

33<sup>RD</sup> ANNUAL

# SPORTS EMMY<sup>®</sup> AWARDS

Rules & Procedures  
(2011-2012)

**ELIGIBILITY PERIOD  
CALENDAR YEAR OF 2011**

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THE  
NATIONAL  
ACADEMY OF  
TELEVISION  
ARTS & SCIENCES



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## **HOW THE SPORTS EMMY® AWARDS WORK**

**The Sports Emmy® Awards** recognize 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 2011, a call for entries is sent to a wide cross section of the television sports community. Entries are solicited from networks, cable companies, syndicators and independent producers. Networks, syndicators, and time buy or barter producers are limited in the number of submissions in the program (4), personality (5), special classification – innovation (4) categories. There is no limit in the New Approaches categories, Promotions categories or in the craft categories. Individual crafts persons may submit in the craft categories.

The final deadline for all entries is **Thursday, January 19, 2012**.

For the majority of categories and areas, entries are screened in February/March in a single round of at-home ‘blue ribbon’ judging.

Entries are judged by panelists who are certified as peers. Each judge casts a secret ballot. Judges’ votes are not shared with other judges or with members of the National Television Academy of Arts & Sciences. They are sent directly to the accountancy firm of Lutz & Carr.

The nominees are announced **in late March**, and posted on our website at [www.emmyonline.tv](http://www.emmyonline.tv). This year’s winners will be announced at the Sports Emmy® Awards ceremony on **Monday, April 30, 2012** at Frederick P. Rose Hall, Home of Jazz at Lincoln Center in New York City.

## **VOLUNTEERS NEEDED TO SERVE AS JUDGES FOR THE 33rd ANNUAL SPORTS EMMY® AWARDS**

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 33rd Annual Sports Emmy® Awards.

Who qualifies to be a judge?

Producers, Senior & Executive Producers, Directors, On-Air Talent, Reporters and Associate Directors

Associate Producers with significant experience in national sports production

Craftspeople: writers, researchers, cinematographers and electronic camerapersons, editors, graphic designers, audio technicians, technical directors, composers, music directors, lighting directors, art directors and production designers.

Judging for most categories conducted via at-home screenings

February 13 - March 9, 2012

**Ballots MUST BE RECEIVED no later than MARCH 9, 2012 to be counted**

For more information please contact :

**Steve Ulrich**

Executive Director, Sports Emmy® Awards  
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# **SPORTS**

## **EMMY® AWARDS**

### **2011-2012**

**BROADCAST ELIGIBILITY PERIOD:**

**JANUARY 1 - DECEMBER 31, 2011**

### **CALENDAR**

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**December, 2011**

Entry Materials Available

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**January 19, 2012**

Final deadline for entries

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**February 13 - March 9, 2012**

Blue Ribbon Panel at-home Screenings

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**March 9, 2012**

Deadline (Close of Business) for ballots  
to be received by Lutz and Carr

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**March 2012**

Nominations Announced ([www.emmyonline.tv](http://www.emmyonline.tv))

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**April 30, 2012**

Sports Emmy® Awards Ceremony  
at Frederick P. Rose Hall

Home of Jazz at Lincoln Center in New York City

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1697 Broadway, Suite 1001

New York, NY 10019 P: 212.586.8424 / F: 212.246.8129

[www.emmyonline.tv](http://www.emmyonline.tv)

## PLEASE TAKE NOTE

- 1. New Category.** Outstanding Sports Personality/ Reporter - This new category is intended for on-air talent who provides interviews and reportage during a game or event from the field of play or competition venue. Examples would be sideline reporters for football or basketball games or pit reporters for auto racing coverage. This category is not intended for those who conduct “sit-down” interviews or feature reporting, since the reporters for journalism or features are statue-eligible in those categories. Like all sports personality categories, the entry submission for Reporters has a maximum running time of 12 minutes with an unlimited number of segments.
- 2. Live Event Turnaround** - The rules have been revised to reflect that the telecast of the event must commence within 24 hours of the completion of the sporting event being covered.
- 3. Outstanding New Approaches Categories.** The New Approaches Sports Programming Short Format category has been eliminated. New Approaches – Sports Event Coverage and New Approaches – Sports Programming remain.
- 4. The George Wensel Technical Achievement Award-** Quotas have been established for the number of innovators (10) who may be entered as statue-eligible. If more than 10 names are desired to be entered, then a detailed paragraph of the duties and contribution of all of the innovators entered must be included for review by the Awards Committee. In addition, each entry is to be for a single innovation; multiple entries of non-related innovations will not be accepted.
- 5. Judging Process-** All of the 2012 panels will have only one representative from each corporate entity. For example, CBS (CBS, CBS Sports Network, Showtime); Disney (ABC, ESPN, ESPN2, ESPN Classic, et. al.); NBC Universal (NBC, USA, Versus); NFL (NFL Films, NFL Network); News Corporation (Fox, FoxSportsNet); MLB (MLB Productions, MLB Network); Time Warner (HBO, TNT, TBS).
- 6. Judging Process – Documentaries.** Judging of the Documentary category will be a two-step process. The running time of the entry DVD can be up to 90 minutes. Single episodes of a series of documentaries cannot be individually entered as a Sports Documentary, nor can they be individually entered as an Edited Sports Special.
- 7. Judging Process – New Approaches.** Continuing the format of the past several years, the New Approaches categories will be judged at home via the internet. Judges will be notified via email and will receive all material via email. Judges will have two weeks to complete their panels. Entries will be voted on via paper ballots which must be received by the accountants no

later than the close of business on March 9, 2012.

- 8. Judging Process – At Home Viewing.** In addition to online viewing for the New Approaches categories, all other categories (except for Documentaries – See #6 above) will be screened in a single round of at-home “blue ribbon” judging. Judges will be notified by email of their assigned panels and will be shipped DVDs for viewing along with paper ballots, worksheets, instructions, certification forms, and rules for each category. Judges will have two weeks to complete their panels. Entries will be voted on via paper ballots which must be mailed along with the judge’s affidavit attesting to his or her adherence to the rules to the accountants and received no later than the close of business on March 9, 2012 to be counted.
- 9. Judging Process – Technical Team Remote, Technical Team Studio and Wensel Technical Achievement Award.** Judging of these categories will be conducted at a live viewing panel in New York. All other aspects of the voting will be the same as the other craft categories (all submissions are to be viewed in their entirety and each is to receive a score). Holding a live viewing panel allows for viewing 3D and other technologies in a uniform way for all judges.
- 10. Entry Process – New Approaches Categories.** These two categories are meant to recognize innovation and creative approaches beyond traditional presentations of television programming. They are meant to honor new ways of presenting programming either by utilizing innovative techniques or by providing added value material for the viewer. They recognize that new techniques are being developed which will continue to be evaluated for outstanding achievement in content, creativity, and execution. While submissions may enter any applicable program category, those entries which demonstrate innovative techniques are especially suited for the New Approaches categories. (See page 13 for URL preparation). Judges will be notified via email when their panels are ready for viewing.
- 11. Entry Process – All other categories.** For all other categories, except the Wensel Technical Achievement Award, we accept submissions on DVD only. Two DVDs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player. (See page 11 for DVD preparation). The National Television Academy will be responsible for duplicating DVDs for each panel of judges and will ship customized packets for each judge.
- 12. Entry Process – Entry Forms.** All entries must submit a segment sheet listing airdates and segment times and a short description. (See page 10 of rulebook.) A log sheet is included in this Call for Entries. The entry description sheet will be given to judging panels

## **ELIGIBILITY PERIOD: CALENDAR YEAR 2011**

Entries must have originally aired or made available for downloading or streaming between **January 1 and December 31, 2011** with the exception of NFL regular season studio or game coverage which airs on **January 1, 2012**

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## **ELIGIBILITY CRITERIA**

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### **50% RULE:**

Entries must have been available for viewing by more than 50% of the US national market during the eligibility year. For programs not previously approved for eligibility by NATAS, entrants must submit coverage data demonstrating availability to more than 50% of US households. To be eligible, entries must have been transmitted to the general public by a television station, a cable company, satellite, broadband or other distribution media.

### **NEW APPROACHES:**

These categories are meant to recognize innovation and creative approaches beyond the traditional presentations of television programming. They are meant to honor new ways of presenting sports programming either by utilizing innovative techniques or by providing added value material for the viewer. They recognize that new techniques are being developed which will continue to bring fresh approaches to the viewer experience and will continue to be evaluated for outstanding achievement in content, creativity, and execution. While submissions may enter any applicable program category, those entries which demonstrate innovative production techniques are especially suited for the New Approaches categories.

### **FOREIGN LANGUAGE ENTRIES:**

Entries in a language other than English are eligible, but must include either English language voiceover, English subtitles or 12 copies of a complete English language transcript. Subtitles or a voiceover are strongly preferred

### **PREVIOUSLY AIRED PROGRAMS:**

A program or series which aired and met eligibility requirements during a previous awards year is not eligible for participation in the current Sports Emmy® Awards.

## **MOTION PICTURE AND HOME ENTERTAINMENT**

### **PREMIERED PROGRAMS:**

Documentary films that have had a general theatrical release, or that were initially released through home entertainment sale or rental, are not eligible to enter the Sports Emmy® Awards.

### **ORIGINAL MATERIAL:**

At least two-thirds of an entry 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 Television Academy of Television Arts & Sciences, results in an original program. The initial airing in a calendar year is the airing of record. Subsequent airings on any network are not eligible.

### **PROGRAMMING OTHER THAN SPORTS:**

Certain programs and segments that air on a sports network, due to their nature (i.e., entertainment or news), may be more appropriate for the Primetime, News & Documentary, Daytime/Entertainment, or Technical & Engineering Emmy® Awards. Awards shows, comedy specials, Olympic Opening and Closing Ceremonies, and Super Bowl half-time shows do not constitute 'sports content' and should be entered in Daytime, News & Documentary or Primetime, whichever is most appropriate. Extended coverage of breaking events is eligible for the News & Documentary Emmy® Awards. Game shows are eligible for the Daytime/Entertainment Emmy® Awards. Non-Sports related segments (features) may be eligible for the News & Documentary Emmy® Awards. Engineering technologies may be eligible for the Technical & Engineering Emmy® Awards. Similar material may not be entered in more than one Emmy® Award contest.

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## **ENTRY PROCEDURES**

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*Entry Deadline Thursday, January 19, 2012*

### **HOW OFTEN CAN I ENTER?**

Although numbers of entries are limited in some categories, there is no limit in the craft categories, New Approaches categories, and Promotional categories. Each entry is a separate submission and requires its own entry form, entry fee, and entry materials.

### **CAN I ENTER IN MORE THAN ONE CATEGORY?**

A program may not be submitted in two different categories, with the following exception: a program may be entered in as many craft categories as are appropriate. Individuals who work in different disciplines may enter in each discipline.

### **ENTRY FORMS:**

Entrants must submit a fully completed entry form for each entry. Entry forms must be signed by the Executive Producer, the Producer of the program named on the entry form, or the Awards Coordinator. In signing the form, the Executive

Producer/ Producer/ Coordinator certifies that the entry is true and correct to the best of his or her knowledge. In addition, he or she certifies that the entry material are submitted free of encumbrances and grants the NATAS permission to use the material in conjunction with the Sports Emmy® Award process and ceremony, promotion and publicity surrounding the ceremony, and promotion and publicity authorized by the National Television Academy in all media.

**ENTRANT INFORMATION / CREDITS:**

The names of all statue-eligible entrant credits must be listed on the entry form, see page 20 of rulebook and categories. Use an additional page or MS Excel spread sheet (which will be provided on request) if you have more names than can fit on the entry form. Please do not include the credits on the essay page.

**SUBMISSIONS ON DVD:**

All entries must be submitted as DVD video. Two DVDs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player. Entrants are strongly advised to test their entry DVDs on multiple players to avoid compatibility problems. Entries for the George Wensel Technical Achievement Award in 3D may be submitted on a Blu-ray disc that is configured for 3D side-by-side.

**ESSAY:**

Two copies of a one-page entry description to be made available for judges must accompany all entries. Include the following:

- (1) Program title of your entry and the category you are entering
- (2) Original air date of programming.
- (3) A brief, informational synopsis of no more than 150 words as to why this entry is Emmy® worthy. Please do not include the credits on the essay page.

**LOG SHEET:**

**A log sheet indicating air date, segment title, segment length and total length of the submission is mandatory for all entries.**

**INCLUDE A SUMMARY OF ENTRIES:**

A master list or cover page summarizing all entries must be submitted. For example, even if you only submit one entry you must submit a master list or cover page indicating the name of the program and segment, the category and the applicable fee for that entry. Your master list or cover page must indicate the total amount of the check you are submitting.

Entrants submitting ten or more entries should complete the Entry Breakdown form included with the application materials. This will also assist in calculating the total entry fees.

**PAYMENT:**

Entries must include a check made payable to: **NATAS / Sports**.

Entrants paying by credit card must follow directions on payment form.

**ADDITIONAL MATERIALS:**

Nominees will be contacted in March, 2012, with specific instructions about where to send video of their entry submissions for use at the awards ceremony. Master tapes will be returned, if requested.

**CATEGORY REASSIGNMENTS:**

NATAS reserves the right to move any entry to a different entry category if in its judgment such a move is warranted. Entrants will be notified before a category reassignment is made. Entries will not be returned.

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**DVD PREPARATION**

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**SUBMISSIONS AS DVD ONLY:**

Two standard definition DVDs, an original and a copy, are required for each entry. Entries may be submitted in letterbox SD or full-screen 16 X 9, or 4 X 3, and in either mono or stereo mixes. The readability of the DVD is the responsibility of the entrant. DVDs that cannot be “read” cannot be judged and entry fees will not be refunded.

**The following guidelines shall apply:**

- DVD-R format (DVD minus-R).
- DVDs must be finalized and ‘compatibility tested’ on a different DVD player than the one used to burn the entry.
- Brand-name disks are recommended.
- Printed DVD labels (paper labels) are not suggested; instead, use a permanent marker to legibly PRINT identifying marks on the disk. Ink jet or laser printing that can be applied directly to the DVD face (printable media) is acceptable.
- Use a clear sleeve or case.
- One entry per DVD.

## **MAXIMUM RUNNING TIME:**

Each category has its own maximum allowable running time for submissions. Please refer to the individual category definitions.

### **Maximum Running Times are as follows:**

- 90 Minutes: Documentaries
- 20 Minutes: Program Categories (except documentaries, features, and promotional)
- 12 Minutes: Personality Categories
- 10 Minutes: Special Classification & Craft Categories

## **EDITING A SUBMISSION TO CONFORM TO MAXIMUM RUNNING TIME:**

Entries whose duration as aired exceeds the maximum running time in a particular category must be edited to conform to the maximum running time. In program categories, entries may contain up to five as-aired excerpts of continuous programming. There is no segment/excerpt limit in craft categories and personality categories. Internal editing—i.e. re-editing the content of continuous programming in order to enhance the submission—is strictly not allowed.

In order to edit a broadcast to conform to the maximum allowable running time in a particular category:

- edit out commercials
- consider what's left to be continuous programming

Editing out commercials between continuous programming does not constitute internal editing, but should be noted on the segment sheet.

- cut it down to the allowable time for the category
- in program categories, include no more than 5 excerpts of continuous programming on your entry DVD (an excerpt is simply a portion of continuous programming). There is no segment/excerpt limit in craft categories and personality categories. Dip to black between excerpts of non-continuous programming.

### **DVD LABELS:**

All entry DVDs must be labeled as follows (include this info on either the face of the DVD and/or the jewelbox or case)

1. Entry Category (number and name)
2. Title of program
3. Title of episode or segment (if applicable)
4. Broadcast Network or Production Company
5. Original air date of program or story (must be in 2011)
6. Exact running time of submission DVD
7. Name and telephone number of entrant or network contact

### **DEFECTIVE DVDS:**

Defective DVDs may be disqualified at the discretion of a NATAS official.

### **SLATES, TITLE GRAPHICS, ETC:**

Entries may use a single title graphic (slate) to identify the entry, if desired. No additional audio or video material, whether descriptive, explanatory or promotional is to be included or added.

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### **URL PREPARATION FOR NEW APPROACHES:**

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After entries are submitted and fees are paid, a webpage template, (including banner with the Emmy® logo, New Approaches Content Area and Category Title) along with a unique entry ID-number will be provided to each entrant (see URL example form)

It is the entrant's responsibility to transfer submission material from its original form / location onto this unique Emmy® submission webpage. (We suggest using "/Emmyentry/(category)" to the existing URL as a matter of simplification. For example: [www.cbs.com/emmyentry/eventcoverage/ID-number](http://www.cbs.com/emmyentry/eventcoverage/ID-number)) Entries must adhere to the rules outlined above regarding maximum length and segments.

### **In the "Entry Info" Text box provide:**

- Entry number
- Title of program

- Title of story/report/episode
- Original URL
- Production company
- Date content was originally made available for viewing.
- Exact running time of submission

In the “**Additional Materials**” Text box please include the requested essay and/ or other submission material (e.g., synopses, scripts, song lyrics ) as either Word or PDF attachments

Only the elements listed above are to be included on the Emmy® submission page. The inclusion of hyperlinks or advertisements is not allowed and may result in disqualification.

When the Emmy® submission webpage has been created, a confirmation email must be sent to the administrators listed below, including a hyperlink to the page itself to ensure that the material is ready for judging.

**shead@emmyonline.tv**

**dbinger@emmyonline.tv**

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## **PROHIBITIONS & DISQUALIFICATIONS**

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**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 /segment limit in craft categories and personality categories). 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, but should be noted on the segment sheet.

### **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.

**COMPILATION REELS:**

Compilation 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.

**DOUBLE ENTRIES :**

Programs may be entered in only one Emmy® contest. Any work that has been previously or is subsequently entered in another contest (such as Daytime, News & Documentary or Primetime) will not be accepted in that competition and is subject to disqualification.

**ERRORS AND OMISSIONS :**

NATAS assumes no responsibility for the acts or omissions of those individuals or entities submitting entries pursuant to this notice. All submitting entities and/or individuals are advised to review submissions with respect to correct name credits and other information. The National Television Academy shall accept all submissions that are not in conflict with any of its rules and regulations. Ineligible entries may be disqualified at any stage of the competition.

**MISREPRESENTATIONS:**

Any misrepresentation of entries will be cause for disqualification. Misrepresentations may include, but are not limited to: intentional falsification of credits, including intentional falsification of job titles or intentionally listing improper job titles; misrepresenting programming as original. Should evidence of misrepresentation appear at a later date, the entry will be retroactively disqualified. It will be so listed in the National Television Academy records and the National Television Academy will ask for the return of any awarded statues or award certificates. **Violations of any other published rules and procedures herein may result in disqualification.**

**Payment submitted with disqualified entries will not be returned.**

## **STATUES, PLAQUES AND CERTIFICATES**

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### **AWARD OWNERSHIP:**

Emmy® Awards are presented to individuals, not to their employers. Ownership of the Emmy® Statue is retained by the individuals and The National Television Academy, even if an employer pays entry fees.

### **RULES FOR THE PROTECTION OF THE EMMY® STATUE:**

The Emmy® statue may not be reproduced or used in any commercial manner unless otherwise permitted by the National Television Academy, it being understood that possession of the same is solely for the benefit of the recipient and the recipient's heirs or successors in interest.

If a recipient or the recipient's heir or successor in interest proposes to sell, auction or otherwise dispose of the Emmy® statue, such persons shall be obligated to return the statue to the National Academy of Television Arts & Sciences, which will retain the same in storage in memory of the recipient.

### **COMMEMORATIVE AWARDS:**

We offer commemorative Emmy® statues for office display for the network, studio or production company (up to three) for a winning program or craft entry. The statue is engraved the same as the individual Emmy® award, but does not have an individual's name and position title. The word "commemorative" is engraved at the rear of the statue. Emmy® statues can not be ordered for individuals. All commemorative Emmys must be ordered by the network that telecast the winning entry, even if they are to be presented to a third party.

### **WHO RECEIVES THE AWARD?**

For all program categories, Executive Producers, Senior Producers, Coordinating Producers, Coordinating Directors, Supervising Producers, Producers, Directors, Associate Directors, Associate Producers or similar job titles 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. Reporters are eligible for Sports Journalism and Features. Editors are eligible for Open/Tease.

For all craft categories, those who perform a specific discipline receive the Emmy® statue. Supervising, or directing, or approving the work of others - while vital to the creative process - does not qualify for these categories.

For the George Wensel Technical Achievement Award, only those individuals most responsible for the creation, design, or fabrication of the innovation are

eligible to receive Emmy® statues. Quotas will apply. See page 31-32 for details. The job title of the engraving will read “Innovator.”

**VERIFICATION OF STATUE-ELIGIBLE JOB TITLES:**

Only those listed on the final credit list will be eligible to purchase a statue. An entrant’s job title must correspond to the as-aired credits for the submission. In cases where there is a discrepancy between the broadcast credits and the job title listed on the entry form you must contact the Associate Director of the Sports Emmy® Awards for approval, shead@emmyonline.tv, 212-484-9443.

**STATUES:**

Each winning entry shall receive one (1) statue at no cost to the entrant. Each additional statue-eligible entrant shall be entitled to receive a statue but the cost will be endured by the recipient(s). Only those individuals, studios, networks and production companies 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. Statue orders take approximately three months to process once orders are received.

Contact [awards@emmyonline.tv](mailto:awards@emmyonline.tv)

**NOMINATION PLAQUES:**

Nominees may order a certificate commemorating their nomination. Past and current Emmy® nominees may also purchase a handsome plaque to commemorate their nomination. Order forms will be sent to current nominees in May, 2012. Past nominees may contact [awards@emmyonline.tv](mailto:awards@emmyonline.tv).

**PRODUCTION PLAQUES & CERTIFICATES:**

Individuals who are not eligible to receive Emmy® statues are eligible for Production Plaques and Production Certificates. Production Plaques and Certificates may be purchased by the Executive Producer or Producer of an Emmy®-winning program for presentation to those individuals. Order forms will be sent in May, 2012 to the main contact for all winning entries after winners are announced. For more information contact [awards@emmyonline.tv](mailto:awards@emmyonline.tv)

**PROMOTION:**

Emmy® winners may refer in advertising and publicity to the fact that they are an Emmy® recipient and, for one year after the award was bestowed may use a replica of the Emmy® statue in such advertising. A ® registration mark and the appropriate copyright notice: © NATAS/ATAS, must accompany any portrayal of the Emmy® statue.

**ADDITIONS AND CORRECTIONS:**

Shortly after the nominations are announced, a version with credits will be posted on our website [www.emmyonline.tv](http://www.emmyonline.tv). This document will function as a “producer proof” for the print program and as such, changes will not be reflected online. Additions and corrections to the credits of an entry must be submitted within 5 business days in order to appear in the print program.

This opportunity is not designed to afford wholesale changes. The entry form is the document of record; any additions or changes at subsequent stages of the awards process are solely at the discretion of the National Television Academy.

Any additions or corrections to the credits of an entry submitted after the above deadline for changes in the printed program must be submitted with a written explanation of the reason for the changes. A fee of \$100 will be charged for each name added to the credits after the deadline.

Credit additions or changes received more than 30 days after the Sports Emmy® Awards Ceremony will not be accepted. That deadline will be the close of business on May 30, 2012.

**ENTRY FEES** / MAKE CHECKS PAYABLE TO: NATAS/SPORTS**CATEGORIES 1–20 PROGRAMS AND PERSONALITIES**

(1) Outstanding Live Sports Special	\$375
(2) Outstanding Live Sports Series	\$375
(3) Outstanding Live Event Turn Around	\$375
(4) Outstanding Playoff Coverage	\$375
(5) Outstanding Edited Sports Special	\$375
(6) Outstanding Sports Documentary	\$375
(7) Outstanding Edited Sports Series /Anthology	\$375
(8) Outstanding Studio Show – Weekly	\$375
(9) Outstanding Studio Show – Daily	\$375
(10) Outstanding Sports Journalism	\$375
(11) Outstanding Short Feature	\$275
(12) Outstanding Long Feature	\$275
(13) Outstanding Open / Tease	\$275
(14) Outstanding New Approaches – Sports Event Coverage	\$375
(15) Outstanding New Approaches – Sports Programming	\$375

(16) Outstanding Sports Personality – Studio Host	\$275
(17) Outstanding Sports Personality – Play-by-Play	\$275
(18) Outstanding Sports Personality – Studio Analyst	\$275
(19) Outstanding Sports Personality – Sports Event Analyst	\$275
(20) Outstanding Sports Personality – Sports Reporter	\$275

**CATEGORIES 21 – 30 CRAFT ACHIEVEMENT**

(21) Outstanding Technical Team Remote	\$275
(22) Outstanding Technical Team Studio	\$275
(23) Outstanding Camera Work	\$275
(24) Outstanding Editing	\$275
(25) The Dick Schaap Outstanding Writing Award	\$275
(26) Outstanding Music Composition/Direction/Lyrics	\$275
(27) Outstanding Live Event Audio/Sound	\$275
(28) Outstanding Post Produced Audio/Sound	\$275
(29) Outstanding Graphic Design	\$275
(30) Outstanding Production Design/Art Direction	\$275

**CATEGORY 31 - SPECIAL CLASSIFICATION AREA**

(31) The George Wensel Technical Achievement Awards	\$375
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**CATEGORY 32-33 - PROMOTIONAL ANNOUNCEMENTS**

(32) Outstanding Promotion-Institutional	\$375
(33) Outstanding Promotion-Episodic	\$375

*There is a statue fee for Emmy® eligible individuals.*

## **AWARD CATEGORIES AND DEFINITIONS**

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### **PROGRAMS**

1. Outstanding Live Sports Special
2. Outstanding Live Sports Series
3. Outstanding Live Event Turnaround
4. Outstanding Playoff Coverage
5. Outstanding Edited Sports Special
6. Outstanding Sports Documentary
7. Outstanding Edited Sports Series/Anthologies
8. Outstanding Studio Show – Weekly
9. Outstanding Studio Show – Daily
10. Outstanding Sports Journalism
11. Outstanding Short Feature
12. Outstanding Long Feature
13. Outstanding Open/Tease
14. Outstanding New Approaches - Sports Event Coverage
15. Outstanding New Approaches - Sports Programming

### **PERSONALITIES**

16. Outstanding Sports Personality/Studio Host
17. Outstanding Sports Personality/Play-by-Play
18. Outstanding Sports Personality/Studio Analyst
19. Outstanding Sports Personality/Sports Event Analyst
20. Outstanding Sports Personality/Sports Reporter

## **CRAFT ACHIEVEMENT**

21. **Outstanding Technical Team Remote**
22. **Outstanding Technical Team Studio**
23. **Outstanding Camera work**
24. **Outstanding Editing**
25. **The Dick Schaap Outstanding Writing Award**
26. **Outstanding Music Composition/Direction/Lyrics**
27. **Outstanding Live Event Audio/Sound**
28. **Outstanding Post-Produced Audio/Sound**
29. **Outstanding Graphic Design**
30. **Outstanding Production Design/Art Direction**

## **SPECIAL CLASSIFICATION**

31. **The George Wensel Technical Achievement Award**

## **PROMOTIONAL ANNOUNCEMENTS**

32. **Outstanding Sports Promotional Announcement-Institutional**
33. **Outstanding Sports Promotional Announcement-Episodic**

## **PROGRAM CATEGORIES**

There is no limit to the number of entries submitted by networks in the New Approaches categories and the Promotional Announcement categories. Networks and syndicators are limited to four entries in each of the other Program categories. If an entry is produced by an independent production company but airs on a broadcast or cable network, that entry is included in the network total. Independent producers of complete programs that are either time buys or barter arrangements on a network may submit up to four entries on their own.

Maximum Running Time for Submissions: 20 minutes. Documentaries have a limit of 90 minutes.

Maximum number of excerpts: Submissions may contain up to 5 as-aired excerpts of continuous programming. Each excerpt must be a straight run without internal editing of program content. Commercials must be deleted.

Dip to black between excerpts of non-continuous programming and segments.

Entries must be submitted as DVD video. Two DVDs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player. (See pages 11 & 12 for DVD preparation).

(See page 13 for URL preparation).

Each entry must include two copies of a one-page essay explaining why it is Emmy®-worthy (see pg. 10 for essay instructions), and a segment sheet describing each excerpt and indicating its length and air date

### **1. Outstanding Live Sports Special**

“Live” shall be construed to mean an unedited program depicting a total event regardless of whether the network feed was on tape delay due to time zone differences and/or on satellite transmissions. The special may have aired in one or more parts. If the majority of the program is live, the program is considered live

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

Major events must be entered as Live Specials and not as part of a Live Series or Outstanding Playoff Coverage. Examples of major events are college bowl games, The Daytona 500, The Indy 500, the four golf majors (The Masters, The British Open, The PGA Championship and The U.S. Open), golf’s Ryder Cup

and Presidents Cup events, and the four finals of the tennis “Grand Slams” (Australian Open, French Open, Wimbledon, and the U.S. Open). Early round coverage submissions for golf will include the network which provides the production.

The “Championship” is defined as 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 any other program submission. Therefore, the Super Bowl, the World Series, NBA Finals, Stanley Cup Finals, the NCAA Basketball Championship final game and other similar series, games or matches must be entered separately from the competitions leading up to it.

DVD must have a minimum of 2 segments and the majority of material must be live material.

## **2. Outstanding Live Sports Series**

A series of live programs (five or more) airing either weekly or on some regular basis. “Live” shall be construed to mean an unedited program depicting a total event regardless of whether the network feed of the event was on tape delay due to time zone differences and/or satellite transmissions.

**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 now to be entered in the Outstanding Playoff Coverage category.**

DVD must have segments from a minimum of two different programs and the majority of material must be live material.

## **3. Outstanding Live Event Turn-Around**

A Live Event Turn-Around program encapsulates a single sporting event. It is an edited TV special on the event in a compressed time frame. It is broadcast in one or more parts and is comprised of live-to-tape edited segments of coverage of an ongoing live event which is being re-structured (often in real time) to meet stringent programming time constraints. Although the as-aired program may contain some pre-packaged additional elements, the majority of the program must be live-to-tape. A delayed broadcast is not synonymous with live-event turnaround.

**The program must commence airing within 24 hours of the completion of the event being covered. The completion of the event is defined as the final gun or horn of a timed event (e.g. basketball or football), or the “winning moment” of an event determined by distance completed (e.g. marathon or**

auto race). Cessation of principal filming or video recording is not relevant to the determination of the 24-hour turn-around period. Programs airing beyond that 24-hour production window may be entered in Edited Special or, if applicable, in Edited Series. Entry submissions must include the network which provides the production. DVDs must have a minimum of 2 segments of the event.

#### **4. Outstanding Playoff Coverage**

This category is intended for live telecasts of sporting competition leading up to, but not including the championship final. “Live” shall be construed to mean an unedited program depicting a total event regardless of whether the network feed was on tape delay due to time zone differences and/or on satellite transmissions. The coverage may have aired in one or more parts. If the majority of the program is live, the program is considered live.

Championship finals are to be entered in Live Sports Special and are so delineated above. “Regular season” sports coverage is to be entered in Live Sports Series. A non-exclusive list of telecasts eligible for Live Special, Outstanding Playoff Coverage and Live Series is on page 37 of this call for entries. If the entrant has a question as to which category is appropriate, please contact the Executive Director of the Sports Emmy Awards.

The DVD must have a maximum running time of 20 minutes with 2 to 5 segments and the majority of material must be live material.

#### **5. Outstanding Edited Sports Special**

An Edited Special is a single program, broadcast in one or more parts. If the majority is edited, the program is considered edited. This category includes the following: (1) edited coverage of an event; (2) edited programs that commence airing later than 24 hours after the completion of the covered event; (3) programs with multiple feature segments that are not a comprehensive treatment of a single theme or topic; (4) Recap and Review Shows. If the entrant has a question on whether the submission should be entered as a Sports Documentary or an Edited Special, please contact the National Television Academy. Documentary-style programming from the same series can be entered in one and only one of the three categories, Edited Special, Documentary, or Edited Series.

DVD may have a maximum running time of 20 minutes with 2 to 5 segments.

#### **6. Outstanding Sports Documentary**

A sports documentary is a single edited program, broadcast in one or more parts. The program must be a comprehensive treatment of a single theme or topic and may be either historical or contemporary. If the entrant has a question

on whether the submission should be entered as a Sports Documentary or an Edited Special, please contact the National Television Academy for a ruling. Single episodes of a series of documentaries cannot be individually entered as a Sports Documentary.

**DVD may have a maximum running time of 90 minutes. Documentaries that run 90 minutes or less must be submitted in their entirety. Those that run longer must be edited.**

### **7. Outstanding Edited Sports Series / Anthologies**

A series consists of five or more regularly scheduled programs, airing either weekly or on some other regular basis. The National Television Academy reserves the right to rule on what entries constitute a series.

Documentary-style programming from the same series can be entered in one and only one of the three categories, Edited Special, Documentary, or Edited Series.

DVD must have segments from a minimum of two different programs and the majority of material must be edited material.

### **8. Outstanding Studio Show - Weekly**

Any weekly studio show that airs live or recorded. A majority of the show must originate from the studio or follow a studio format. If there are unusual circumstances relating to the production of the program, the National Television Academy of Arts & Sciences will review its eligibility.

DVD must have a minimum of 2 segments from at least 2 programs.

### **9. Outstanding Studio Show – Daily**

Any daily studio show that airs live or recorded. A majority of the show must originate from the studio or follow a studio format. If there are unusual circumstances relating to the production of the program, the National Television Academy will review its eligibility.

DVD must have a minimum of 2 segments from at least 2 programs.

### **10. Outstanding Sports Journalism**

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 original schedule broadcast. 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.

DVDs may have a maximum of 5 segments.

### **11. Outstanding Short Feature**

Entries in this category enhance viewer understanding or appreciation of the subject matter of the broadcast. 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. Segments/acts of a single topic or theme program are not eligible.

DVD must contain only one feature. The lead-in and tag of the feature may be included and will not count in running time calculations.

### **12. Outstanding Long Feature**

Entries in this category enhance viewer understanding or appreciation of the subject matter of the broadcast. Entries in this category must have a running time of less than a complete show (approximately 15 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. Segments/acts of a single topic or theme program are not eligible.

DVD must contain only one feature. The lead-in and tag of the feature may be included and will not count in running time calculations.

### **13. Outstanding Open / Tease**

The Open or Tease of a sports program or series that airs live or recorded. A compilation of material is not acceptable. Any Open/Tease submitted in this category may not also be entered in Editing.

DVD must contain only one Open/Tease.

### **14. New Approaches– Sports Event Coverage**

This category is for original material using innovative techniques including multiple stream environments and value added material for viewers for live and/or continuing coverage of sports events and including reporting and breaking news. Entries are to be produced from video and audio as it originally was presented to the viewer. In the case of multi-media entries or mobile applications, the entry may include an explanatory video. Any voice-over copy or graphics cannot be promotional or laudatory in nature. As in other programming categories, maximum running time for entries is 20 minutes and entries may contain up to five as-aired excerpts of continuous programming.

## **15. New Approaches – Sports Programming**

This category is for original material using innovative techniques including multiple stream environments and value added material for viewers for documentaries, essays, animated content, profiles, studio format, and all other long form episodes. Entries are to be produced from video and audio as it originally was presented to the viewer. In the case of multi-media entries or mobile applications, the entry may include an explanatory video. Any voice-over copy or graphics cannot be promotional or laudatory in nature. As in other programming categories maximum running time for entries is 20 minutes and entries may contain up to five as-aired excerpts of continuous programming.

### **PERSONALITY CATEGORIES**

Networks, cable, and syndicators are limited to five entries in each of the five personality categories. If an entry is produced by an independent production company but airs on a broadcast or cable network, that entry is included in the network total.

Independent producers of complete programs that are either time buys or barter arrangements on a network may enter up to five entries in each of the five personality categories.

A body of work from different programs (within the eligibility year) 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.

Maximum Running Time: 12 minutes.

Dip to black between excerpts of non-continuous programming and segments. Entries must be submitted on DVD. Two DVDs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player.

**A log sheet indicating air date, segment title, segment length and total length of the submission is mandatory for all entries.**

There is no limit to the number of segments or segment length.


## **16. Outstanding Sports Personality / Studio Host**

A majority of the performance of the Studio Host must be from the studio or in studio format. Hosts and narrators of Edited Specials and Sports Documentaries do not qualify in this category.

## **17. Outstanding Sports Personality / Play-by-Play**

The Play-By-Play must be from live or live-to-tape event coverage.

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### **18. Outstanding Sports Personality / Studio Analyst**

A majority of the performance of the Studio Analyst must be from the studio or in studio format.

### **19. Outstanding Sports Personality / Sports Event Analyst**

A Sports Event Analyst must provide continuous live analysis during a game or event.

### **20. Outstanding Sports Personality / Sports Reporter**

A Sports Reporter provides interviews and reportage during a game or event from the field of play or competition venue.

## **OUTSTANDING CRAFT ACHIEVEMENT CATEGORIES**

The purpose of the Craft categories is to recognize those individuals who actually perform the duties of the craft being recognized and who have received on-air credit on the production. Supervising or directing the work of others does not qualify for individual craft awards. Therefore, production personnel such as Producers and Directors are not eligible for the Emmy® Award in Craft areas unless they specifically perform the duties of the craft being recognized.

There is no limit to the number of entries that a network may submit in a Craft area. 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 are not eligible in Craft categories.

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. Double Entry is not permitted.

An individual may enter in more than one Craft area. If an individual works in different disciplines, he or she may enter in those separate disciplines.

Maximum Running Time for Submissions: 10 minutes. There is no limit to the number of segments. Entries may include as many as-aired segments or 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, and should be noted on the segment sheet.

Dip to black between excerpts of non-continuous programming and segments.

Entries must be submitted on DVD. Two DVDs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player. (See pages 11 & 12 for DVD preparation)

**A log sheet indicating air date, segment title, segment length and total length of the submission is mandatory for all entries.**

Compilation reels, “sizzle reels” or “buzz tapes” are not permitted in any Crafts category. Entries are to be produced from video and audio as it originally was presented to the viewer, with no augmentation with voice-overs or graphics.

Each entry must include two copies of a one-page essay/description explaining why it is Emmy®-worthy (see pg. 10 for essay instructions).

Nominations will be made in these categories when, in the opinion of the judges, the entrant’s work has made a significant contribution to overall quality of the broadcast.

### **21. Outstanding Technical Team Remote**

This category is open to the individuals who make a significant contribution to the technical portion of the coverage of sports competition at “remote” venues. Eligible job titles are: technical supervisors, technical directors, electronic camera persons, video control, digital replay operators, graphics operators, senior audio engineers, audio assistants and senior maintenance engineers or otherwise determined by the National Television Academy. Lighting directors for the “field of play” for sporting events contested outdoors at night are eligible. Virtual graphics operators and senior IT interface managers are eligible under graphics operators. The following are not eligible: operations producers for Live Specials, Live Turn Around and Live Series; assistant camera persons, editors, graphic designers, airplane, blimp and helicopter pilots. Individuals must have worked 50% of programs over the period of the competition year (January 1 to December 31, 2011) in Live Series programming to be eligible.

The entry may include an explanatory (“behind the scenes”) video of no more than 3 minutes, but must remain within the 10 minute time limit for the DVD. Any added voice-over copy or graphics cannot be promotional or laudatory in nature.

### **22. Outstanding Technical Team Studio**

This category is open to the individuals who make a significant contribution to the technical portion of sports studio programs. Eligible job titles are: technical supervisors, technical directors, lighting directors, senior audio engineers, audio assistants, electronic camera persons, video control, digital replay operators, and graphics operators or otherwise determined by the National Television Academy. Virtual graphics operators and senior IT interface managers are eligible under graphics operators. The following are not eligible: operations producers for Studio Shows, assistant camera persons, editors, graphic designers, airplane, blimp and helicopter pilots. You must have worked 50% of programs over the period of the competition year (January 1 to December 31, 2011) of a studio show to be eligible.

The entry may include an explanatory (“behind the scenes”) video of no more than 3

minutes, but must remain within the 10 minute time limit for the DVD. Any added voice-over copy or graphics cannot be promotional or laudatory in nature.

### **23. Outstanding Camera Work**

This category is open only to ENG and documentary-style camera persons, and does not apply to technicians on live or live-to-tape programs. Team entries are allowed only if its members are co-creators of a single product. Unmanned or POV camera technicians are not eligible. Entrants are urged, in their one-page description, to make special notice of extraordinary conditions in the coverage.

### **24. Outstanding Editing**

This category is open to those individuals responsible for editing digital media, videotape and film to produce a finished story or program. Producers and assistant editors are not eligible.

### **25. Outstanding Writing**

This category is open to individuals and teams having the creative input in writing, re-writing, and amending the script or narration of a sports program. A body of work from non-related programs or series is not eligible.

### **26. Outstanding Music Composition / Direction / Lyrics**

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 broadcast. Eligible individuals include composers, arrangers, music directors, and conductors. All music must be new and original for 2011.

### **27. Outstanding Live Event Audio / Sound**

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 broadcast. The audio/sound must be acquired either live or recorded live-to-tape. No audio sweetening, foley, or other post-produced techniques permitted.

### **28. Outstanding Post Produced Audio / Sound**

This category is open to individuals who make a significant contribution to the audio portion of a post-produced sports program, one that enhances viewer understanding or appreciation of the broadcast. Eligible individuals include those involved in audio sweetening.

### **29. Outstanding Graphic Design**

This category is open to artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements, including title sequences, for sports programs. Compilation reels or “buzz

tapes” are not permitted in any Crafts category. Entries are to be produced from video and audio as it originally was presented to the viewer. The material submitted must be new material for 2011.

### **30. Outstanding Production Design / Art Direction**

This category is open to individuals who make a significant contribution to the visual presentation of a sports program, one that enhances viewer understanding or appreciation of the broadcast and are responsible for the design and placement of scenery sets, and scenic elements in the studio or field. Compilation reels or “buzz tapes” are not permitted in any Crafts category. Entries are to be produced from video and audio as it originally was presented to the viewer. The material submitted must be new material for 2011.

## **SPECIAL CLASSIFICATION**

### **31. The George Wensel Technical Achievement Award**

Networks, cable, and syndicators are limited to four entries in this category. If an entry is produced by an independent production company but airs on a broadcast or cable network, that entry is included in the network total. Independent producers of complete programs that are either time buys or barter arrangements on a network may submit up to four entries on their own.

Maximum Running Time for Submissions: 10 minutes.

Maximum number of excerpts: Submissions may contain up to 5 as-aired excerpts of continuous programming. 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.

Dip to black between excerpts of non-continuous programming and segments.

Entries must be submitted on DVD or in the case of 3D entries, on a Blu-ray disc that is configured for 3D side-by-side. Two discs, an original and a copy, are required for each entry. Entry DVDs must be playable on a standard home DVD player. (See pages 12 for DVD preparation). Entries may also include a non-broadcast support DVD running up to 10 minutes, if it will assist the judges in evaluating how the innovation works

Each entry must include two copies of a one-page essay explaining why it is Emmy®-worthy (see pg. 10 for essay instructions)

**A log sheet indicating air date, segment title, segment length and total length of the submission is mandatory for all entries.**

### **Additional Material:**

Each entry submission must include 12 copies of all supplementary support material (drawings, designs, or any necessary explanations regarding the effectiveness of the product).

This category is for a technical innovation that is extraordinary and enhances the broadcast for the viewer. The program or segments may have been aired live, on videotape and/or film. A previously entered “technical innovation” will be allowed if, in the opinion of The National Television Academy, it has been significantly improved or modified in either how it looks on the screen or in how it is brought to the screen. The entrant must disclose any previous submissions – on any network - in the one-page essay, and include a statement explaining the significant modifications or improvements over the previous generation or utilization of the technology.

Each entry is to be for a single innovation; multiple entry of non-related innovations will not be accepted.

**Quotas have been established for the number of innovators (10) who may be entered as statue-eligible. If more than 10 names are desired to be entered, then a detailed paragraph of the duties and contribution of all of the innovators entered must be included for review by the Awards Committee.**

### **32. Outstanding Promotional Announcement - Institutional**

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 and/or program. The Institutional category reflects an emphasis on theme, positioning and/or on-air talent.

Like all program categories, Executive Producers, Senior Producers, Coordinating Producers, Coordinating Directors, Supervising Producers, Producers, Directors, Associate Directors, Associate Producers or similar job titles 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 promotion.

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

Entries from production companies, sports leagues or sports governing bodies must coordinate their entry with the network that the promotional announcements aired on.

Dip to black between all spots or campaign segments.

No internal editing for the enhancement of the submission is allowed.

Entrants will submit an explanation, running no more than one page, of the promo's specific goals.

### **33. Outstanding Promotional Announcement - Episodic**

This category is for entries which are plot-or content-specific and promote a particular telecast.

Like all program categories, Executive Producers, Senior Producers, Coordinating Producers, Coordinating Directors, Supervising Producers, Producers, Directors, Associate Directors, Associate Producers or similar job titles 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 promotion.

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

Entries from production companies, sports leagues or sports governing bodies must coordinate their entry with the network that the promotional announcements aired on.

Dip to black between all spots or campaign segments.

No internal editing for the enhancement of the submission is allowed.

Entrants will submit an explanation, running no more than one page, of the promo's specific goals

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## **JUDGING AND PROCEDURES**

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Most entries will be viewed at home and judged in one round of voting in which the nominees and a sole winner will be determined.

### **Categories 1 – 5, 7 – 9 and 16 - 20**

In these thirteen categories, there will be a minimum of six (6) panelists judging each category. They will include Executive Producers, Producers, Directors, Associate Producers and Associate Directors independently employed or employees of the networks or cable companies who do not have direct conflict with the material they view. Judges may not have a conflict of interest, which is described as having a direct involvement with the production of the entry, or having a close personal relationship with a member of the production staff of

the entry. Employment by a network with an entry in the category being judged does not necessarily create a conflict of interest by itself. Also, individuals in the world of sports who have experience in sports television are qualified to judge if they meet National Television Academy standards. Individuals may participate on more than one panel.

Judging is based on content, creativity and execution and not on the event itself. Panelists will select and rank in order of preference the top five (5) entries in any given category. Each panelist will vote via secret ballot on a scale of 1 to 5, with 1 being the best score.

- 
- 1 is the best;**
  - 2 is the second best;**
  - 3 is the third;**
  - 4 is fourth and**
  - 5 is fifth.**
- 

The entries receiving the five (5) lowest cumulative numerical scores will be the nominees; the entry which receives the lowest total cumulative score will be the recipient.

### **Category 6 (Sports Documentary)**

The judging in this category will take place in two phases. Separate judging panels will be formed for the preliminary and the final round. In the preliminary round, sub-panels will be formed and the entries will be equally divided randomly among the groups. For this phase, the judge will have to view at least 50% of each entry, and will vote via secret ballot on a scale of 1 for the highest and 5 for the lowest rating. Every submission must be given a score.

Based on the scores from the first round, six (6) to ten (10) entries will be selected for the final round. Each judge will then view each entry in its entirety. Judging is based on content, creativity and execution and not on the event itself. Panelists will select and rank in order of preference the top five (5) entries in any given category. Each panelist will vote via secret ballot on a scale of 1 to 5, with 1 being the best score.

The entries receiving the five (5) lowest cumulative numerical scores will be the nominees; the entry which receives the lowest total cumulative score will be the recipient.

## Categories 10 – 13 and 21 – 31

The Craft Areas will be judged by a minimum of six (6) panelists who have expertise in the technical craft areas they are judging. The Program Areas, Promotional Announcements and Special Classification will be judged by a minimum of six (6) panelists consisting of individuals who have expertise in specialized areas, technical crafts and program production. Individuals may participate on more than one panel. All Craft Areas will be judged in one round of voting, in which the nominees and winner(s) will be determined.

The above categories are judged on the basis of their individual merits and not competitively. An Area has the possibility of one award, more than one award, or no award. Judging is based on content, creativity and execution and not on the event itself. Every submission must be given a score.

Judges will vote via secret ballot using a scale of 1 for the highest and 5 for the lowest rating.

## Categories 32 & 33

In order to judge the Emmy®-worthy status of a promotional announcement judges will consider the following:

**CONCEPT:** Producers of promos believe that a promo must take into consideration and explain what is defined as “the core virtue or value” of the program or institution being promoted. What is the mission or “brief” of the promo? Does the promo deliver that message? Does the entry meet that challenge?

**EFFECTIVENESS / IMPACT:** One gauge of a promo’s success is to determine if the promo’s elements break through the clutter and grab the viewers’ attention. Does the promo succeeded in generating viewer awareness? Was it compelling enough to motivate viewers to tune in?

**EXECUTION:** Judges will consider innovation, originality, ingenuity, and creativity in the production values of the spots. How well did the producers achieve their goal of explaining the “core” message through the use of graphics, music, editing and script? Were the production values outstanding? Did the producers say what they meant to say without letting the “bells and whistles” get in the way? Judges will focus on the clarity of presentation of information, as well as the visual impact of the entry.

One question asked of themselves by promo producers is “Could this promo work for another network or another series or program?” If so, perhaps the distinct values of the “brand” have not been captured. Judges should consider this when deciding if a promo is Emmy® worthy.

Entrants will submit an explanation, running no more than one page, of the promo's specific goals.

Judges will vote via secret ballot using a scale of 1 for the highest and 5 for the lowest rating.

### **Categories 14 – 15**

All New Approaches entries will be viewed online and judged in one round of voting, in which the nominees and recipient(s) will be determined

CONTENT, CREATIVITY and EXECUTION are the primary standards for judging winners. Judges will focus on the clarity of presentation of information, as well as the visual impact of the entry.

Judges will give weight to the entrant's innovation and creative programming.

Advocacy and presentation of strong points of view are eligible for award consideration.

The judging panels for these two categories will be content experts rather than technicians. There will be separate judging panels for each of the Categories, although there may be an overlap with some judges serving on more than one panel.

Judges will vote via secret ballot using a scale of 10 for the highest and 1 for the lowest rating, in each of the three standards (Content, Creativity and Execution). Judges will be notified via email when their panels are ready for viewing and they will receive instructions, worksheets, ballots, and certification forms.

The Accountancy firm of Lutz & Carr supervises the voting procedures and they tabulate the votes.

LIVE SPECIAL	PLAYOFF COVERAGE	LIVE SERIES
CHAMPIONSHIPS	PLAYOFFS	REGULAR SEASON
Super Bowl	<b>NFL</b> AFC Championship NFC Championship Wild Card Games	AFC NFC Sunday Monday Thursday
NBA Finals WNBA Finals	<b>NBA</b> ESPN / ABC TNT	ESPN / ABC TNT
NCAA Men's Basketball Championships NCAA Women's Basketball Championships	<b>COLLEGE BASKETBALL</b> March Madness ACC Tournament Big East Tournament Big 10 Tournament	ABC CBS ESPN
BCS Championship Rose Bowl Orange Bowl Cotton Bowl Sugar Bowl	<b>COLLEGE FOOTBALL</b> ACC Championship Game Big 12 Championship Game SEC Championship Game	ABC CBS ESPN NBC Versus
World Series All Star Game Little League World Series	<b>BASEBALL</b> ALCS NLCS ALDS NLDS	ESPN FOX MLB Network TBS
World Cup Final	<b>SOCCER</b> World Cup through Semi-Finals	
Stanley Cup	<b>HOCKEY</b> NBC Versus	NBC Versus
US Open PGA Masters British Open Players Championship	<b>GOLF</b> FedEx Cup	ABC CBS Golf Channel NBC
French Wimbledon Australian French	<b>TENNIS</b> Preliminary Rounds through Semi-Finals	ABC CBS ESPN NBC
INDY 500 Daytona 500	<b>AUTO RACING</b> The Chase	ESPN FOX TNT
Kentucky Derby Preakness Belmont Breeders' Cup	<b>HORSE RACING</b>	
X Games Winter X Games	<b>ACTION SPORTS</b>	