The National Academy of Television Arts & Sciences



CONGRATULATIONS TO OUR

17 SPORTS EMMY® AWARDS NOMINEES

OUTSTANDING EDITED SPORTS SERIES/ANTHOLOGY

Hard Knocks: Training Camp With The Miami Dolphins Real Sports With Bryant Gumbel

OUTSTANDING SPORTS JOURNALISM

Real Sports With Bryant Gumbel—Hockey's Darkest Day (Bernard Goldberg)
Real Sports With Bryant Gumbel—Your Brain On Football (Bernard Goldberg)

OUTSTANDING LONG FEATURE

Real Sports With Bryant Gumbel—Chancellor Lee Adams: The Fighter (Bryant Gumbel)
Real Sports With Bryant Gumbel—Steve Gleason: Tragic Hero (Jon Frankel)
Real Sports With Bryant Gumbel—Two Of A Kind (Bernard Goldberg)

OUTSTANDING CAMERA WORK

24/7 Pacquiao/Marquez 4

OUTSTANDING EDITING

Hard Knocks: Training Camp With The Miami Dolphins 24/7 Pacquiao/Marquez 4

THE DICK SCHAAP WRITING AWARD

24/7 Pacquiao/Marquez 4

OUTSTANDING MUSIC COMPOSITION/DIRECTION/LYRICS

Hard Knocks: Training Camp With The Miami Dolphins Namath

OUTSTANDING POST PRODUCED AUDIO/SOUND

24/7 Pacquiao/Marquez 4

Hard Knocks: Training Camp With The Miami Dolphins

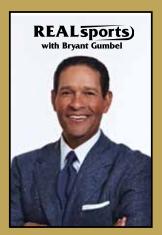
OUTSTANDING SPORTS DOCUMENTARY

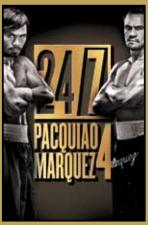
Namath

Klitschko (Broadview Pictures)

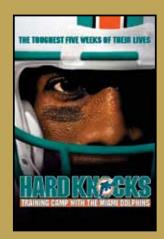
HBO SPORTS

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FROM THE



n behalf of the 13,000 CHAIRMAN members of The National Academy of Television Arts & Sciences, I am delighted to welcome each of you to the glamorous Frederick P. Rose Hall, home of Jazz at Lincoln Center for the 34th Annual Sports Emmy* Awards.

Tonight, we are presenting the prestigious Emmy® Award for extraordinary achievement in Sports Broadcasting in 34 categories. We salute the hard work and commitment of tonight's nominees whose efforts have broadened sports production's horizons.

In addition, we would like to thank the presidents of the major networks who, working with the National Academy's staff, have helped to produce a unique and entertaining program. I would also like to thank Linda Giannecchini and Chuck Dages and the entire National Awards Committee for fulfilling our mission of rewarding excellence in television.

Congratulations to all our outstanding nominees!



Malachy G. Wienges Chairman The National Academy of Television Arts & Sciences

4K Ultra HD Sports Television	6	Outstanding Music Composition / Direction / Lyrics	22
50 Years of Instant Replay	8	Outstanding Sports Promotional Announcement – Institutional	22
34th Annual SPORTS EMMY AWARDS CEREMONY		Outstanding Sports Personality – Play-by-Play Outstanding New Approaches – Sports Event Coverage Outstanding Open / Tease	23 23 24
The George Wensel Technical Achievement Award	10	Outstanding Post Produced Audio / Sound	25
Outstanding Live Event Audio / Sound	10	Outstanding Sports Personality – Sports Event Analyst	25
Outstanding Production Design / Art Direction	10	The Dick Schaap Outstanding Writing Award	26
Outstanding Studio Show – Weekly	12	Outstanding New Approaches – Sports Programming	26
Outstanding Long Feature	13	Outstanding Edited Sports Series / Anthology	27
Outstanding Editing	14	Outstanding Sports Personality – Studio Analyst	28
Outstanding Sports Promotional Announcement – Episodic	14	Outstanding Sports Journalism	28
Outstanding Sports Personality – Sports Reporter	15	Outstanding Technical Team Remote	28
Outstanding Graphic Design	15	Outstanding Short Feature	29
Outstanding Sports Documentary	15	Outstanding Live Sports Series	30
Outstanding Technical Team Studio	17	Outstanding Studio Show – Daily	31
Outstanding New Approaches – Sports Programming Short Format	17	Outstanding Live Event Turn Around	32
Outstanding Playoff Coverage	18	Outstanding Live Sports Special	34
Outstanding Camera Work	19	Outstanding Sports Personality – Studio Host	35
Outstanding Edited Sports Special	21	Special Thanks	38

ABOUT THE ACADEMY

The National Academy of Television Arts & Sciences (NATAS) is a professional service organization dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. It recognizes excellence in television with the coveted Emmy Award for News & Documentary, Sports, Daytime Entertainment, Daytime Creative Arts & Entertainment, Public & Community Service, and Technology & Engineering. Regional Emmy Awards are given in 19 chapters across the United States in most major cities. NATAS has extensive educational programs including Regional Student Television Awards for outstanding journalistic work by high school students, as well as scholarships, publications, and major activities for both industry professionals and the viewing public. For more information, please visit the website at www.emmyonline.tv.



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ARTS & SCIENCES
congratulates
all of the
nominees
for this year's
SPORTS EMMY
Awards

TO TONIGHT'S NOMINEES: YOU INSPIRE US TO INSPIRE YOUR NEXT PRODUCTION.



AS A LONG-STANDING SUPPORTER OF THE SPORTS BROADCASTING INDUSTRY, CANON WOULD LIKE TO CONGRATULATE ALL OF TONIGHT'S NOMINEES. WITH THE RELEASE OF THE EOS C500 AND RECENT INNOVATIONS IN 4K TECHNOLOGY, SUCH AS OUR ULTRA-ZOOM APPLICATIONS, WE ARE PROVIDING NEW ALTERNATIVES FOR LIVE-ACTION BROADCASTS. WE LOOK FORWARD TO THE FUTURE AND WELCOME THE OPPORTUNITY TO BE ON YOUR TEAM. **CINEMAEOS.USA.CANON.COM**





Production Technology of the Future?



Ultra High Definition

by Elizabeth Jensen

Atlanta, in early April, in addition to the usual massive television production set-up there was a special recording taking place, as Turner Sports, consumer electronics giant LG, the NCAA and CBS Sports teamed up to record the event in 4K Ultra HD television resolution. Although just a closed-circuit demonstration not available to home consumers, it marked the first major U.S. sporting event recorded in what is being touted as the production technology standard of the future.

Photograph / Paul McAniff

Initially somewhat skeptical, Lenny Daniels, chief operating officer and executive vice president of Turner Sports, said the 4K picture he saw is indeed a step up from HD. "There's no doubt that it's cool," he said.

Like 3D a few years before it, 4K is generating excitementand questions—in the sports production world: excitement over the possibilities of bringing viewers heightened views of their favorite sports and questions of whether there's enough consumer demand, followed by debates about how the expensive new production equipment will earn back the money that the sports divisions will have to lay out.

As with any new technology, there's a chicken and egg quality to the discussions. TV sets, cable boxes and standards

for peripheral elements like connecting cables all must be in the marketplace and affordable before consumers will bite. But there's no reason for them to spend thousands of dollars on new equipment if the programming isn't there. And, as Daniels noted, "sports drives a lot of TV sales."



Lenny Daniels
Turner Sports

Supportive of their consumer electronics partners, all the major television sports divisions have experimented with 3D as sets have come into the marketplace. ESPN has its entire 3D channel, while NBC passed along a 3D feed of the Summer Olympics from London. Other 3D productions have included baseball's All-Star Game on Fox and the U.S. Open on CBS. Turner has tested every one of its major sports in 3D,

including productions of the 2007 NBA All-Star Game, the 2010 PGA Championships, and a 2010 NASCAR race.

The experience so far has been mixed.

"As a new technology, 4K, which offers four times the current HD resolution of 1080p, is generating more excitement in the sports world."

Dave Mazza
 NBC Sports' Senior Vice President
 and Chief Technical Officer

"There have been several well-received 3D broadcasts, such as the World Cup, and people who've seen golf broadcast in 3D have raved about the incredible depth that 3D adds to the viewing experience," said Alec Shapiro, president, Professional Solutions of America, Sony Electronics, by email. ESPN 3D, he said, "has done an outstanding job of advancing 3D broadcasts, and particularly impressive has been their



Alec Shapiro
SONY Electronics

3D coverage of the XGames." He said there remains "some potential" for 3D sports (along with an established movie theater demand) especially for high-profile events, "but viewer demand will determine that."

Not surprisingly, the sports that work best, Turner's Daniels said, are slower ones such as golf, where 3D highlights the ball and brings the course's rolling hills to

life, and even the NBA's Slam Dunk contest, where the cameras are relatively stable. But as for fast moving games, with quick camera changes, "it wasn't a pleasant experience," Daniels said. Moreover, he said, "It is very expensive to shoot an event in 3D the right way," with its different camera placements.

Although NBC passed along a 3D Summer Olympics feed to the U.S., the network said it had no data on viewership. In Britain, press reports put viewing of the 3D feed at several thousand viewers, at its low points. Dave Mazza, NBC Sports' senior vice president and chief technical officer, said he does not know of any NBC 3D plans for the 2014 Winter Olympics in Sochi.

Sports consultant Neal Pilson said, by email that "Despite efforts by ESPN and the TV set manufacturers, sports viewers have not shown much interest in 3D technology. Frankly, the demand has been for HD on ever larger home receivers with enhanced audio supplemented by second screen access to web data and social media."

But it may be that demand for ever-higher resolution that helps 3D in the end. Having to wear 3D glasses—and each TV set manufacturer requires its own—has been off-putting for some consumers, particularly if they are switching back and forth between the set and a second screen in their lap. A combination of a 3D set and 4K programming may eventually lead to a more acceptable glasses-free 3D experience. Indeed, Sony's Shapiro said the company's new 84-inch 4K set "offers an easier passive 3D viewing experience."

As a new technology, 4K, which offers four times the current HD resolution of 1080p, is generating more excitement in the sports world. 4K, said NBC's Mazza, "is going to be the natural progression from HD, as will 8K," an even higher resolution that he called "stunning." Already 4K cameras such as those CBS used at the Super Bowl have allowed for superb replay close-ups, as producers shoot the entire field and then zoom in after the fact when they know where the action is. Producers are also testing "picture stitching," putting two 4K shots side by side to allow panning of say, an entire soccer field.

Unlike with 3D, 4K producers don't have to move their cameras around, and the same truck can be used for HD and 4K, but "you do have to get new cameras," Mazza said, adding, "I do think it will take some time to drift into the production business."

At April's NAB show, Sony introduced smaller, less expensive 4K sets that it said would head to stores immediately, which could help drive consumer demand. But other technical issues such as cable system delivery and standards for connecting cables have yet to be settled, so live sports productions may be "two, three, four-years down the road," Mazza said. "It's quite early in its cycle," he said, but added that he doubts it will take 15 years for a full roll-out, as HD did.

Sony's Shapiro agreed that, "the transition is happening much more quickly. The 4K content creation and production tools are already in place, 4K TVs are available, and broadcasters and production companies are now conducting trials of 4K delivery and distribution to develop an effective infrastructure." He added that "it's very realistic to say that three years from now, end-to-end 4K will be commonplace and a very real format."

One remaining issue, Turner's Daniels said, is determining a business plan for supporting what will be increased production costs for 4K sports broadcasts. 3D tests were partly subsidized by technology manufacturers, but the HD upgrade simply cost producers more money, he said, adding, "We've got to figure out a model."

50 Years of Instant Replay: Changing Sports

and Television

Forever

by Tim Friend

n December 7, 1963, one of the greatest revolutions in television and sports history was sparked in the closing minutes of the Army-Navy football game at Municipal Stadium in Philadelphia. After a 52-yard drive, Army quarterback Rollie Stichweh faked a handoff and scored a touchdown. Inside the CBS production truck, loaded with a 1,200 pound Ampex VTR-1000, the first commercially available videotape recorder, the production team led by producer Tony Verna had been blowing vacuum tubes and scrambling throughout the game to capture the world's first instant replay based on a novel way of manipulating the tape. Finally, with Stichweh's touchdown, Verna's idea worked.

As Verna tells the story, George Drago had captured an isolation of Stichweh on his camera, which tape operator John Wells immediately rewound and hit the play button. Verna's technical director, Sandy Bell, punched it up. Verna radioed to announcer Lindsey Nelson, "This is it!" The instant replay flashed on the screen as Nelson excitedly told unsuspecting television viewers, "This is not live! Ladies and Gentlemen, Army did not score again."

Verna said NFL innovator Tex Schramm, who worked at CBS at the time,

called the production truck and told him, "What you have done here will have such far-reaching implications we can't begin to imagine them today."

Instant replay became an instant hit. Network sports divisions rapidly

adopted and pushed Verna's innovation even further. By 1966, under the guidance of Roone Arledge at ABC, Ampex developed a dedicated "instant replay" videodisc recorder for the



Don Ohlmever

network's new Wide World of Sports program. Ampex cofounder Charles Steinberg was instrumental in developing new technologies to achieve Arledge's vision. CBS producer Tony Verna called for the first instant replay at the 1963 Army-Navy game.

"I was at Ampex back in 1963 when the instant replay happened during the Army-Navy game," Steinberg says. "It excited us all. It changed the look of sports on the air forever and it is still with us. It was a very exciting time, followed a few years later by working with Arledge at ABC to develop the world's first slow motion, stop motion technology."

Steinberg, who is considered one of the greatest innovators in television technologies, told the Sports Broadcasting Hall of Fame, "Much of the innovation at that time was in television and many of the first applications of a new technology were in sports," he says. "The people involved in sports production often were the first to suggest a new innovation."

By the time Don Ohlmeyer joined ABC in 1967, instant replay was in widespread use. At ABC's Wide World of Sports, Ohlmeyer was one of the first producers to employ the next evolution in instant replay technology.

"Once the concept was first demonstrated in 1963, everybody started using it," says Ohlmeyer. "The innovators were all the producers and directors who were filming sporting events in those days. Instant replay began with a concept, which begets new technology, which

begets even more and better innovation and technology."

The first impact of instant replay was in the way it enhanced the viewer's experience at home. Suddenly, viewers could see the same play multiple times from different angles with different players, as well as catch the action in slow motion.

"One of the things that gets lost, is that it was sports television that drove the use and innovation of technology, whether that technology is instant replay, slow motion or the hand-held camera," Ohlmeyer says. "In fact, it wasn't until television's sports divisions pushed for the development of a light-weight, mobile, hand-held camera that network news divisions picked it up."

When Ohlmeyer launched Monday Night Football, he says producers began to explore new uses for instant replay that would soon change the game of football itself.

"When we were first doing Monday Night Football back in the late 1960s, there would be a close play on the sidelines and we thought there needs to be a way to blow the picture up so we can see what really happened," he says. "So then the quad split was invented. We were all always thinking how can we make sports television more entertaining and more informative for the viewer?"

Ohlmeyer adds that instant replay technologies were being rapidly adopted for sports beyond football by the time of the 1968 Olympics and that today they are an essential part of the way many sports are played.

"Instant replay really has changed the face of sports," Ohlmeyer says. "Now you've got it utilized to overturn calls in football games. Instant replay not only became part of sports coverage, it became part of sports itself when officials started realizing they could use instant replay to better officiate the game."

One of Ohlmeyer's more memorable moments in the history of instant replay was Washington Redskins quarterback Joe Theismann's career-ending injury during a Monday night game on November 18, 1985. In an ESPN viewer poll, Theismann's broken leg was voted the NFL's "Most Shocking Moment in History."

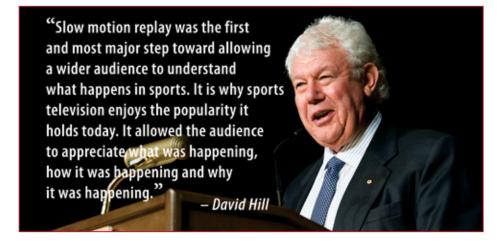
"When we do live television we live and learn from our triumphs and instant mistakes. When we saw Theismann's legs broken from all the different angles, we realized we don't want to replay that," Ohlmeyer says. "We have learned to be more judicious in what we want to replay."

In 2008, Time Magazine selected instant replay's adoption by Major League Baseball as one of the top 50 inventions of the year, demonstrating its broad impact on how sports are now played. Instant replay has become an invaluable tool for sports officials.

MLB Commissioner Bud Selig said in a statement at the time: "The limited

game has proved to be the single most important breakthrough in sports broadcasting. "Slow motion replay was the first and most major step toward allowing a wider audience to understand what happens in sports. It is why sports television enjoys the popularity it holds today. It allowed the audience to appreciate what was happening, how it was happening and why it was happening."

Hill is another key visionary in sports television with innovations including the continuous onscreen NFL game clock and use of constant camera cross-cuts to enliven baseball coverage. For viewers and producers alike, he sees no end in new technologies to improve viewers' experiences across all sports.



use of instant replay proved seamless in the 2008 season, and I am pleased that it will be available to benefit our game going forward."

Instant replay made MLB history on Sept. 3, 2008, when New York Yankee Alex Rodriguez hit a ninth-inning home run high into left field in a game against the Tampa Bay Rays. That home run became the first to be questioned by players and umpires and confirmed by instant replay.

For David Hill, senior executive vice-president of News Corp, development of slow motion instant replay after the historic Army-Navy "The television sports world is on the horizon of an incredible brave new world of electronic enhancement," Hill says. "The only limitations are your imagination."

As NFL innovator Schramm told Verna 50 years ago that no one then could imagine the implications of instant replay, it appears equally impossible to imagine where the technology will lead in the future.

Says Ampex's Steinberg, "The 50th anniversary of instant replay reminds me of an old saying: 'We always have the tendency to overestimate what we can accomplish in one year and we will always underestimate what we can do in the next 10 years."

NOMINEES

THE GEORGE WENSEL TECHNICAL ACHIEVEMENT AWARD

Games of the XXX Olympiad

The Multi Screen Olympics

NBC / Bravo / CNBC / MSNBC

NBC Sports Network

NBCOlympics.com / Telemundo

INNOVATORS

Chip Adams, Terry Adams, DavidAllamby, Craig Berstein, Eric Blacker, John Bracco, Kevin Callahan, Timothy Canary, Alberto Chiavazza, Steven Joseph Cuneo, Errol J. Foremaster, David Gabel, Brian Gilmore, Ronald Gnidziejko, Matthew Green, Eric Hamilton, Clarence Hau, Darryl Jefferson, John Christian Jorgensen, Robert Douglas Kiraly, Craig Lau, Jennifer Leung, William Nicholas Lorenz, David Mazza, Paul Mazza, Jim Miles, Albert Pica, Harry Vincent Ryan, Stephen Sabonjohn, Thomas Allen Saylor, Ali Shujaat, Sascha Tischer

Games of the XXX Olympiad / NBC Golf Tour

360 Cam

INNOVATORS

Mark J. Jeffers, Aviv Shapira, Matteo Shapira, Oren H. Yogev

MLB on FOX

Phantom Camera

INNOVATORS

Michael Davies, Scott Hazen, Eric Shanks, Jeffrey P. Silverman, Jerry Steinberg

NASCAR on FOX

3D Cutaway Car

INNOVATORS

Andy Blondin, Zac Fields, Hanna Frangiyeh, Gary Hartley, Geoff Hull, Craig Laliberte, Danny Tello

NFL on FOX

Super Zoom

INNOVATORS

John Abt, Bill Bowen, Kevin Callahan, Michael Davies, John Kerr, Richard Schloman, Eric Shanks, Jerry Steinberg

OUTSTANDING LIVE EVENT AUDIO / SOUND

MLB Network Spring Training Game

MLB Network

Indians vs. Diamondbacks All Audio

SENIOR AUDIO ENGINEERS

Joseph Carpenter, Brad Cheney, Dana Kirkpatrick,

Michael Mason, Robert Qua

AUDIO ENGINEERS

Deb Ashby, Mike Figuero, Maysum Haddad, Larry Myhre, Kevin O'Brien, Ryan Ogorman, Sean Ogorman, Frank Rafka, Rusty Waite

MLB on FOX

FOX

AUDIO ENGINEERS

Mike Aiello, Ryan Albanese, Jeff Amos, Joe Berkbigler, David Bratspis, Greg Briggs, Joseph Carpenter, Gregory S. Curry, John Feiler, Jamie Ferguson, Fred Ferris, Pete Grenier, Maysum Haddad, Steve Hanks, Jason Hanley, John Hart, David P. Heffelfinger, Kurt Heitman, Erika Higbee, Todd Hopkins, Clayton Hughes, Antony Hurd, Malcolm Johnson, Bruce Kennedy, Joseph D. Kennedy, Jason Knapp, Jim Krob, Anthony LoMastro, Edward Long, Michael Mason, Michael Mays, James McCombs, William Merrill, Ross Neel, Mike Nelson, Greg Pavis, Wes Pelland, Thomas Phillips, Robert Qua, Rich Rahner, Roger Rashkow, Jamie Ryan, William Schnack, Kelly Sedar, Aaron Seguerra, Bill Sherry, Richard Smith, Eric Steinberg, Sean Studevent, Tom Sullivan, Dan Toma, Jeff Totten, Chris Tveitbakk, Patrick Wards, Erik West, John Zdon

NASCAR on FOX

NBC

FOX

FOX

FOX

FOX

AUDIO ENGINEERS

Fred Aldous, Ben Altopp, Leonard Batson, Kevin Callahan, Nicholas Cap, Mike Copeland, Linal Getchell, Barbara Hanford, Larry Hildreth, George Kemper, Anthony LoMastro, MeiLing Loo, Kevin McCloskey, Steve Onuska, Allen Slansky, Garrett Sullivan, Harry Chip Weaver, Mark Williams, Doug Wilson

OUTSTANDING PRODUCTION DESIGN / ART DIRECTION

MLB on TBS

tbs

Postseason Studio ORAD

CREATIVE DIRECTORS

Craig Barry, Chad Hudson, Michael Potts, Jordan Shorthouse

NCAA March Madness

tbs

Brackets Everywhere

SENIOR CREATIVE DIRECTOR

Craig Barry

CREATIVE DIRECTOR

Drew Watkins

ART DIRECTOR

Daniel Smith

PRODUCTION DESIGNERS

Deaton Bell, Scott Bramlett, James Glenn, David Johnson, Matthew Lucas, Eric Lund, Evan McIntosh, Jordan McMonagle, Craig Murray, Chris Vining, Chad Watkins

Outside the Lines

ESPN

Defiance: The Story of FC Start

CREATIVE DIRECTOR

Dan Arruda



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Continued from page 10

PRODUCTION DESIGNERS

Jesse Edwards, Joel Edwards, Kristi Motyka, Bill Roach

Sunday Night Football

NBC

Open

CREATIVE DIRECTORS

Alan Chimenti, Tripp Dixon, Fred Gaudelli, Clint Goldman, Jonathan Keeton, Mark Levy, Mark Skilton, John Stewart, Dana Townsend, Charlie Vanacore

ART DIRECTORS

Joe Boylan, Frank Farella, Chris Farmer, Damien Henderson, Michael Lester, Beirne Lowry, Chuck Ozeas, Matthew Peterson, Evan Ryan, John Schleef, Louis Tumolo

PRODUCTION DESIGNERS

Jessica Alcorn, Jason Arrieta, Brett Blau, Ben Hawkins, Michael Honrada, Jesse Kim, Jia Kim, Fred Lewis, Fred McGraw, Darren Orr, Scott Rader, Eric Schira, Charles Schwartz, Dani Sukiennik, Mike Trinker, Greg Tse

OUTSTANDING STUDIO SHOW – WEEKLY

College Gameday

ESPN

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Mark Gross, John Skipper, John Wildhack

SENIOR COORDINATING PRODUCERS

Lee Fitting, Dave Miller

SENIOR COORDINATING PRODUCER, FEATURES

Victor Vitarelli

COORDINATING PRODUCER

Brett Austin

SUPERVISING PRODUCER

Andrew Gallagher

SEGMENT PRODUCER

Tom Engle

COORDINATING PRODUCER, FEATURES

Iose Morales

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COORDINATING DIRECTOR

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DIRECTOR

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ASSOCIATE DIRECTORS

Brian Albon, Catherine Jacques

Football Night in America

NBC

EXECUTIVE PRODUCER

Sam Flood

SUPERVISING PRODUCERS

Bruce Cornblatt, Joe Gesue, John Gilmartin

PRODUCERS

Matthew Casey, Rebecca Chatman, Aaron Cohen, Vincent Costello, Ricky Diamond, David Gibson, Carol Larson, Mark Levy, Brian Orentreich, Ryan Soucy, Ron Vaccaro

DIRECTOR

Michael Sheehan

ASSOCIATE PRODUCERS

Seth Abbey, Allison Ashenofsky, Nick Avrameas, Blaire Burns, Nigel Carreiro, James Castelluccio, Matthew Celli, Albert Chrenko, David Cook, Tom Davidson, Jim Ellis, Aaron Feldstein, Kyle Ferguson, Courtney Gilmartin, Jenny Glazer, Stephen Greenberg, BJ Gunts, John Howe, Ryan Hurley, Ikenna Iheoma, Elliott Kalb, Keenan Koss, Adrian Kotiga, Christene Martin, Chris Meeuws, Jennifer Morrison, Katherine Munro, Margaret Murphy, Thomas Popple, Dan Pozner, Chris Rodriguez, Jason Sealove, Nikki Spetseris, JB Stein, Christian Trinidad, Shawn Valine, Josh Veltrie, Shawanda Walker Category continued on page 13



E w

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TNT

Continued from page 12

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Inside the NBA

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SHOWTIME

CBS / NFL Films

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COORDINATING PRODUCERS

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SENIOR PRODUCERS

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Gareth Hughes, Peter Shakkour

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Elizabeth Jerry, Ryan Kelly, Jeff Larsen, Steve Lucatuorto, Nick Mascolo,

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James Weiner, John Weiss

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Lisa Greenberg

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OUTSTANDING LONG FEATURE

E:60 ESPN2

Mike Powell: In Relentless Pursuit

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Vince Doria, Andy Tennant

COORDINATING PRODUCERS

Michael Baltierra, Ben Houser

FEATURE PRODUCER

John Minton III

ASSOCIATE PRODUCERS

Mike Bove, Jesse Edwards, Joel Edwards, Bill Roach, Tim Spero,

Caitlin Thrift

REPORTER

Tom Rinaldi

Games of the XXX Olympiad

NBC

Olga Korbut

EXECUTIVE PRODUCER

Sam Flood

SUPERVISING PRODUCERS

Brian Brown, Joe Gesue, Mark Levy

PRODUCERS

Lee Ann Gschwind, Phil Parrish

ASSOCIATE PRODUCERS

Matthew Allen, Samson Chan, Glenn Morris, Kaitlin Urka

REPORTER

Mary Carillo

Category continued on page 14

HBO

Continued from page 13

Real Sports with Bryant Gumbel

Chancellor Lee Adams: The Fighter

EXECUTIVE PRODUCER

Rick Bernstein

SENIOR COORDINATING PRODUCER

Nick Dolin

COORDINATING PRODUCER

Tim Walker

SENIOR PRODUCER

Ioe Perskie

PRODUCER

Chapman Downes

ASSOCIATE PRODUCERS

Stuart Ash, Max Gershberg

REPORTER

Bryant Gumbel

Real Sports with Bryant Gumbel

HBO

Steve Gleason: Tragic Hero

EXECUTIVE PRODUCER

Rick Bernstein

SENIOR COORDINATING PRODUCER

Nick Dolin

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Category continued on page 18



Continued from page 17

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Continued from page 31

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