL PROGRAMMING**

High school, college, or professional American football postseason programming that originally aired in 2025 but concluded within three days following the Super Bowl is eligible for entry in all categories other than Short Documentary, Long Documentary, and Serialized Documentary. **To be eligible, such football programming must have aired after 12:00 AM on February 15, 2024 and prior to 11:59 PM on February 12, 2025.**

### **CHILDREN’S & FAMILY EMMYS®**

The eligibility period will mirror the Primetime Emmy Awards (June 1, 2024 - May 31, 2025).

## CONTENT ELIGIBILITY

NATAS contests are open to telecast programming and online/digital programming originally produced for video platforms and transmitted to the public by a television network, cable company, satellite, the internet, or other digital delivery media. Eligibility is limited to digital and telecast programming that was originally made available during the eligibility period and, as determined by contest administration, intended for a national audience during the specific competition’s eligibility year.

All shows must contain at least two-thirds ( $\frac{2}{3}$ ) original material as aired during the eligibility period, unless the previously-produced material has been given substantial, unique, and creative treatment that, in the opinion of NATAS, results in an original program. Content must be entered in the format of its first method of transmission. Further, individual craft categories may apply additional content originality requirements as may be specified in the respective competition Call for Entries.

NATAS categories are not distribution-platform-specific. All categories are open to all platforms.

## DIGITAL DELIVERY PLATFORMS

All types of releases via digital delivery platforms – Transactional VOD (TVOD), Subscription VOD (SVOD), Advertising-Based VOD (AVOD), Free Ad-Supported Streaming Television (FAST), and similar technologies (collectively, “Digital” distribution throughout this document) – are eligible for submission. In general, the first distribution of the content on any platform is the governing air date and program form for determining eligibility.

However, a national television, cable, or satellite broadcast (collectively, “Broadcast” distribution throughout this document) that airs after a Digital debut may be considered to be the canonical airing if:

1. The Digital distribution was not previously submitted, **and**
2. The Broadcast premiere occurred within one year of its Digital debut.

Digital platforms that are distributors of user-generated and -submitted content, such as YouTube and Vimeo, are only credited as the Network/Platform of a submission when they are also producers of the content. In all other cases, the credited Network/Platform shall be the channel or user name of the original content producer.

## NATIONAL RELEVANCE

Digital or Broadcast content that is produced and intended for a specific local or regional audience, or for a particular geographic market, is eligible for a Regional Emmy Award and should be submitted to one of the Regional Emmy competitions.

## NATIONAL RELEVANCE (CONTINUATION)

In determining whether content distributed without geographic restriction is more appropriate for submission to a Regional competition or a National one, entrants should consider the following characteristics of nationally-relevant content as guidelines:

- Is the content produced and intended for a national or global audience?
- Has the material been entered in other nationally-oriented award competitions administered by other organizations?
- Has the program been promoted to/marketed to a national audience or produced in association with a national media brand, or was the content produced and intended for a regional or local audience?

In general, self-published Digital content for which a majority of these characteristics indicates it was produced and intended for a national or global audience is presumed to be more appropriate for submission to a National Emmy competition. A majority of indications that the content was produced and intended for a local or regional audience suggests the content is more appropriate for a Regional competition.

Regional content that later receives national distribution may be submitted to either a Regional Awards competition or a relevant National Awards competition, subject to the following restrictions:

- Content may only be submitted to a single competition.
  - A program submitted to a Regional competition may not then be submitted to a National competition or another Regional competition.
  - Content along with all craft-category submissions associated with that content must be submitted to the same Regional or National competition.
  - Splitting entries for the same content between Regional and National competitions is not allowed.
  - In general, the first accepted submission to any Emmy competition shall determine the Regional-vs-National standing of the content
- For national eligibility, the national broadcast or VOD premiere must have occurred:
  - (a) during the National competition’s eligibility period, and
  - (b) within twelve (12) months of the first regional distribution of any kind.

Content may be submitted to a Regional or National Emmy competition, but not both. Consequently, entrants must choose their lane when deciding where to submit. Those considering National submission for content originally aired regionally are strongly encouraged to contact awards administrators during the earliest eligibility period of the two relevant competitions to evaluate eligibility and avoid the risk of later-occurring determinations which may result in missed opportunities for consideration at any level.



## INTERNATIONAL PRODUCTIONS

Programs produced by entities from outside of the United States must meet one (1) of the following two (2) criteria to be eligible within a NATAS National contest:

1. The Broadcast or Digital distribution of the program must be exclusive to the United States market and not available internationally; or
2. The program must have at least one American co-producer – not merely a U.S. distribution relationship – and the Broadcast or Digital premiere of the program within the United States must come before, simultaneous with, or within one week of the program’s first Broadcast or Digital distribution anywhere outside the United States.

If the production does not meet either of these criteria, it is ineligible for NATAS consideration and is more appropriate for the International Emmys.

A production may only enter a single Emmy Award competition. Productions with simultaneous global premieres may, pending other category eligibility criteria, be deemed eligible in either a NATAS-administered competition or the International Emmy Awards – but not both. Program producers are encouraged to consult with both Academies to determine the appropriate competition prior to the respective submission deadline.

If a submission that originally premiered outside the U.S. but was later distributed in the U.S. is deemed ineligible for the International Emmys competition, at the sole determination of the International Academy, and the International Academy subsequently determines the material more appropriate for a U.S. competition, the entrant may petition for consideration in the relevant NATAS competition. Petitions will be evaluated on a case-by-case basis under NATAS rules and a review of the extent to which the content was intended for the U.S. market.

## CATEGORY AND/OR CONTEST SHOPPING

Once a program enters a specific genre category, it is prohibited from switching for the remainder of its run unless the program petitions contest administration to change categories, and the petition is thereafter accepted. Once a program enters a specific Emmy Award contest (inclusive of the Primetime Emmy Awards, International Emmy Awards, and Regional Emmy Awards administered by our sister academies and chapters), the program is bound to remain in that contest unless a petition is filed via email and thereafter accepted by contest administration. If a program switches contests, it may not switch back without further approval from contest administration.

In addition, programs that primarily enter a particular competition, and where the majority of the content produced by that program is more appropriate for that particular competition, may not cross-enter in another Emmy competition without approval from contest administration. For example, if a program that primarily competes in Sports has a feature report they believe is more appropriate for a News & Documentary category, they must receive pre-approval from both Sports and News administration before the final entry deadline.

## THEATRICAL RELEASES

Television programs that are offered for “**general** theatrical release” prior to their Broadcast or Digital exhibition are not eligible. Productions that have had a “**limited** theatrical release” prior to Broadcast or Digital distribution are eligible to enter NATAS Emmy Award contests, provided:

1. The production’s first national Broadcast or Digital distribution occurred during the eligibility period.
2. The Broadcast or Digital premieres occurred within twelve (12) months of the first commercial theatrical screening, defined as a commercial screening of seven (7) consecutive days at a single theater, and
3. The aggregate number of commercial theatrical screenings did not exceed six hundred (600) theaters.

A program loses Emmy® eligibility twenty-four (24) months after its first theatrical screening of any kind, in any form of completion, whether such screening occurs commercially or at a film festival

## VIRTUAL FILM FESTIVAL SCREENINGS

Virtual film festival screenings do not qualify as VOD screenings when determining eligibility for Emmy competitions. Such screenings are considered to be theatrical screenings, rather than Digital distributions, for the purpose of determining Emmy eligibility in the 2025 competition year.

1. A virtual film festival screening is not considered a Digital release, and a documentary film may not submit to an Emmy® competition solely on the basis of such a virtual film festival screening.
2. A virtual film festival screening is not considered a Digital release, and is not used to determine whether a national telecast is within the one-year Digital-to-broadcast window within which it can be considered the “canonical airing.”
3. A virtual film festival screening is considered a film festival screening, and counts toward the twenty-four-month (24-month) window after which a program with any kind of theatrical release becomes ineligible.

## INELIGIBILITY OF OSCAR® NOMINEES

The Emmy Awards recognize excellence in programming created first and foremost for television platforms. These rules reiterate this expectation through policies surrounding limited theatrical releases and a submission’s eligible broadcast or Digital premiere.

**To this end, programs that have received an Oscar® nomination from the Academy of Motion Picture Arts & Sciences (AMPAS) are ineligible for submission to any Emmy award contest administered by NATAS.**

Appearance on the AMPAS viewing platform is not cause for disqualification from NATAS competitions.

## NON-ENGLISH LANGUAGE ENTRIES

Entries in a language other than English are eligible but must include either an English-language voiceover or English subtitles. This also includes submissions in all craft categories. Entries for the Spanish-language categories may be submitted without subtitles or voiceover and will be judged by a panel of Spanish-language media professionals who are bilingual or Spanish language-proficient.

## INELIGIBLE PROGRAMMING

The following programming is not eligible:

1. Pornographic, violent, defamatory, or offensive material, except in the context of news coverage or the documentary treatment of a nonfiction subject.
2. Previously-aired programs, series, or related crafts which aired and met eligibility requirements during a previous award eligibility year or qualified for and submitted to another Emmy Award competition, unless otherwise permitted via the exceptions listed herein (see Digital Delivery Platforms, Category and/or Contest-Shopping, National Relevance, International Productions, and Theatrical Releases sections).
3. Program-length commercials (infomercials or closed-circuit programs such as those from hotels, hospitals, movie theaters, arenas, stadiums, and other venue-specific locations) with targeted audiences.
4. Content from telethons, pledge breaks, and/or programs with a unique call to action aired for the specific purposes of raising money for political parties, charities, or other related causes. (Calls to action responding to current events within an otherwise regularly-scheduled program are permitted, however.)
5. Compilation reels, “clip shows,” or “best of...” programs that were edited from original content, except where allowed in an individual competition’s Call for Entries.
6. No content produced or created for a Regional or National Emmy Awards show may be submitted to an Emmy Awards contest. Related craft material is also ineligible.



## ARTIFICIAL INTELLIGENCE (AI)

Uses of generative artificial intelligence (AI) in submitted content must be disclosed when relevant to the category for which the content is submitted. The failure to properly disclose such uses may be grounds for disqualification, with or without notice by NATAS.

The eligibility of disclosed AI-generated material is determined on a competition-by-competition and category-by-category basis – as may or may not be published in advance in the relevant competition CFE – and in consideration of the overall amount or impact of the AI-generated material used.

For example, and not by limitation, fully AI-generated performances are not eligible in any performance or personality category, in any competition, nor are fully AI-generated scripts eligible in any writing category. However, the use of AI to enhance a performance or script may potentially be permitted if properly disclosed, and the use of such disclosed content is not necessarily disqualifying when contained in a submission to a category for which the AI elements are not directly relevant to the craft being evaluated. Further, the technical achievement of the underlying AI used may itself be eligible in some categories.

In considering the eligibility of any disclosed content employing AI, NATAS administration and/or the National Awards Committee may request additional materials including, but not limited to, the original unenhanced works and prompts used.

The pace of innovation in the AI space is evolving rapidly, and NATAS expects this policy to evolve as well – likely with greater frequency than the annual publication of this rulebook. Entrants reliant upon AI for substantive elements of their submissions are encouraged to review the respective competition CFEs carefully, to monitor the NATAS website and other announcements, and to discuss their particular use cases with NATAS administration.

## ENTRY SYSTEM

All media associated with an entry must be submitted via Orthicon, the competition submission platform. All NATAS contests require videos to be uploaded in order to be vetted by contest administration for eligibility and then viewed by judges. Media submitted via email or other means will not be accepted.

Access the submission site by going to the following page and selecting Log In for the appropriate competition: <https://enter.theemmys.tv/>.

## CATEGORY VIABILITY

In the event that contest administration and the National Awards Committee deem a category nonviable due to the number of entries, NATAS may eliminate the category, merge the category with another similar category or split a category into two. If a category is canceled, affected entrants will receive a full refund. If a category is merged with another category, or split into two categories, entrants in each affected category shall be given the option to remain in the competition in the new category framework, or to withdraw from the competition and receive a full refund of associated entry fees.

## CATEGORY PLACEMENT

NATAS reserves the right to disqualify outright or move any entry to a different category or different competition if, in the judgment of NATAS administration, such action is warranted. Entries will be rejected if no applicable category is found. Entrants will be notified when a rejection or category reassignment is made.

## AWARDS CONSULTANTS AND OTHER PROFESSIONAL THIRD-PARTY SUBMITTERS; RIGHTS HOLDER AND AUTHORIZED REPRESENTATIVE REQUIREMENTS



**The name and contact information for the rights holder of the submitted content, or a representative authorized to give permission to use the content, must be included for all submissions.**

As the phrase is used in these Official Rules, awards consultants and other such “Third-Party Submitters” are entry-submitting individuals or entities who are not themselves engaged in the production or distribution of visual or audio-visual competition content, but rather, whose principal business purpose is instead the management, administration, facilitation, manipulation, or other processing of entry-submissions, typically for compensation, rendered on behalf of more than one (1) client network, producer, or other entrant.

As “Third-Party Submitters” are defined as having more than one client for whom they submit entries to this or other entertainment-industry competitions, individual seasonal employees and contractors working for a single submitting entrant in a single competition are therefore excluded from the definition of “Third-Party Submitter”. If there is any disagreement as to whether a particular person or entity is a “Third-Party Submitter” for NATAS purposes or purposes of any competition, the decision rendered by NATAS thereupon shall be final, determinative, and binding.

Third-Party Submitters essentially seek to act as “resellers” of access to the NATAS competition entry-system. Therefore, Third-Party Submitters are subject to additional requirements and restrictions determined by NATAS to be necessary in the best interests of the orderly administration of the competition. Additionally, NATAS reserves the right to supplement, alter, or otherwise amend these additional provisions at any time upon further posting to the NATAS website or other form of notification:

**Secondary Contact / Entrant Representative Required:** Regardless of the use of a Third-Party Submitter, the network, producer, or other entrant entering the competition must be clearly and accurately identified as the entrant and the rights-holder, and any failure to do so will automatically and summarily disqualify the corresponding entry. Third-Party Submitters must provide to NATAS, with any entry, via completion of the “Secondary Contact” field accompanying the submission of the entry-materials, the accurate full legal name and direct contact-information for the one (1) individual serving as the authorized representative (“Entrant Representative”) so designated by the entrant and rights-holder for purposes of the entry. **The Entrant Representative must not be the Third-Party Submitter, or any of its employees, contractors, or agents.** The Entrant Representative must then timely execute a modified Entry License supplied by NATAS which specifically authorizes the Third-Party Submitter to act on behalf of the entrant, and any Entrant Representative failure to timely do so will automatically and summarily disqualify the corresponding entry or entries. Please contact competition administration to receive the modified Entry License. In addition, or as an alternative, NATAS may at its sole option enter into agreements with rights holders that delegate or assign certain authorities and functions to designated Third-Party Submitters with respect to certain content and thereby modify the procedures described hereinabove.

## PROFESSIONAL THIRD-PARTY SUBMITTERS (CONTINUATION)

**Suspension or Disqualification:** Third-Party Submitters are expected to carry out their work on behalf of their clients in a professional manner. NATAS bears no responsibility to any entrant or any other party, for the failures of any Third-Party Submitter acting or purporting to act on an entrant's behalf. If a Third-Party Submitter commits a significant number of errors in the context of a single competition, or commits a significant number of errors in the context of multiple competitions over time, in each case as determined by NATAS contest administration, the accumulation of those errors may result in a temporary or even permanent suspension of that Third-Party Submitter's access to the competition entry-system - pending an internal, non-public, and non-appealable NATAS administrative review, conducted and exercised in the sole and subjective discretion of NATAS. If a Third-Party Submitter's acts or omissions result in the disqualification of any entry, or if a Third-Party Submitter is suspended from entry-system access altogether, the entrant or entrants so affected may thereupon contact NATAS to seek an opportunity to resubmit the entry-material so affected, provided that all competition deadlines are nevertheless timely met regardless. NATAS bears no responsibility to any entrant or any other party, if any failure of a Third-Party Submitter leads to any failure of any entry to meet a competition deadline or otherwise be accepted for competition purposes.

**Fees and Penalties:** NATAS reserves the right, upon five (5) calendar days written notice to any Third- Party Submitter, and, if NATAS so elects, upon five (5) calendar days written notice to any entrant bearing any connection to the Third-Party Submitter, to assess further administrative fees as well as penalties as against the Third-Party Submitter and, in the sole discretion of NATAS, as against the entrant or entrants for whom the Third-Party Submitter purports to act, for corrections of Third-Party Submitter entries or other activities which have been mishandled by the Third-Party Submitter. Failure to timely pay those administrative fees and penalties may result, in the sole election of NATAS, in disqualification of the entry or entries to which those subject assessments may relate.

**Self-Submitters:** Individuals submitting on their own behalf ("Self-Submitters") are not considered to be Third Party Submitters for most purposes of this section. However, at the point of submission, **all Self-Submitters must ensure that all copyrighted content entered is free and clear for viewing on the judging platform and for use at the ceremony** should the entry advance as a nominee or winner. If the Self-Submitter is not individually authorized to make such representations on behalf of the rights holder, then the Self-Submitter must provide a so-empowered Secondary Contact.



## “WYSIWYT” – WHAT YOU SEE IS WHAT YOU TYPED!

Entry information appears exactly as entered by the entrant who has typed it. The text is “picked-up” automatically by computer software protocols, and is not edited by NATAS before entry. Therefore, the entrant is solely and exclusively responsible for whatever text and other characters are typed and entered. There are no exceptions.

For example - odd capitalizations, misspellings, missing credits, typing all text in lowercase, or other formatting or spelling quirks will appear exactly as submitted in all official nomination and recipient documentation, all press releases, all invitations, all print programs, all ceremony graphics including those that may be telecast on-air, all statuette engravings, and everywhere else.

Specifically, any entries typed in all-CAPS are not accepted - and in such cases, if still within deadline, the entrant will be asked to resubmit subject to all continuing entry deadlines.

**NATAS contest administration is NOT liable for errors in listings that are the result of incorrect information submitted on an entry form or otherwise.**

Be advised that there is only a very limited time-window of opportunity to make corrections following the nomination announcements, if such corrections are available at all in such cases. Once entries are submitted, and “closed for editing” as determined by NATAS, any further requested corrections should be e-mailed to NATAS contest administration.

It is understood that NATAS offers no assurances that any such corrections can or will be made in time relative to competition awards and announcements. Any requests for corrections conveyed by any method other than e-mail to the above-designated NATAS e-mail address, including without limitation via social media, will not be accepted under any circumstances.

## DEADLINES

**Deadlines are firm and essential to the timely adjudication of NATAS competitions.** In the case of an extenuating circumstance necessitating late entry, the entrant must make their request in writing to contest administration prior to the deadline.

## CEREMONY CLIP CLEARANCE

Each entrant will be required to identify a thirty-second (0:30) portion of the submitted visual or audio-visual material for potential inclusion in the Emmy® Award ceremony and related Internet distribution, should the entry result in a nomination. The identified clip must be free and clear of any and all encumbrances or other restrictions which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation its use in NATAS digital program archives and related digital transmissions in perpetuity.

## CEREMONY CLIP CLEARANCE (CONTINUATION)

Each entrant must unqualifiedly affirm via the Entrant Clip License that all rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, **and that the entrant is in fact authorized to convey such rights.** Organizations frequently submitting competition content may alternatively request to enter into a “master agreement” with NATAS that, when executed, may obviate the need for administering certain further individual entry licenses. Interested organizations should contact NATAS contest administration for referral to the NATAS General Counsel for this purpose.



IMPORTANT

**Any entrant failure to timely convey necessary rights and clearances prior to the date and time of the commencement of judging, may result in the disqualification of the corresponding entry, with or without additional written notice by NATAS.**

## ELIGIBILITY AFFIRMATION

Entrants will be required to confirm that submissions have not been entered in any other Emmy Awards contests, whether entries are produced in whole or part by a non-US based production company, whether entries have had a theatrical release, and that all parties included in an entry submitted on their behalf have full knowledge of the entry, submission rules, and complete detail contained in the submission.

## ENTRANT TEAM MEMBERS (CREDITS)



**DO NOT** list the entire production cast and crew. List only those who are considered statue-eligible according to the eligible title-listing.

**Entrants of Record** are also responsible for ensuring each entrant is aware of and approves their respective entry submissions.

## ELIGIBILITY OF CREDITED TITLES

Individuals who pass away during the production process ARE statue eligible, as long as they are included on the submitted credit list. Deceased legacy individuals for source materials are not eligible.

Example: William Shakespeare is not eligible for programming credit based on his text.

## POST-NOMINATION PROCEDURES

If an entry is nominated, contest administration will reach out to the Submitter to coordinate assets necessary for production and ticketing. It is the Submitter's responsibility to communicate with their clients even after the entry process is complete. All follow-up, including any information on ceremonies, is done through the Submitter.

## ACCEPTORS

Nominees will submit, via the Submitter, the name of one (1) statue-eligible person per category who will serve as the acceptor.



## LATE CREDIT ADDITIONS AND CORRECTIONS

After the nomination list with credited names is distributed publicly, changes may be submitted free of charge for 5 business days. After this deadline, a fee of US\$250 will be charged for each name added to the credits and/or any amendment to an existing credit.

The period reserved for gratis credit corrections is not intended for wholesale revision of previously submitted credits. As complete a list of statue eligible credits as possible must be submitted by the competition deadline.

All changes and corrections are subject to NATAS review and approval in accordance with eligibility requirements.

Changes will only be reflected in certificates, statuettes, and other materials produced or published after full payment of relevant fees has been made. NATAS has no obligation to change or correct materials published prior to fee payment.

**No changes will be accepted under any circumstances after the corresponding ceremony.**

## PAYMENT

Electronic payment is strongly preferred.

For orders exceeding \$5,000 where electronic payment cannot be made, select “Request Invoice” during the submission payment process in Orthicon to generate an invoice to be paid by check. Requesting an invoice does not override final due dates. Payment is due and checks must be received according to invoice terms.



**Payments not received by NATAS by the end of the judging period will result in disqualification, with or without additional written notice by NATAS.**

## DISCOUNTS, IF ANY

At the time of this publication, there is no entry-fee discount accorded to members of NATAS or to members of the Television Academy. However, this policy remains subject to change following the NATAS National Membership program launch in 2025. Submitters should always refer to the CFE for any specific individual competition to identify the then-current and applicable entry fees and discounts, if any.

## REFUNDS

Since entry fees offset administrative costs, no refunds are required to be granted, except in the case of elimination of a category.

## ENTRANT RESPONSIBILITY

In order to avoid disqualification, it is the entrant's responsibility to ensure that all rules are fully understood and followed, and that submissions are completed by each deadline date.

The entrant is also responsible for checking the source file audio/video quality before uploading and again once the submission is officially uploaded.

Refunds will not be issued for submissions resulting in disqualification.

If an entry is being submitted on behalf of another individual or entity, that party must have full knowledge of the entry, submission rules, and complete detail contained in the submissions.

Entrants are required to provide contact information for the submission's relevant rightsholder. Any misrepresentation of consent or failure to provide accurate rightsholder information is grounds for disqualification.

Any measures taken to circumvent the rules outlined herein, such as submitting placeholder documents or videos for required materials with the intention of replacing them with complete materials at a later date, or submitting false information to bolster competition or statuette credit eligibility, will result in disqualification of the entry with or without notice.



**The Submitter becomes the point of contact for correspondence regarding required further materials, credit matters, ticketing, and statuette orders in the event of a nomination and/or win. If you are a Show Shepherd, you are the point of contact for correspondence regarding further materials, ticketing, and statuette orders. It is the responsibility of the Submitter to forward all follow-up information to clients.**

## CREDIT FALSIFICATION

Intentional falsification of credits will result in disqualification of the entire entry by contest administration. On-air credit packages created for the sole purpose of statue-eligibility will not be accepted.

## NO INTERNAL EDITING

A submitted excerpt must be a continuous, commercial-free segment. Editing out commercials between otherwise continuous programming segments does not constitute "internal editing."

## ERRORS AND OMISSIONS

NATAS only accepts timely competition submissions which are not in conflict with any of its rules and regulations. Ineligible entries may be disqualified by NATAS at any stage of a competition, with or without prior written notice to the submitters. NATAS assumes no responsibility for the acts or omissions of individuals or entities submitting entries.



## REVIEW, ADJUSTMENT, AND RETRACTIONS

NATAS reserves the right to continue enforcing competition rules, its Code of Conduct, and all other policies and procedures following the conclusion and presentation of all awards and recognitions under its purview. NATAS, via the National Awards Committee, may therefore, at its sole option, review any submission for potential violations at any time, and thereupon rescind or adjust any accolades accorded to it.

If, after having been nominated and/or recognized with an award, a piece of content is subsequently retracted or otherwise withdrawn from Broadcast or Digital distribution (in whole or in part) as the result of the producer or distributor's further review under its own standards and policies, controlling law, or the NATAS Code of Conduct or relevant competition rules, or as the result of a court order, then the submitting organization is obligated to inform NATAS of such action. NATAS may thereupon, at its sole option, review, rescind or adjust any accolades accorded.

## CREDITS

NATAS assumes no responsibility to arbitrate, mediate, adjudicate, resolve, or otherwise respond to any disputes or potential disputes between program producers, or between other persons or entities bearing or claiming to bear a connection to entered material. The Submitter is recognized as the principal representative of specific submission. All individuals and entities electing to submit material, are solely responsible for their entries. Specifically, all individuals and entities electing to submit material, are well-advised to very carefully review submissions to assure themselves of the correctness and completeness of all names and credits, as well as the viability and full and proper documentation of all intellectual property rights and permissions. Failure to do so may render an entry ineligible.

Only those individuals listed on the final credit list will be eligible to obtain a statuette or other NATAS recognition upon determination of a winning entry, and not otherwise. NATAS will only accord a statuette or other NATAS recognition in the manner as may be identified in advance via the corresponding competition procedures. Specifically, any entrant's credited job title must exactly correspond to the as-written and as-aired/as-transmitted/as-telecast credits included in the entry material, per the following:

## CREDITS (CONTINUATION):

1. Existing Credit Package. If an on-air/as-transmitted/as-telecast credit-block or “credit package” exists, then, as confirmed by NATAS, that on-air credit-block or “credit package” is and shall remain the document of record regarding the determination of any credited job title.
2. Non-Existent Credit Package; Production Memo. If, in the determination of NATAS, no on-air/as-transmitted/as-telecast credit-block, “credit package”, or other reliable credit list is made available with the entry or NATAS determines the supplied credit list is insufficient, then the entrant must submit the dispositive production memo for the submission as verification of credit and job title eligibility. If NATAS rejects a production memo as non-dispositive or no such memo exists, it is the entrant’s sole responsibility to supply alternative acceptable proof of credits and job titles.
3. Discrepancies. In those rare cases where there is a discrepancy between the as-aired/as-transmitted/as-telecast credits and the credited job title indicated on or within the entry materials, then it is the entrant’s sole responsibility to contact NATAS contest administration requesting an adjudication and determination. NATAS has sole discretion whether to render any determination. NATAS accords no assurance to any entrant that any credit or job title discrepancy will be timely adjudicated or adjudicated at all. The entrant, and not NATAS, bears the sole responsibility of any unreconciled credits and job titles, and any loss of any competition opportunity resulting therefrom.

## MISREPRESENTATIONS

Any misrepresentation of entries will be cause for disqualification. Misrepresentations may include, but are not limited to misrepresenting programming as original work or the intentional falsification of credits, including intentional falsification of job titles or intentionally listing improper job titles. Should evidence of misrepresentation materialize at a later date, the entry may be disqualified retroactively. Such a retroactively-disqualified entry will be so-listed in NATAS records, and the return of any awarded statuettes or award certificates will be required.



**Violations of any other published rules and procedures herein may result in disqualification. Payment submitted with disqualified entries will not be returned.**



## INDIVIDUAL ELIGIBILITY FOR A SINGLE AWARD

An individual may only be recognized with an Emmy® Award for each specific role in a production once.

An individual that is eligible for an Emmy Award for a specific role in more than one category shall be recognized in the category most specific to their craft or role.

For example, within the News & Documentary Emmy competition, a director who is credited as such on an Outstanding Breaking News entry may also submit the same content to the Outstanding Direction: News craft category. If both submissions are recognized as Emmy winning entries, the director will be awarded a statuette in the Direction category only.

## INDIVIDUAL ELIGIBILITY FOR PROGRAM AWARDS

For program categories that allow submissions of excerpts from different episodes to be entered, such as The Sports Emmy categories of Outstanding Studio Show Daily, Outstanding Documentary Series or Outstanding Hosted Edited Series, an individual, in order to be statue-eligible, must have worked and received credit on a minimum number of the total episodes of the show broadcast in the eligibility year. The minimum episode count required varies by competition and category and is specified in each competition's Call for Entries.

## EMERGENCY DISCLAIMER

NATAS reserves the right to modify competition or event rules, procedures, policies, and calendars in response to any public emergency, natural disaster, civil unrest, act of war, or labor dispute or strike, or for any other reason. Please read individual competition Calls for Entries and category descriptions for any temporary rule changes. Additional updates may be published during the contest year on the NATAS website and social media channels, or announced by email to registered entrants and "Show Shepherds."

## CODE OF CONDUCT

All participants in NATAS competitions or events are subject to the NATAS Code of Conduct as posted online [here](#).

## WHAT IS PEER JUDGING?

NATAS contests are judged category-by-category by a panel of experts in that particular field— for example, editors judge editing. Specific qualifications for judges per each individual contest are outlined in each contest’s rules. The success of the Emmy® Awards process depends on the willingness of qualified professionals to serve as judges.

## JUDGES ARE VOLUNTEERS

Judges for all NATAS Emmy Award contests are volunteers. Judges do not receive any compensation for participation.

## JUDGING RESPONSIBILITIES

With a few exceptions, noted in each individual contest’s Call for Entries, judging is done entirely online. Judges must sign up to judge. Contest administration will verify credentials and eligibility of potential judges and assign approved judges to category panels based on their backgrounds and expertise. Judging requires watching videos, reviewing associated materials and scoring all entries in the assigned category.

NATAS contests do NOT use a “check one” or ranked system of judging. The window for judging is several weeks. Judges evaluate each entry on its individual merits and judges are permitted to give the same score to multiple entries. Each category has a minimum percentage judges are required to view for each entry video prior to being permitted to submit a score. After an entry in the category is viewed by at least the minimum amount, the judge’s ballot will open up and become available for scoring. Each entry is judged individually on its own merits based on each judge’s individual perception of excellence.

All judging criteria and procedures, including scoring scale, minimum scores required for nomination, and tie-breaking procedures, are determined by the National Awards Committee.

In order to maintain fair, consistent peer judging without influence, judges must not disclose how they voted. If a judge ignores or abuses this policy, their ballot will be disqualified and/or their judging status revoked.

## JUDGING RESPONSIBILITIES

Judges are invited to respond to an optional series of demographic survey questions. If a judge declines to participate, that fact is kept confidential and has no impact on the judge’s potential role as an Emmy judge or otherwise, in any manner whatsoever. Demographic information is not associated with ballot results in any way. Accordingly, survey data is representative of the full population of registered judges, and not of the subset of judges from whom completed ballots are received. All information is gathered consistent with [NATAS’s Key Principles For Collecting Personal Data](#).

If a judge chooses to participate, that judge may further choose to make their responses available to NATAS to facilitate equitable representation on specific judging panels, or the judge may elect for their responses to be kept anonymous and used only for aggregate analysis.

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

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

## JUDGING METHODOLOGY

### 1. SCORING SCALE

Submissions in NATAS contests are scored on a scale of 1 to 7, with 7 being the highest possible score and 1 being the lowest possible score.

### 2. NOMINEE COUNT

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

### 3. TRACKING

When two or more adjacent crafts, program genres, or production techniques within a craft or genre lack sufficient submissions to be competitive categories on their own, NATAS may opt to combine into a single category. That category may be tracked or not tracked. If tracked, the different subsets within the category will be designated as such and nominated according to their proportion of entries within the category. The minority track is rounded up to the nearest 20%, still subject to minimum viability rules.

### 4. MINIMUM VIABILITY FOR NOMINATION

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

### 5. TIEBREAKING

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

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

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

## 6. NATURAL CUTOFFS

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

## 7. JUDGING IMPROPRIETY

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

## 8. ANONYMITY

All determinations by the National Awards Committee regarding target and maximum nominee counts, nomination viability, natural cutoffs, and judging impropriety are conducted entirely on the basis of anonymized scores provided by the auditor. At no time are Committee members provided names of submissions, judges, or any other identifying information which could impact their decision. Except where necessary, the affected category is not even disclosed. Some identifying information may be disclosed to the Committee and Administrative staff for further investigation and corrective purposes after the conclusion of the competition and associated ceremony only.

## 9. TRANSPARENCY REPORT

NATAS publicly releases a Transparency Report for each competition outlining statistics as well as instances in which significant judgment calls are made by contest administration and/or the National Awards Committee regarding eligibility, ballot disqualification, or other matters which may have impacted the outcome of the competition. The report is anonymized as much as possible to protect privacy while providing insight into the complex, often difficult, discussions and decisions that form the bedrock of any fair competition.

## JUDGING RECRUITMENT

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

Entities and/or individuals must not offer compensation of any kind to anyone for signing up to be a competition judge - be it via payment, quid pro quo voting, or by way of offering to provide access to events or other benefits.

Organizations submitting entries are encouraged to recruit people from their respective organizations to serve as judges (“internal recruiting”).

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

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

Additionally, on their judging applications, all proposed judges must fully disclose as a potential conflict-of-interest any and all relationships that they may have to any “recruiting program” or “coordinated recruitment”, other than the aforementioned permitted internal recruiting conducted by the corresponding entrant organization itself.

Any failure by either the entrant or the judge to fully disclose to NATAS all activities of coordinated recruitment and all recruiting programs, is grounds for disqualification of the judge’s ballot, and disqualification of the competition entry or entries corresponding to the coordinated recruitment or recruiting program and the entrant, each in the sole discretion of NATAS.

## “FOR YOUR CONSIDERATION”

As the nominees and recipients are decided in the same round of judging via scores, all so-called “For Your Consideration” campaigns are of limited, if any, usefulness surrounding NATAS competitions and are discouraged.

## PRELIMINARY VERSUS BLUE RIBBON

The result in most categories is determined by a single “Blue Ribbon” round of judging that decides both the nominees and the recipient (or recipients) in the category. In the majority of cases, there is no additional round of judging after nominations are announced in which winners are chosen. At NATAS’ discretion, a juried round of judging to select honorees may take place after nominations are announced.

Where a category receives a large number of entries, resulting in screening sessions that would exceed what is deemed a reasonable viewing length for a single judging round, it will undergo a Preliminary Judging Round. Depending each year upon the number of entries per category, various categories in various contests will be routed through such a Preliminary Judging Round, whereby the number of entries are narrowed down prior to commencement of the “Blue Ribbon” round.

**Categories with a high proportion of self-published entries, such as those distributed on user-generated video-sharing platforms, may also be routed to a Preliminary Judging Round at the discretion of contest administrators.**

The results of a Preliminary Judging Round are merely procedural; they are not publicly announced, and are not considered “nominations,” “prenominations,” or any other formal recognition.

## RANDOMIZED SECOND ROUND PANEL COMBINATION

Typically, in categories where the number of submissions require two rounds of judging: a) a number of subpanels are created for the first round of judging, and each subpanel is judged by a single group of judges and b) a single second round panel is created from the highest scoring first round entries. The second round panel is judged by a single group of judges, and winners and nominees are determined from the results of that second round panel. In cases where the number of first round subpanels are inordinately large (for example categories with a large number of entries with lengthy running times) it may be necessary to create two second round subpanels in which entries will be distributed randomly to ensure equal consideration by two groups of second round judges, and nominees and winners will be determined from the combined results of those panels.

## BALLOT CONFIDENTIALITY

All judges for NATAS contests are expressly forbidden from disclosing, to anyone, what entries they judged, their opinion of materials viewed, or the scores they assigned. This prohibition applies, without limitation, to any communications with colleagues, friends, family members, other judges, other submitters, the press, on social media, or elsewhere. Violations of this policy may result in disqualification of the ballot and/or judge, and potential disqualification of associated submissions.

## CHALLENGES AND/OR INAPPROPRIATE SITUATIONS

The fair adjudication of all NATAS competitions is of foremost importance. Any individual or organization that has observed potential impropriety or inappropriate behavior by any entrant, judge, administration staff, or others in the course of the competition, or that has any concerns about a submission, judging, or other awards procedures or processes, is encouraged to report the matter immediately to NATAS by sending an email to [reports@theemmys.tv](mailto:reports@theemmys.tv).

All substantive reports will be thoroughly investigated and may be summarized in the Transparency Report. The identity of the reporting party shall be kept confidential.

## RESULTS CONFIDENTIALITY

From the time of the nomination announcement until the winners are announced at the respective live ceremonies, the identities of award recipients in judged categories are known only by an independent accounting firm, unless exceptional production accommodations are made for prerecorded presentations or emergency situations. Any such exceptions must be approved in writing by the chairs of NATAS and the National Awards Committee and shall be disclosed during the ceremony itself.

In the case of juried panels, jurors are required to maintain confidentiality until the award is announced.

Lifetime Achievement Emmy Award honorees, Gold & Silver Circle inductees and scholarship recipients are known to contest administration and announced prior to the ceremony.



## WHO RECEIVES A STATUETTE?

Each winning entry receives **one (1)** gratis statuette. All individuals with an Emmy® statue-eligible credit that is vetted by NATAS administration will be able to order a Recipient statuette. One name may be engraved per statuette. **The name approved in credits is the name that will be engraved on the statuette. The credited role vetted and accepted by NATAS during the entry process can not be adjusted by a nominee or winner. Nicknames are not permitted.**



**The Submitter will receive an email from awards@theemmys.tv with information about logging into the online ordering system.**

**Statuette eligibility is limited to individuals. Networks, other corporate entities or teams (i.e. the marketing team) are not eligible for Recipient statuettes.** Statuette orders take, on average, three (3) to four (4) weeks to process once the order is received.

## BAND ENGRAVING

Standard format for all statuettes is as follows:

COMPETITION NAME  
CATEGORY NAME  
PROGRAM TITLE  
SEGMENT (IF APPLICABLE)  
NETWORK  
FIRST NAME LAST NAME, POSITION

## CEREMONY STATUETTE BAND ENGRAVING

Following each award ceremony, NATAS will reach out to the designated entry contacts and individuals who signed for presented statuettes to collect the band engraving information for the gratis ceremony statuette. The statuette presented at the ceremony may either be engraved with a Recipient's name and credited role, for no fee, or as a Commemorative engraving (for Network/ Platform, Studio or Production Company lobby display) for a \$600 fee. If no instructions are provided by the end of the week following an award ceremony, then, by default, the first name that appears alphabetically in the Winner's Press Release (whether it be an Executive Producer or an Associate Producer, etc.) will be selected for the engraving. Any requested changes to that engraving will incur a replacement fee of \$25 plus sales tax and any shipping & handling charges.



**Emmy® Awards are presented to individuals, not their employers, even if an employer pays entry or statuette fees. Ownership of each Emmy Award statuette is retained by the National Academy of Television Arts & Sciences, Inc.**

## COMMEMORATIVE EMMY® STATUETTES

Commemorative statuettes are available for a network/platform, studio, or production company that was principally involved with the winning program or achievement, as determined by NATAS. The network/platform, studio or production company name may be included on the engraving. The word “commemorative” is engraved at the rear of the statuette. Commemorative statuettes cannot be ordered for, or issued to, individuals.

Verification for Commemorative statuettes will be determined by the original submission information, which is reflected in the Winner’s Press Release. The primary or secondary contact on record for the entry may also be consulted.

Commemorative Emmy statuettes cannot be ordered for, or issued to, individuals.

If there is a single Recipient in the category, the ceremony statuette should be issued to the Recipient. The Recipient’s name and title will be engraved on any subsequent Commemorative statuettes ordered.

## SURPRISE STATUETTE ORDERS

NATAS does not permit “surprise” statuette requests. NATAS must receive authorization from a recipient for a statuette order if the recipient doesn’t place the order for themselves. This rule does not apply to the Entry Contact for the submission or a fellow Recipient for the same entry.

## REPLACEMENT STATUETTE ORDERS

All replacement statuette orders are subject to verification and approval by NATAS. Winner’s name and credited position must appear in the official NATAS press release to be eligible. The Recipient of an Emmy must authorize a replacement statuette order if they aren’t covering the replacement cost themselves. If the original recipient is deceased, the next of kin may order a replacement statuette. Documentation proving next of kin will be requested as needed.

Damaged statuettes **MUST** be returned to the manufacturer for proper recycling. Tracking information, confirming the return, must be sent to NATAS for verification with the manufacturer. Photos of a damaged statuette, including a close up of the band engraving, must be sent to NATAS for record-keeping and proper replication. A copy of an insurance claim or Police report, must accompany a ‘lost’ or ‘stolen’ replacement order. Replacement requests that do not fall under these circumstances will be handled on a case-by-case basis. NATAS does not permit ‘surprise’ replacement statuette order requests.

## RULES FOR THE PROTECTION OF THE EMMY® STATUETTE

1. The Emmy statuette is the property of and all rights are reserved by the Television Academy and the National Academy of Television Arts & Sciences (“Academies”).
2. The Emmy statuette may not be reproduced or used in any commercial manner unless otherwise permitted by the Academies, it being understood that possession of the statuette is solely for the benefit of the recipient and the recipient’s heirs or other successors-in-interest.
3. If a recipient or the recipient’s heir or successor in interest proposes to sell, auction, or otherwise dispose of an Emmy statuette, such persons shall be obligated to return the statuette to the Academy from which received, which will retain the same in storage in memory of the recipient.

The Television Academy  
5220 Lankershim Blvd.  
North Hollywood, CA 91601  
(818) 754-2800

National Academy of Television Arts & Sciences  
450 Park Ave. South, 3rd Floor  
New York, NY 10016  
(212) 586-5424

## NOMINATION CERTIFICATES

Nomination certificates are available only to individuals designated as Emmy nominees. Certificates are available for ordering, along with upgraded product offerings, on the same ordering website where recipients order statuettes.

## PRODUCTION CERTIFICATES OR PLAQUES

Production certificates or plaques are available for all individuals who contribute to Emmy-winning projects but who are otherwise ineligible for the Emmy statuette. NATAS will review titles and verify eligibility with the entry contact for each request received. This is not an Emmy Award. Only production personnel are eligible. Subjects, participants or panel members of documentary films or news reports are not eligible.

**IMPORTANT:** Production certificates or plaques are not Emmy awards and cannot be upgraded toward statuettes. Production certificates or plaques are available for up to 5 years following an award ceremony.

## PROMOTION

1. Emmy honorees or those congratulating them may at any time refer in advertising and publicity to the fact that the honoree has received an Emmy award and may for one (1) year after an award is made, use a replica of the statuette in advertising and publicity subject to the requirements set forth at <https://theemmys.tv/trademarks>.
2. Emmy nominees or those congratulating them may refer in advertising and publicity to the fact that the nominee has been nominated and, provided that such nominees are clearly identified as such, may during the period from the announcement of nominations until the awards presentation use a replica of the statuette in advertising and publicity subject to the requirements set forth at <https://theemmys.tv/trademarks>.
3. Whenever the statuette is used it should appear facing left and must be accompanied by ® at its base (denoting trademark protection). The word “Emmy” is also trademarked and whenever possible its use should appear as follows: “Emmy®”.
4. After the one (1) year period, recipients may use language promoting their status as an Emmy® Award recipient in perpetuity, so long as such references do not include use of the statuette image.
5. For more information and more detailed policies, visit: <https://theemmys.tv/trademarks>.



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

## CALL FOR ENTRIES

---

46<sup>th</sup> ANNUAL SPORTS  
EMMY AWARDS®

Highlighted on this page are changes to this year's rulebook.

- A new category titled [Outstanding Live Special – Non-Championship Event](#) has been established.
- The category Outstanding Live Special has been refined as [Outstanding Live Special – Championship Event](#).
- The categories Outstanding Interactive Experience – Event Coverage and Outstanding Interactive Experience – Original Programming have been combined to be the single [Outstanding Interactive Experience](#) category.
- Titles have been added to the statue eligible list. Make sure you are familiar with the choices by reviewing the appendix on [page 132](#).
- The policy regarding Credit Additions and Corrections has changed. Please see [page 55](#) for the policy.
- The entry fee for Program category entries is now \$450.
- The entry fee for Personality category entries is now \$400.
- The entry fee for Craft category entries is now \$350.
- REMINDER: The final deadline for entries in Outstanding Short Documentary, Long Documentary, Documentary Series and Documentary Series-Serialized is January 30th 6PM ET. Like last year, entries for Outstanding Edited Event Coverage, Outstanding Edited Special and Outstanding Hosted Edited Series must be completed by this date except for credits and payment.
- FINAL DEADLINE: Entries in all other categories are due by February 13th 6PM ET.

- REMINDER: For judging, it is the expectation of Sports Emmy Staff that all independent entities that submit will supply at least one qualified representative to participate in judging.
- REMINDER: There is now an opportunity to upload any relevant credit documents on the submission site. This will facilitate the credit vetting process. If there is a credit package that was aired as part of the programming, it should be included here.
- REMINDER: The 2 Interactive categories (Interactive Experience and Digital Innovation) require the video submitted for consideration to be an explanatory video. Total submission time is no longer than ten minutes.

The National Academy of Television Arts & Sciences (NATAS) is a 501(c)6 non-profit service organization dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy® Award.

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 2024, the call for entries is published. Entries are solicited from broadcast and cable networks, platforms, syndicators and independent producers. Entry limits per network, platforms or syndicators have been waived for all categories. Individual crafts persons may submit in the craft categories.

The final deadline for entries in the Outstanding Short Documentary, Outstanding Long Documentary, Outstanding Documentary Series and Outstanding Documentary Series - Serialized is Thursday, January 30, 2025 6:00 PM ET. Entries in the Outstanding Edited Event Coverage, Outstanding Edited Special and Outstanding Hosted Edited Series categories must be completed according to this earlier deadline as well, but entrants are permitted to finalize the submission by adding credits and completing payment at the final deadline. The final entry deadline for all other categories is Thursday, February 13, 2025 6:00 PM ET.

Most entries are screened in February and March in a single round of at-home blue ribbon judging. Blue ribbon panels are comprised of peer professionals who have a credited body of work at the national level.

Each judge casts a secret ballot. Judges' votes are not shared with other judges or with members of NATAS staff. They are sent to an accounting firm for tabulation.

The nominees are announced in April, and posted on the NATAS website at [www.TheEmmys.tv](http://www.TheEmmys.tv). This year's honorees will be announced at the Sports Emmy® Awards ceremony in May 2025.



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 46th Annual Sports Emmy® Awards.

Who qualifies to be a judge?

- Producers, Executive Producers, Directors, On-Air Personalities and Associate Directors. Associate Producers with significant experience in national sports production.
- 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 world.

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 are:

- Amazon
- CBS
- ESPN
- FOX
- HBO
- MLB
- NBC
- NFL
- Turner Sports

It is the expectation of Sports Administration that all independent entities that submit will supply at least one qualified representative to participate in judging.

The Sports Emmys do NOT use a “check one” or ranked system of judging. Judges evaluate each entry on its individual merits and judges are permitted to give the same score to multiple entries. Each entry is judged, not as in a horse-race, but individually on its own merits based on each judge’s individual standard of excellence.

Most categories will be screened in a single round of at-home blue ribbon judging. The 4 Documentary categories, Long Feature and Editing - Long Form are automatically judged in two rounds. If the number of entries warrants having a two-round judging process, other categories will be included in the two-round judging process.

Judges will be directed to a secure website where submissions will be viewed and voted on. Judges will have approximately two weeks to review submissions and cast their ballots.

For two-round categories, the first round of judging will be conducted via at-home online screening Friday **February 14 – February 24, 2025**. Judging for most categories is conducted via at-home online screening Thursday **February 27 – March 18, 2025**.

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).

## SPORTS EMMY AWARDS CALENDAR

2024-2025	
January 1 – December 31, 2024	Eligibility Period
December 2024	Call for Entries Released
Thursday January 30, 2025 (6:00 PM ET)	Final deadline for entries in Short Documentary, Long Documentary, Documentary Series and Documentary Series-Serialized. Entries for Edited Event Coverage, Edited Special and Hosted Edited Series must be completed by this date except for credits and payment.
Thursday, February 13, 2025 (6:00 PM ET)	Final deadline for entry; American football programming must have aired after 12:01 AM Eastern Time on February 15, 2024 and prior to 12:01 AM Eastern Time on February 13, 2025
Friday February 14 – Monday February 24, 2025	First round at-home online judging.
Thursday February 27 – Tuesday March 18, 2025	Blue Ribbon Panel at-home online judging.
Tuesday March 18, 2025	Final deadline (close of business, 6:00 PM ET) for ballots to be submitted online.
April 2025	Nominations Announced ( <a href="https://www.fox.com/the-emmys">TheEmmys.tv</a> )
May 2025	Sports Emmy Awards Ceremony

## **ELIGIBILITY PERIOD: CALENDAR YEAR 2024 PLUS POSTSEASON FOOTBALL**

The eligibility period (or “Awards Year”) is the calendar year 2024 (January 1 – December 31, 2024) with the following exception: high school, college and professional American football postseason programming that originally aired in 2025 (concluding three days after Super Bowl LIX) is eligible for entry in all categories other than Short Documentary, Long Documentary, Documentary Series and Documentary Series-Serialized. American football programming must have aired after 12:01 AM Eastern Time on February 15, 2024 and prior to 12:01 AM Eastern Time on February 13, 2025.

Coverage of news events/topics that occur in 2025, that are unrelated to postseason American football programming is not eligible, even if they are covered/reported on by a football personality.

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

## **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 2 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 2024) is not eligible for participation in the current Sports Emmy® Awards competition.

### **ORIGINAL MATERIAL:**

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.

The initial airing in a calendar year is the airing of record.

- Only one version can be 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.

Productions must be wholly-produced by the network or entity that enters them in the Sports Emmy® Awards. “World feeds” and event coverage primarily produced by “host” broadcasters are eligible, but the leading production talent for the World Feed or host broadcaster must be entered.

“World Feed” Executive Producers, Producers and Directors must be entered as statue-eligible individuals. Subject to review by NATAS, the threshold of “wholly produced” for live and “live-to-tape” productions is,

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

If requested, a production survey with a camera plot and equipment levels may be required to confirm eligibility.

## 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, CAFE, Regional or Technology & Engineering Emmy® Awards).

Of 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**.

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 contest.

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.

## ENTRY PROCEDURES

- The Entry Deadline for the 4 Documentary categories is Thursday, January 30, 2025 6:00 PM ET.
- If a submitter intends to enter the Outstanding Edited Event Coverage, Outstanding Edited Special or Outstanding Hosted Edited Series categories, the entry must be completed according to this earlier deadline as well. Entrants are permitted to finalize the submission by adding credits and completing payment at the final deadline. Entries will be reviewed to determine whether they are entered in the appropriate category or need to be moved.
- Entry Deadline for the remaining categories is Thursday, February 13, 2025 6:00 PM ET.

## 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, entry fee, and entry 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 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 cannot also enter any feature category. Individuals who perform substantive work in different craft areas may enter in each craft.

## ENTRY FEES/PAYMENT

Each entry requires the payment of an entry fee. The entry fees for categories are as follows:

- Program and Special Classification categories (Wensel) - \$450
- Personality categories - \$400
- Craft categories - \$350

Payment by Credit Card or ACH Transfer is strongly preferred. Please contact the NATAS Finance Department at [Finance-Team@TheEmmys.tv](mailto:Finance-Team@TheEmmys.tv) to set up ACH Transfer.

If you must pay by check, an invoice can be generated for the entry. Please make the check payable to “The National Academy of Television Arts and Sciences” and include a printed hard copy of the invoice generated by the submission site.

Payment is due according to invoice terms. Payments not received by NATAS by the end of the judging period will result in disqualification, with or without additional written notice by NATAS.

## 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.

## ENTRANT INFORMATION / CREDITS:

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

- Only certain titles are statue-eligible. See the Appendix (HYPERLINK). Entrants are not permitted to customize titles.
- The Team Member Excel Template is available [HERE](#) and on the entry dashboard to facilitate large entrant lists. This template should be used when submitting a large team.
- For entrants who have multiple titles on a single production, submitters must enter names once for each role, but only one Emmy will be awarded to such individuals and the band engraving will contain both titles.
- **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.



## ESSAY:

Although not required, it is strongly suggested that submitters include a one-page essay that contains:

- A clear explanation of the editorial and production goals of the submission.
- Creative techniques used to achieve these goals.
- Any additional contextual information that would be helpful for judges.

Examples may include logistical challenges faced during production and impact of reporting for journalism submissions. **Essays in the craft categories** should explain how the craft under consideration (writing, editing, camera work etc.) supports the overall editorial and production goals of the piece.

- Essays are about the backstory of the submission, rather than an opportunity for value-added content. **Do not include links to news coverage, social media posts or more extensive versions of the content.**

**Essays in the Limited Run category** should explain the unique challenges faced and different techniques employed in producing this show for their specific “limited run.” If a playoff version of a regular season studio show, entrants **MUST** explain how this run differs and rises above their regular season programming.

### **DO NOT INCLUDE ANY CONTACT INFORMATION OR CREDITS ON THE ESSAY PAGE.**

## EXCERPT LOG:

Each entry requires a log of the excerpts included on the submission video. This information is now created directly online on the submission site, on the General Information page. It is no longer a separate Excel sheet. Entrants must include a brief description of each excerpt (Excerpt #1 is not sufficient), the air date of the clip and the length of each clip. Consult specific categories for the number of excerpts required, and keep in mind that each excerpt must appear on the submission video AS Aired.

Do not indicate start and finish time code of each clip, just the individual running time.

## **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.**

<b>120 Minutes</b>	Long Documentary
<b>90 Minutes</b>	Documentary Series, Documentary Series - Serialized
<b>60 Minutes</b>	Journalism
<b>40 Minutes</b>	Short Documentary (must be longer than 20 minutes)
<b>20 Minutes</b>	Program Categories (except Documentaries, Open/Tease, Short Feature, Promotional Announcement, Public Service Content)
<b>15 Minutes</b>	Spanish Language Feature (minimum: 3 minutes)
<b>12 Minutes</b>	Personalities
<b>10 Minutes</b>	Interactive (single self-contained explanatory video), Crafts (excerpts), Technical Teams (3 minutes explanatory video plus up to 7 minutes of excerpts of coverage), Wensel Technical Achievement (3 minute explanatory video plus up to 7 minutes of excerpts of coverage)
<b>9 Minutes</b>	Public Service Content
<b>3 Minutes</b>	Promotional Announcement

## 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—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
- Editing out the commercial is called a commercial delete and 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 delete 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.

## SPONSORED CONTENT:

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

## 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 issues for submissions resulting in disqualification.
- Late submissions may be accepted in compelling or extraordinary circumstances and will be evaluated on a case by case basis.

## 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 statues, provided their role was more than supervisory and they made a substantial creative contribution to the content of the program and received on-air credit as shown on the entry form. For a comprehensive list of eligible titles by category see the Appendix (HYPERLINK).

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 program categories, except for the feature categories and they are not eligible in 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 in and the studio show categories.

On-air personalities are now 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 a double dip 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 statue. 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.

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 innovators will be accepted on a credit list. The job title of the engraving will read "Innovator."

## **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. If an on-air credit package exists, then that is the document of record regarding job title. If no credit list is available, you will be asked to provide independent verification. Verification documents may include the production memo, credential list, crewing documents, budget, internal org charts, LinkedIn or IMDB. All entrants will be vetted by Sports Emmy staff to confirm statue eligibility.

To streamline the credit vetting producer, there is now a function to upload a published credit package or document with submissions. If a published credit package or document exists, it should be uploaded by the submission deadline. Submitters may also use this functionality to upload any verification documents.

To review permitted titles in each category, please refer to the statue-eligible title by category appendix on page 129.

An individual's name and job title will be engraved as it appears on the winner's announcement, so the entry form must accurately reflect how an individual's name and job title should be engraved. The winner's announcement can be found at [TheEmmys.tv/Sports](https://TheEmmys.tv/Sports)

## **STATUETTES:**

Statuettes can be ordered at [Awards.EmmyOnline.org](https://Awards.EmmyOnline.org) and will take approximately three to four weeks to process once orders are received.

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.

For questions regarding statuette orders, please contact [Awards@TheEmmys.tv](mailto:Awards@TheEmmys.tv) rather than Sports Administration.

## CREDIT ADDITIONS AND CORRECTIONS:

Shortly after the nominations are announced, a document with credits will be provided to the submitters of the nominated entries. This version will function as a “producer proof” for the program. Additions and corrections to the credits of an entry must be submitted within **5 business days** in order to appear in the program. These changes must be accompanied by a written explanation and any clarifying documentation. This opportunity is not designed to afford wholesale changes. The entry form is the document of record.

Any additions or changes requested after the 5 business day gratis period, until the start of the 46th Annual Sports Emmy Award ceremony, will carry a fee of \$250 if they are approved. Excessive additions will not be considered.

Credit additions and changes will not be considered after the start of the 46th Annual Sports Emmy Awards ceremony.

## PROGRAM CATEGORIES (Entry fee: \$450)

1. [Outstanding Live Special - Championship Event](#)
2. [Outstanding Live Special - Non-Championship Event](#)
3. [Outstanding Live Series](#)
4. [Outstanding Playoff Coverage](#)
5. [Outstanding Edited Event Coverage](#)
6. [Outstanding Edited Special](#)
7. [Outstanding Hosted Edited Series](#)
8. [Outstanding Esports Championship Coverage](#)
9. [Outstanding Short Documentary](#)
10. [Outstanding Long Documentary](#)
11. [Outstanding Documentary Series](#)
12. [Outstanding Documentary Series - Serialized](#)
13. [Outstanding Studio Show - Weekly](#)
14. [Outstanding Studio Show - Daily](#)
15. [Outstanding Studio Show - Limited Run](#)

## FEATURE CATEGORIES (\$450)

16. [Outstanding Journalism](#)
17. [Outstanding Short Feature](#)
18. [Outstanding Long Feature](#)
19. [Outstanding Open/Tease](#)

## INTERACTIVE CATEGORIES (\$450)

20. [Outstanding Interactive Experience](#)
21. [Outstanding Digital Innovation](#)

## PERSONALITY CATEGORIES (\$400)

22. [Outstanding Personality/Studio Host](#)
23. [Outstanding Personality/Play-by-Play](#)
24. [Outstanding Personality/Studio Analyst](#)
25. [Outstanding Personality/Event Analyst](#)
26. [Outstanding Personality/Sideline Reporter](#)
27. [Outstanding Personality/Emerging On-Air Talent](#)



## **CRAFT ACHIEVEMENT CATEGORIES (\$350)**

28. [Outstanding Technical Team Event](#)
29. [Outstanding Technical Team Studio](#)
30. [Outstanding Camera Work - Short Form](#)
31. [Outstanding Camera Work - Long Form](#)
32. [Outstanding Editing - Short Form](#)
33. [Outstanding Editing - Long Form](#)
34. [The Dick Schaap Outstanding Writing Award - Short Form](#)
35. [Outstanding Writing - Long Form](#)
36. [Outstanding Music Direction](#)
37. [Outstanding Audio/Sound - Live Event](#)
38. [Outstanding Audio/Sound - Post-Produced](#)
39. [Outstanding Graphic Design - Event/Show](#)
40. [Outstanding Graphic Design - Specialty](#)
41. [Outstanding Studio or Production Design/Art Direction](#)

## **SPECIAL CLASSIFICATION CATEGORY (\$450)**

42. [The George Wensel Technical Achievement Award](#)

## **PROMOTION CATEGORIES (\$450)**

43. [Outstanding Promotional Announcement](#)
44. [Outstanding Public Service Content](#)

## **SPANISH-LANGUAGE CATEGORIES (\$450)**

45. [Outstanding Studio Show in Spanish](#)
46. [Outstanding Feature Story in Spanish](#)

## **SPANISH-LANGUAGE PERSONALITY CATEGORY (\$400)**

47. [Outstanding On-Air Personality in Spanish](#)

**THERE IS A STATUE FEE FOR EACH ADDITIONAL EMMY-ELIGIBLE INDIVIDUAL.**

## PROGRAM CATEGORIES

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, entry fee, and entry materials.

**Maximum Running Time for Submissions: 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 the Online Submission process.

The eligibility period is the calendar year 2024 (1/1/2024 – 12/31/2024) with the following exception: high school, college, and professional American football postseason coverage that originally aired in 2025 is eligible for entry in all categories other than the Documentary categories. Due to the judging timetable in these four categories, entries are due January 30, 2025.

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).

## 1. OUTSTANDING LIVE SPECIAL - CHAMPIONSHIP EVENT - PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be live
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

“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 championships and major events only.**

A “Championship” is the final two teams or individuals in a single game (match) or series of games. A submission of a Championship may not be included with a Live Series or Playoff Coverage entry. The Super Bowl, the 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.

A non-exclusive list of Major Sporting Events eligible for Live Special, Playoff Coverage and Live Series can be found on page 126.

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

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

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

## 2. OUTSTANDING LIVE SPECIAL - NON-CHAMPIONSHIP EVENT - PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be live
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

“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. Entrants should contact Sports Emmy administration for confirmation of eligibility.

**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 126.

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, have a Total Submission Time of no more than 20 minutes and the majority of material submitted must be live material.

## 3. OUTSTANDING LIVE SERIES – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be live
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

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 126.

The video submission must have a minimum of 2 but no more than 5 excerpts selected from at least 2 games, matches or events, have a Total Submission Time of no more than 20 minutes and the majority of material submitted must be live material.

## 4. OUTSTANDING PLAYOFF COVERAGE – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be live
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**Eligible: 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 exact titles.**

**This category is intended for live telecasts of sporting competition leading up to, 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 126.

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

## 5. OUTSTANDING EDITED EVENT COVERAGE – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be edited
- ✓ Live Event Turn-Around telecasts are eligible in this category.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Entry must be submitted for 1/30/25 early deadline. Credits and Payment are accepted at regular deadline.
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**ELIGIBLE: Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Cinematographer, Researcher, Highlight Supervisor, News Editor, Post Producer Supervisor, 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 exact titles.**

**An 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 ongoing live sporting event) are also eligible for this category.

**A single 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.

Entrants are required to enter the submission details, essay, and upload video by January 30. Only credits and payment are accepted at the regular deadline of February 13.

# AWARD CATEGORIES & DEFINITIONS

All entries will be reviewed to determine whether they are appropriate for the Edited Event Coverage category or one of the Documentary categories. If the submitter has a question or if an entry in this category contains postseason 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 have a Total Submission Time of no more than 20 minutes.



## 6. OUTSTANDING EDITED SPECIAL – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Majority of video submitted must be edited
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Entry must be submitted for 1/30/25 early deadline. Credits and Payment are accepted at regular deadline
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**ELIGIBLE: Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Cinematographer, Researcher, Highlight Supervisor, Post Production Supervisor, News Editor, Content Associate, and Showrunner. “World Feed” Executive Producer, Producer and Director must be entered as well if the production is not a “wholly produced” telecast. Review appendix for exact titles.**

An Edited 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.

Season and Event Recap and Review Shows should be submitted in the Edited Event Coverage category.

**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. Entries must be promoted as specials.**

Examples include countdown shows, town halls, a single episode of a studio show that emanates from the field for the entire program. Edited 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.

Entrants are required to enter the submission details, essay, and upload video by January 30. Only credits and payment are accepted at the regular deadline of February 13.

# AWARD CATEGORIES & DEFINITIONS

If an entry in this category contains postseason 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, have a Total Submission Time of no more than 20 minutes.

## 7. OUTSTANDING HOSTED EDITED SERIES – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts from a minimum 2 episodes
- ✓ Majority of video submitted must be edited
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Entry must be submitted for 1/30/25 early deadline. Credits and Payment are accepted at regular deadline
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**ELIGIBLE: Executive Producer, Showrunner, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Cinematographer, Researcher, Highlight Supervisor, Post Production Supervisor, News Editor, Content Associate, Host, Correspondent and Studio Analyst. “World Feed” Executive Producer, Producer and Director must be entered as well if the production is not a “wholly produced” telecast. Review appendix for exact titles**

**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.**

# AWARD CATEGORIES & DEFINITIONS

Entrants are required to enter the submission details, essay, and upload video by January 30. Only credits and payment are accepted at the regular deadline of February 13.

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

The submission video must have a minimum of 2 but no more than 5 excerpts, from a minimum of two different episodes and have a Total Submission Time of no more than 20 minutes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2024 show run to be included on the credit list.

On-air personalities are now statue-eligible in certain program 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 and Cinematographers are eligible in this category and may also be entered in their respective craft categories. However, if the programming wins in both the program and a craft category, the craftspeople are only statue-eligible in the craft category.

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

## 8. OUTSTANDING ESPORTS CHAMPIONSHIP COVERAGE PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 Excerpts
- ✓ Eligibility: Calendar year 2024
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**ELIGIBLE: Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Editor, Researcher, Observer, 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 exact titles.**

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, have a Total Submission Time of no more than 20 minutes and the majority of material submitted must be competition coverage.

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

## 9. OUTSTANDING SHORT DOCUMENTARY – PROGRAM CATEGORY

- ✓ Entire Documentary is to be entered
- ✓ Total Running Time of the Documentary must be at least **20** minutes but no more than **40** minutes
- ✓ Eligibility: Calendar year 2024
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**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 Running Time as aired for the documentary 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, consisting of a preliminary round and a blue ribbon round.

## 10. OUTSTANDING LONG DOCUMENTARY – PROGRAM CATEGORY

- ✓ Entire Documentary is to be entered if its Total Running Time is less than **120** minutes. Documentaries longer than **120** minutes must be edited to conform with that limit.
- ✓ Total Running Time of the Documentary must be longer than 40 minutes
- ✓ Maximum Submission Time 120 Minutes
- ✓ Eligibility: Calendar year 2024
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**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.

The Total Running Time as aired for the documentary must be longer than 40 minutes. The maximum Total Submission Time is 120 minutes.

**Documentaries with a Total Running Time of 120 minutes or less must be submitted in their entirety. If you are entering an entire film, indicate the film as a single excerpt on the excerpt log. Those that run longer than 120 minutes must be edited to conform to that limit and dip to black between excerpts on the submission video.**

Judging in this category will be a two-round process, consisting of a preliminary round and a blue ribbon round.

## 11. OUTSTANDING DOCUMENTARY SERIES – PROGRAM CATEGORY

- ✓ Maximum Submission Time **90** Minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes.
- ✓ Eligibility: Calendar year 2024
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**This category is for a Documentary Series and 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 that does not meet the criteria for Outstanding Documentary Series - Serialized. (ie not produced in a contemporary, reality-like fashion.) A series may also take the form of an anthology—single-topic programs that share a 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.

The Total Submission Time is a maximum of 90 minutes. Documentary Series with a Total Running Time of 90 minutes or less for all episodes must be submitted in their entirety. Those that run longer must be edited such that the submission is less than 90 minutes.

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 2024 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, consisting of a preliminary round and a blue ribbon round.

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

## 12. OUTSTANDING DOCUMENTARY SERIES - SERIALIZED PROGRAM CATEGORY

- ✓ Maximum Submission Time **90** Minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes.
- ✓ Eligibility: Calendar year 2024
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

This category is for Documentary Series that are serialized into three or more episodes.

**The 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.”

A series that upholds a common theme and focuses on different characters in separate episodes must be submitted in Outstanding 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.

The Total Submission Time may be a maximum of 90 minutes. Documentaries with a Total Running Time of 90 minutes or less for all episodes must be submitted in their entirety. Those that run longer must be edited such that the submission is less than 90 minutes.

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 2024 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, consisting of a preliminary round and a blue ribbon round.

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

## 13. OUTSTANDING STUDIO SHOW - WEEKLY – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes
- ✓ Majority of Total Program Time must originate from the studio or follow a studio format
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles**

**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 and have a Total Submission Time of no more than 20 minutes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2024 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.

## 14. OUTSTANDING STUDIO SHOW - DAILY – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes
- ✓ Majority of Total Program Time must originate from the studio or follow a studio format
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**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 and have a Total Submission Time of no more than 20 minutes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2024 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.

## 15. OUTSTANDING STUDIO SHOW – LIMITED RUN PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes
- ✓ Majority of Total Program Time must originate from the studio or follow a studio format
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**A limited run studio show covers the same sporting event (e.g. NFL draft), season (e.g. Champions League) or championship (e.g. NBA Playoffs) that airs live or recorded for at least twice a week each week for no more than 90 consecutive days is eligible.**

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)

A majority of the show must originate from the studio or follow a studio format.

**Similar to the delineation between Outstanding Live Series and Outstanding Playoff Coverage, for example, if there was a “Studio Show A” that covered the regular season, and a “Studio Show A Playoffs” for postseason play, no programming from the regular season show could be used in the entry for the “Studio Show A Playoffs” entry, and vice versa.**

Entrants should explain in their essay the unique challenges faced and different techniques employed in producing this show for their specific “limited run.” If 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 and have a Total Submission Time of no more than 20 minutes.

Individuals must have been credited on a minimum of 19% of total episodes during the 2024 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.

## 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 JOURNALISM – FEATURE CATEGORY

- ✓ Maximum Submission time **60** minutes
- ✓ Maximum of 8 excerpts
- ✓ Breaking sports news coverage may not extend past the originally schedule telecast time
- ✓ A feature entered in the Outstanding Journalism category cannot also be entered in Outstanding Short Feature or Outstanding Long Feature
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**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.

**A submission in the Outstanding Journalism category cannot also be entered in the Short Feature, Long Feature, or any of the Documentary categories.**

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.



# AWARD CATEGORIES & DEFINITIONS

The video submission must have no more than 8 excerpts and have a Total Submission Time of less than 60 minutes.

Entries with a Total Running Time of 60 minutes or less must be submitted in their entirety. Those that run longer than 60 minutes must be edited to conform to that limit.

## 17. OUTSTANDING SHORT FEATURE – FEATURE CATEGORY

- ✓ Maximum Submission time **6** minutes
- ✓ Video submission must contain only one feature
- ✓ A feature entered in the Outstanding Journalism category cannot also be entered in the Outstanding Short Feature category
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

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

**Entries may have a running time of up to 6 minutes; 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, theme program, documentary, documentary series or edited special are not eligible.

**A feature entered in the Outstanding Journalism category cannot also be entered in the Outstanding Short Feature 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.

The video submission must have a Total Submission Time of no more than 6 minutes and must contain only one feature. 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.

## 18. OUTSTANDING LONG FEATURE – FEATURE CATEGORY

- ✓ Total Submission time of more than **6** minutes but less than **20** minutes
- ✓ Video submission must contain only one feature
- ✓ Feature documentaries should be entered in Outstanding Long Documentary. Long Feature is a category for content with a run time of under 20 minutes.
- ✓ A feature entered in the Outstanding Journalism category cannot also be entered in the Outstanding Long Feature category
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**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. Segments/ acts of a single topic or theme program are not eligible. Segments/acts of a serialized documentary or edited special or series are not eligible.

**A feature entered in the Outstanding Journalism category cannot also be entered in the Outstanding Long Feature 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.

The video submission must have a Total SubmissionTime of more than 6 minutes but less than 20 minutes and must contain only one feature. The feature must be submitted in its entirety. Documentaries cut down to conform to the time constraints of the Long Feature category, are not eligible to be submitted as Long Features.

## 19. OUTSTANDING OPEN/TEASE – FEATURE CATEGORY

- ✓ No minimum or maximum time length, within reason
- ✓ Video submission must contain only one open/tease and no other programming
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles.**

**The Open or Tease is a stand-alone sequence that opens a live or post-produced sports program.**

**Stand-alone promos for a telecast are not eligible; the programming entered must air as part of the telecast under consideration.**

“Reteases” – a tease video that occurs in the middle of a telecast – are eligible. A compilation of material is not acceptable.

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.

There are no stipulations as to the length of the video submission, but it must contain only one Open/Tease and no other programming.

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.

## 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 - INTERACTIVE CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Video submitted must be an explanatory video
- ✓ Video cannot be promotional or laudatory in nature
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**ELIGIBLE: Executive Producer, Producer, Director, Associate Producer, Associate Director, Stage Manager, Software Engineer, 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 exact titles.**

**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.

The video submitted for judging is an explanatory view, with a total submission time of no more than 10 minutes.

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

## 21. OUTSTANDING DIGITAL INNOVATION – INTERACTIVE CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Programming entered in Outstanding Digital Innovation cannot be entered in the George Wensel Technical Achievement category
- ✓ A previously entered digital innovation will be allowed only if, in the opinion of NATAS, it has been significantly improved or modified
- ✓ Video submitted must be an explanatory video that includes project in its original format
- ✓ Video can not be promotional or laudatory in nature
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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, Associate, Review appendix for exact titles.**

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.

**This category is open to: 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 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.

**Submission must consist of a single explanatory video that includes the project in its original form.** Clips of the innovation must now be incorporated into the explanatory video. Stand alone clips will no longer be accepted. Total submission time is no longer than ten minutes.

All demonstrations of user experience (UX) must be captured from the eligibility year of 2024.

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

## 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.**

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

### **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 must have a Total Submission Time of no more 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 Short and Long 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 Emerging Talent and Outstanding On-Air Personality in Spanish categories.



# AWARD CATEGORIES & DEFINITIONS

Please do not include any video excerpts of entrants receiving awards (e.g. a Hall of Fame clip.)

On-air personalities are now statue-eligible in studio show categories and live event 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.

## 22. OUTSTANDING STUDIO HOST - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

**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.

## 23. OUTSTANDING PLAY-BY-PLAY - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

**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.

## 24. OUTSTANDING STUDIO ANALYST - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

**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.

## 25. OUTSTANDING EVENT ANALYST - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

**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.

## 26. OUTSTANDING SIDELINE REPORTER - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

**This category recognizes excellence in sports sideline reporting. A Sideline Reporter provides interviews and reportage 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, since the reporters for journalism and features are statue-eligible in those categories.**

## 27. OUTSTANDING EMERGING ON-AIR TALENT - PERSONALITY CATEGORY

- ✓ Maximum Submission time **12** minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

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. See page 88 for additional details.

Entrants must be:

- Under 35 years of age (must not have turned 35 by the competition's eligibility year deadline of December 31, 2024.) 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, but must be preapproved before a submission is final. Please contact the Sports Emmy 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.

## 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. 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 (sometimes known as behind-the-scenes) videos are restricted to Technical Team Remote, Technical Team 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.

An individual may enter in more than one Craft category. If an individual works in different disciplines, they may enter in those separate disciplines.

**Maximum Running Time for Submissions: 10 minutes.** There is no limit to the number of excerpts. 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, but such deletions between continuous programming do not constitute internal editing. "Commercial deleted" should be noted on the excerpt log.

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

# AWARD CATEGORIES & DEFINITIONS

**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.

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.

Each entry may include a one-page essay/description explaining why it is Emmy-worthy.

## 28. OUTSTANDING TECHNICAL TEAM EVENT – CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Video submission may include a continuous non- promotional, non-laudatory explanatory video no more than 3 minutes long. Cannot be the only video excerpt submitted. At least excerpt of live sports coverage must be included in the video submission.
- ✓ A sports studio show produced at a “remote”, out of studio location, is ineligible in this category
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt log, Credits

**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.**

**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 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 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 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.



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 should not 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.

Support Engineer replaces 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.

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.

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

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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

## 29. OUTSTANDING TECHNICAL TEAM STUDIO – CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Video submission may include a continuous non-promotional, non-laudatory explanatory video no more than 3 minutes long. Cannot be the only video excerpt submitted.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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.**

**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.

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 should not be submitted in a corresponding program category (any of the Studio Shows) 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 statute-eligible.

# AWARD CATEGORIES & DEFINITIONS

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

The following are not eligible: Operations Producers for Studio shows; assistant camerapersons; editors; graphic designers; runners, safety professionals, stage managers; truck drivers; airplane, blimp, and helicopter pilots.

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

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

## 30. OUTSTANDING CAMERA WORK – SHORT FORM – CRAFT

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts within the 10 minutes
- ✓ As a short-form entry, original content must have an on-air duration of less than 6 minutes.
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Cameraperson, Cinematographer & Director of Photography

**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 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 camerapersons 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. Unmanned or POV camera technicians are not eligible. Drone camera operators are eligible. Assistant camerapersons are not eligible.

Submitters are urged, in their one-page essay, to make special notice of extraordinary conditions in the coverage.

Cinematographers who are submitted as statue-eligible in the Outstanding Open/Tease or Outstanding Short Feature categories can be entered in Short Form Editing 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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 31. OUTSTANDING CAMERA WORK – LONG FORM – CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length within the 10 minutes
- ✓ As a Long Form entry, original content must have an on-air duration of more than 6 minutes.
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Cameraperson, Cinematographer & Director of Photography

**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.**

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.

**This category is open only to ENG and documentary-style camerapersons, and does not apply to electronic camerapersons 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 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.

Submitters are urged, in their one-page description, to make special notice of extraordinary conditions in the coverage.

Cinematographers who are submitted as statue-eligible in the Documentary or Outstanding Long Feature categories can be entered in Long Form Editing 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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 32. OUTSTANDING EDITING – SHORT FORM – CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Entries must have an on-air duration of less than 6 minutes.
- ✓ No limit as to the number of excerpts.
- ✓ Programming eligible in Documentary categories and Long Feature is not eligible in this category
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Editors

**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 Long Feature is eligible in Outstanding Long Form Editing, 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.

Editors who are submitted as statue-eligible in the Outstanding Open/Tease or Outstanding Short Feature categories can be entered in Short Form Editing 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 video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video. 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.

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

## 33. OUTSTANDING EDITING – LONG FORM– CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Entries must have an on-air duration of more than 6 minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Opens, teases and short features are not eligible in this category
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Editors

**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 more than 6 minutes. Programming eligible in Outstanding Edited Special, Edited Event Coverage, Hosted Edited Series, Short Documentary, Long Documentary, Documentary Series, Documentary Series - Serialized or Long Feature is eligible in this category.

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.

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 Editing - Short Form category.

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

Editors who are submitted as statue-eligible in the Documentary or Outstanding Long Feature categories can be entered in Long Form Editing 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 video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 34. THE DICK SCHAAP OUTSTANDING WRITING AWARD - SHORT FORM CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Entries must have an on-air duration of 6 minutes or less
- ✓ No limit as to the number of excerpts
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Writers

**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 Writing – 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.

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

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.



## 35. OUTSTANDING WRITING – LONG FORM - CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ Entries must have an on-air duration of more than 6 minutes.
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

### Eligible: Writers

**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.**

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

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.

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

Documentaries need not 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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

## 36. OUTSTANDING MUSIC DIRECTION - CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Music may be new for 2024 and written specifically for a production or chosen or derived from preexisting selections
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Titles of the music pieces must be included on the entry Excerpt Log and 'existing' or 'original' must be indicated
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

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

**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 2024 and written specifically for a production or chosen or derived from preexisting selections.

**Titles of the music pieces must be included on the entry excerpt log and '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, reimagined, re-worked, re-mixed or re-recorded, the statue-eligible titles are those that exist for original music (composers, arrangers, music directors, lyricists and conductors).

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 37. OUTSTANDING AUDIO/SOUND - LIVE EVENT - CRAFT

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**Eligible: Senior Audio Engineer and Audio Engineer**

**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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 38. OUTSTANDING AUDIO/SOUND - POST-PRODUCED CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**Eligible: Senior Audio Engineer, Audio Engineer, Sound Recordist, Sound Mixer, Sound Editor and Sound Designer**

**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.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 39. OUTSTANDING GRAPHIC DESIGN - EVENT/SHOW CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ See mandatory list of elements below
- ✓ No billboards
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**Eligible: Senior Graphic Designer, Graphic Designer, Director of Animation, Senior Animator, Animator, Senior Creative Director, Creative Director, Art Director and Associate Art Director**

**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.**

Mandatory elements to be included in a submission are:

- 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.

# AWARD CATEGORIES & DEFINITIONS

Production personnel are not Emmy-eligible in this category. Device operators who worked the submitted programs are not eligible for this category, 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 2024, and not just an update of a year and location within a logo. Use the essay to explain how the material is new for 2024.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## 40. OUTSTANDING GRAPHIC DESIGN - SPECIALTY CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ No element entered in Outstanding Graphic Design - Event/Show may be entered in this category
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**Eligible: Senior Graphic Designers, Graphic Designers, Senior Animators, Animators, Senior Creative Director, Creative Director, Art Director and Associate Art Director**

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 (e.g., 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 Graphic Design - Event/Show.

No element such as an open or tease entered in Outstanding 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).

# AWARD CATEGORIES & DEFINITIONS

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 2024.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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



## 41. OUTSTANDING STUDIO OR PRODUCTION DESIGN/ART DIRECTION CRAFT CATEGORY

- ✓ Maximum Submission time **10** minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Material from promo submissions are not eligible in craft categories.
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 Emmy- 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 2024.

The video submission must have a Total Submission Time of no more than 10 minutes. There is no limit as to the number of excerpts on the submission video.

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

## SPECIAL CLASSIFICATION

### 42. THE GEORGE WENSEL TECHNICAL ACHIEVEMENT AWARD – SPECIAL CLASSIFICATION CATEGORY

- ✓ Maximum Submission time 10 minutes
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Entry is to be for a single innovation
- ✓ Video submission may include a continuous non- promotion, non-laudatory explanatory video no more than 3 minutes long.
- ✓ At least one stand alone excerpt must be submitted; actual sports or studio coverage that showcases the innovation must be included.
- ✓ Technical Achievement is to be new or significantly improved
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Credits, Explanation of all innovators duties and contributions, Video, Essay, Excerpt Log, support information, development timeline

**Eligible: Innovator, defined as those individuals who invent, make changes, create or introduce new processes, devices, techniques or systems. There is a limit of 10 individuals who may be entered.**

**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. **The explanatory video cannot be the only video excerpt submitted with the entry;** actual sports coverage as aired must be included in the video submission.

The explanatory video must be a single continuous segment of no more than 3 minutes. Split explanatory videos are not allowed.

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

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. Submitters must disclose any previous submissions – on any network – and in any other NATAS competition (including the Technology and Engineering Emmy Awards) in the one-page essay, and include a statement explaining the significant modifications or improvements over the previous generation or utilization of the technology.

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

- 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 (drawings, designs, or any necessary explanations regarding the effectiveness of the product).

**There is a limit on the number of innovators (10) who may be entered as statue-eligible.**

The term “Innovator” is defined as those individuals who invent, make changes, create or introduce new processes, devices, techniques or systems. Generally they are the creators of the innovation, planners not executors of the idea, i.e. not managers, supervisors, executives, approvers or financiers of the project.

## PROMOTION CATEGORIES

### 43. OUTSTANDING PROMOTIONAL ANNOUNCEMENT - PROGRAM CATEGORY

- ✓ Maximum Submission time 3 minutes
- ✓ No individual spot can be longer than 2 minutes
- ✓ Video submission for a campaign consists of no more than 3 spots totaling no more than 3 minutes
- ✓ Each entry may be for a single production or selections from a campaign.
- ✓ If a promotional campaign is entered, no spots from that campaign can also be entered individually
- ✓ Institutional promotional announcements for an event, league, conference or university, etc. are not eligible
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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, 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 exact titles.**

**This category is for entries that advertise and promote (through an individual spot and/or overall campaign) the brand/image of a network sports division, channel, event and/or 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.

Each entry may be for a single production or selections from a campaign. No individual spot can be longer than 2 minutes. 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 2024 eligibility year.

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

# AWARD CATEGORIES & DEFINITIONS

The video submission must have a Total Submission Time of no more than 3 minutes, with a maximum of 3 excerpts.

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.

Dip to black for 1 second between all spots or campaign excerpts. No internal editing for the enhancement of the submission is allowed.

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

## 44. OUTSTANDING PUBLIC SERVICE CONTENT - PROGRAM CATEGORY

- ✓ Maximum Submission time **9** minutes
- ✓ No individual spot can be longer than 3 minutes
- ✓ Video submission for a campaign consists of no more than 3 spots totaling no more than 9 minutes
- ✓ Each entry may be for a single production or selections from a campaign. If a campaign is entered, no spots from that campaign can also be entered individually
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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, 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 exact titles.**

**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 categories are not distribution-platform- specific, 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.

Content promoting telethons and pledge breaks are not eligible. Submissions may not include as their principal call-to-action: (i) promotions for tune-in, (ii) advocacy for the election of a specific candidate or party, (iii) advocacy for or against a specific piece of legislation, or (iv) fundraising for political parties, charities, or other related causes.

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

# AWARD CATEGORIES & DEFINITIONS

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.

Dip to black for 1 second between all spots or campaign excerpts. No internal editing for the enhancement of the submission is allowed.

## SPANISH-LANGUAGE CATEGORIES

### 45. OUTSTANDING STUDIO SHOW IN SPANISH – PROGRAM CATEGORY

- ✓ Maximum Submission time **20** minutes
- ✓ Minimum of 2 but no more than 5 excerpts from at least 2 episodes
- ✓ Majority of Total Program Time must originate from the studio or follow a studio format
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

**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 exact titles**

**Entries appropriate to this category are any sports studio show (not a single special) that airs live or recorded a minimum of 8 times a year over a minimum of a four-month period.**

A majority of the telecast must originate from the studio or follow a studio format. Eligible submissions must have a minimum of 2 excerpts from at least 2 episodes. The maximum number of excerpts allowed is 5 and the maximum running time for submissions in this category is 20 minutes.

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

Individuals must have been credited on a minimum of 19% of total episodes during the 2024 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 most recent season, meaning the one that took place just before the competition deadline.**

The Sports Emmys reserve the right to determine proper program category placement.



## 46. OUTSTANDING FEATURE IN SPANISH – FEATURE CATEGORY

- ✓ Minimum Submission time **3** minutes
- ✓ Maximum Submission time **15** minutes
- ✓ Video submission must contain only one feature
- ✓ A feature entered in the Outstanding Feature in Spanish category cannot also be entered in the Outstanding Short or Long Feature categories, or the Outstanding Journalism category
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log, Credits

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

**Entries in this category may be an independent Spanish language segment or a Spanish language 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. Segments/acts of a single topic or 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.

The video submission must have a Total Submission Time of more than 3 minutes but less than 15 minutes and must contain only one feature.

**If submitting Super Bowl coverage, the coverage must come from the most recent season, meaning the one that took place just before the competition deadline.**

## 47. OUTSTANDING ON-AIR PERSONALITY IN SPANISH - PERSONALITY CATEGORY

- ✓ Maximum Submission time 12 minutes
- ✓ Only one individual per entry; only one entry per individual (multiple networks allowed)
- ✓ No limit as to the number of excerpts or excerpt length
- ✓ Eligibility: Calendar year 2024; American football programming from 12:01 AM ET 02/15/24 through 12:01 AM ET on 02/13/25
- ✓ Needed: Submission Details, Video, Essay, Excerpt Log

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

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

The maximum Total Submission Time in this category is 12 minutes. There is no limit to the number of excerpts or excerpt length.

Dip to black for 1 second between excerpts of non-continuous programming. For further rules regarding On-Air Personality submissions see page 88.

**If submitting Super Bowl coverage, the coverage must come from the most recent season, meaning the one that took place just before the competition deadline.**

## CATEGORÍAS DE DEPORTES EN ESPAÑOL

(En caso de discrepancia entre el contenido de la versión en español y el de la versión en inglés prevalecerá el de esta última.)

### 45. OUTSTANDING STUDIO SHOW IN SPANISH – PROGRAM CATEGORY (PROGRAMA SOBRESALIENTE GRABADO EN ESTUDIO EN ESPAÑOL)

- ✓ La duración máxima de una presentación es de **20** minutos
- ✓ Pueden presentarse programas que tengan un mínimo de 2 extractos de por lo menos 2 episodios. El número máximo de extractos que se permitirá es 5
- ✓ La mayoría de la transmisión se debe originar en un estudio o seguir un formato de estudio.
- ✓ Requisito: ser parte del calendario 2024; programación de fútbol americano después de 12:01 AM ET en 02/15/24 y antes de 12:01 AM ET, en 02/13/25
- ✓ Se necesita: datos de participante, video, ensayo, página de pasajes, créditos

**ELEGIBLE: 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. Revise el apéndice para obtener títulos exactos.**

**Los programas apropiados para esta categoría son cualquier programa deportivo de estudio (no un especial único) que se transmite en vivo o se graba un mínimo de 8 veces al año durante un periodo mínimo de cuatro meses.**

La mayoría de la transmisión se debe originar en un estudio o seguir un formato de estudio. Pueden presentarse programas que tengan un mínimo de 2 extractos de por lo menos 2 episodios. El número máximo de extractos que se permitirá es 5, y el tiempo máximo de duración de los programas que se presenten bajo esta categoría serán de 20 minutos.

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

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 envía cobertura del Super Bowl, la cobertura debe provenir de la temporada más reciente, es decir, la que tuvo lugar justo antes de la fecha límite de la competencia.**

## 46. OUTSTANDING FEATURE IN SPANISH – FEATURE CATEGORY (REPORTAJE ESPECIAL EN ESPAÑOL)

- ✓ La duración mínima de una presentación es de 3 minutos
- ✓ La duración máxima de una presentación es de 15 minutos
- ✓ Las presentaciones de video solo pueden contener un reportaje
- ✓ Un reportaje que participe en la categoría
- ✓ Reportaje Especial en español no puede participar en ninguna otra categoría de Reportajes ni en la categoría de Periodismo Especial
- ✓ Requisito: ser parte del calendario 2024; programación de fútbol americano después de 12:01 AM ET en 02/15/24 y antes de 12:01 AM ET, en 02/13/25
- ✓ Se necesita: datos de participante, video, ensayo, página de pasajes, créditos

**ELEGIBLE: Productor ejecutivo, Productor, Director, Productor asociado, Director asociado, Productor de operaciones, Investigador, Productor de archivos, Supervisor de posproducción, Asociado de transmisión, Asociado de contenido, Corresponsal, Reportero, Editor y Director de fotografía. Revise el apéndice para conocer los títulos exactos.**

**Los reportajes presentados en esta categoría pueden ser segmentos individuales en español o un segmento en español de un programa o una serie que tiene que ver con un deporte, eventos/campos deportivos o una persona relacionada con un deporte o un campo/evento deportivo.** Las historias de interés humano pueden participar en los News & Documentary Awards (Premios de Noticias y Documentales). No se aceptan segmentos o actos sobre un solo tema ni programas sobre un tema concreto. **Un reportaje que participe en la categoría de Periodismo Deportivo Excepcional (Outstanding Journalism) no puede participar en la de categoría del Reportaje Especial (Outstanding Feature in Spanish) y viceversa.**

Los editores y directores de fotografía pueden participar en esta categoría con tal de que no participen individualmente en las categorías de Edición y Cámara para el mismo reportaje. Sin embargo, si la programación gana en las dos categorías – Programa y Edición y Cámara – Los editores y directores de fotografía pueden ser elegidos tan sólo en la categoría de Edición y Cámara

La presentación de video debe de tener una duración total de mas de 3 minutos pero menos de 15 minutos y debe tener solo un reportaje.

**Si envía cobertura del Super Bowl, la cobertura debe provenir de la temporada más reciente, es decir, la que tuvo lugar justo antes de la fecha límite de la competencia.**

## 47. OUTSTANDING ON-AIR PERSONALITY IN SPANISH PERSONALITY CATEGORY (PRESENTADOR DEPORTIVO SOBRESALIENTE EN PROGRAMA TRANSMITIDO EN ESPAÑOL)

- ✓ El tiempo máximo de duración de los programas presentados en esta categoría es de 12 minutos.
- ✓ Sólo un individuo por entrada. Sólo una entrada por individuo, (múltiples redes permitidas).
- ✓ No hay límite en el número de entradas que la cadena puede presentar en esta categoría
- ✓ Requisito: ser parte del calendario 2024; programación de fútbol americano después de 12:01 AM ET en 02/15/24 y antes de 12:01 AM ET, en 02/13/25
- ✓ Se necesita: datos de participante, video, ensayo, página de pasajes

**La categoría de Presentador Deportivo Sobresaliente en Programa Transmitido en Español es un reconocimiento a 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 entradas que la cadena puede presentar en esta categoría. Sólo un individuo por entrada.

El tiempo máximo de duración de los programas presentados en esta categoría es de 12 minutos. No hay límite para el número de extractos ni la duración de los segmentos.

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

Para más información sobre los requisitos para presentarse a la categoría “Personalidades”, ir a la página 97.

**Si envía cobertura del Super Bowl, la cobertura debe provenir de la temporada más reciente, es decir, la que tuvo lugar justo antes de la fecha límite de la competencia.**

# MAJOR SPORTING EVENTS

## LIVE SPECIAL - CHAMPIONSHIP EVENT

## LIVE SPECIAL - NON-CHAMPIONSHIP EVENT

### NFL

Super Bowl LVIII

NFL Draft  
Pro Bowl

### NBA / WNBA

NBA Finals  
WNBA Finals

NBA Draft  
WNBA Draft  
NBA All-Star  
WNBA All-Star

### COLLEGE BASKETBALL

NCAA Men's Basketball Championship  
NCAA Women's Basketball Championship

### COLLEGE FOOTBALL

2024 College Football Championship Game

Army-Navy Game

### BASEBALL

World Series

MLB All-Star Game  
MLB at Field of Dreams

### HOCKEY

Stanley Cup

NHL All-Star

### GOLF

The Masters  
Players Championship  
Tour Championship  
US Open

### TENNIS

Australian Open  
French Open  
US Open  
Wimbledon

## LIVE SPECIAL - CHAMPIONSHIP EVENT

## LIVE SPECIAL - NON-CHAMPIONSHIP EVENT

### AUTO RACING

NASCAR Championship

Daytona 500

Indy 500

### HORSE RACING

Belmont

Breeders' Cup

Kentucky Derby

Preakness

### SAILING

America's Cup

### ACTION SPORTS

Winter X Games

### SOCCER

2024 UEFA European Football Championship

MLS All-Star Game

Final

2024 Copa América Final

Champions League Final

MLS Final

NWSL Final

### COMBAT SPORTS

MMA

Top Rank Boxing

UFC

### OLYMPICS

Games of the XXXIII Olympiad

# MAJOR SPORTING EVENTS

## PLAYOFF COVERAGE

## LIVE SERIES

### PLAYOFFS

### REGULAR SEASON

#### FOOTBALL

AFC Championship  
 NFC Championship  
 Wild Card Games

Amazon  
 CBS  
 ESPN  
 FOX  
 NBC  
 NFL Network

#### NBA/WNBA

Eastern Conference Playoffs  
 Western Conference Playoffs

ESPN  
 TNT

#### COLLEGE BASKETBALL

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

ABC  
 CBS  
 ESPN  
 FOX

#### COLLEGE FOOTBALL

CFP First Round  
 CFP Quarterfinals  
 CFP Semifinals  
 ACC Championship Game  
 Big 12 Championship Game  
 SEC Championship Game

ABC  
 CBS  
 ESPN  
 FOX  
 NBC

#### BASEBALL

Wild Card Games  
 ALDS  
 NLDS  
 ALCS  
 NLCS

Apple TV+  
 ESPN  
 FOX  
 MLB Network  
 TBS

#### HOCKEY

Eastern Conference Playoffs  
 Western Conference Playoffs

ESPN  
 TNT



PLAYOFF COVERAGE		LIVE SERIES	
PLAYOFFS		REGULAR SEASON	
<b>GOLF</b>			
	FedEx Cup		ABC CBS ESPN Golf Channel LIV Golf NBC
<b>TENNIS</b>			
			ABC ESPN NBC Tennis Channel
<b>AUTO RACING</b>			
	NASCAR PLAYOFFS		ESPN (FORMULA 1) FOX NBC
<b>SOCCER</b>			
	2024 UEFA European Football Championship Group Play & Knock-Out Round		European Leagues MLS
	2024 Copa América Group Play & Knock-Out Round		
	Champions League Tournament		
	MLS Playoffs		
	NWSL Playoffs		

## VIDEO UPLOAD SPECIFICATIONS FOR SPORTS EMMY® AWARD SUBMISSIONS:

How does my submission video need to be configured?

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” ([handbrake.fr/](http://handbrake.fr/)). 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.

New or renamed eligible titles are highlighted.

## OUTSTANDING LIVE 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 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

## OUTSTANDING LIVE 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 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

## OUTSTANDING EDITED 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
- 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 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**

## OUTSTANDING HOSTED EDITED SERIES

- 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
- 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
- Observer
- Play-by-Play
- Event Analyst
- Sideline Reporter
- Content Associate

## OUTSTANDING SHORT DOCUMENTARY

- 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 LONG DOCUMENTARY

- 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 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
- Series Producer
- Story Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Showrunner
- **Content Associate**



## OUTSTANDING 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
- Series Producer
- Story Producer
- Senior Coordinating Director
- Coordinating Director
- Senior Director
- Director
- Senior Associate Producer
- Associate Producer
- Operations Producer
- Senior Associate Director
- Associate Director
- Editor
- Cinematographer
- Researcher
- Archival Producer
- Post Producer
- Post Production Supervisor
- Showrunner
- **Content Associate**

## OUTSTANDING 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**

\*This role does not refer to the technical and creative art of editing. It is a supervisory, editorial position.

## OUTSTANDING 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 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**

\*This role does not refer to the technical and creative art of editing. It is a supervisory, editorial position.

## OUTSTANDING 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**

## OUTSTANDING SHORT FEATURE

- 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**

\*This role does not refer to the technical and creative art of editing. It is a supervisory, editorial position.

## OUTSTANDING LONG FEATURE

- 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

\*This role does not refer to the technical and creative art of editing. It is a supervisory, editorial position.

## OUTSTANDING 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

- 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

## OUTSTANDING DIGITAL INNOVATION

- 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 PERSONALITY – STUDIO HOST

- Studio Host

## OUTSTANDING PERSONALITY – PLAY-BY-PLAY

- Play-by-Play

## OUTSTANDING PERSONALITY – STUDIO ANALYST

- Studio Analyst

## OUTSTANDING PERSONALITY – EVENT ANALYST

- Event Analyst

## OUTSTANDING PERSONALITY – SIDELINE REPORTER

- Sideline Reporter

## OUTSTANDING EMERGING ON-AIR TALENT

- On-Air Talent

## OUTSTANDING TECHNICAL TEAM 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

**Security, utilities, runners and transportation are not statue eligible roles. Do not submit those individuals.**

## OUTSTANDING TECHNICAL TEAM STUDIO

- Technical Supervisor
- Senior Technical Director
- Technical Director
- Electronic Cameraperson
- Graphics Operator
- Lighting Director
- 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. Do not submit those individuals.**

## OUTSTANDING CAMERA WORK – SHORT FORM

- Director of Photography
- Cameraperson
- Cinematographer

## OUTSTANDING CAMERA WORK – LONG FORM

- Director of Photography
- Cameraperson
- Cinematographer

## OUTSTANDING EDITING – SHORT FORM

- Editor

## OUTSTANDING EDITING – LONG FORM

- Editor

## THE DICK SCHAAP OUTSTANDING WRITING AWARD – SHORT FORM

- Writer

## OUTSTANDING WRITING AWARD – LONG FORM

- Writer

## OUTSTANDING MUSIC DIRECTION

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

## OUTSTANDING AUDIO/SOUND – LIVE EVENT

- Senior Audio Engineer
- Audio Engineer

## OUTSTANDING AUDIO/SOUND – POST-PRODUCED

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

## OUTSTANDING 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 GRAPHIC DESIGN – SPECIALTY

- 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

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

## THE GEORGE WENSEL OUTSTANDING TECHNICAL ACHIEVEMENT AWARD

- Innovator

## OUTSTANDING PROMOTIONAL ANNOUNCEMENT

- 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
- 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 PUBLIC SERVICE CONTENT

- 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
- 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 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**

## OUTSTANDING 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
- 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**

\*This role does not refer to the technical and creative art of editing. It is a supervisory, editorial position.

## OUTSTANDING ON-AIR PERSONALITY IN SPANISH

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

**\*\*Do not submit the names of companies or vendors. Only individuals can be considered statue-eligible**