



49th ANNUAL DAYTIME EMMYS (2021-2022)

WHAT'S NEW IN DAYTIME

****PLEASE READ THIS SECTION.**** This year's contest features the two most substantive changes to the Daytime Emmys since the creation of the competition in 1977.**

NEW URL

The URL to sign up to submit or to judge is now: daytime.theemmys.tv. The link will be live when we open for submissions on **Monday, January 10, 2022**.

CHILDREN'S & FAMILY

All Children's and Family content will be a part of a new expansion, the Children's & Family Emmys, which now has a separate calendar from the Daytime Emmys and will be running counter cycle. FOR THIS YEAR ONLY, there will be an 18 month eligibility window (January 1, 2021-May 31, 2022), and then beginning next year, the eligibility will mirror that of Primetime (June 1 - May 31). The Children's & Family Call for Entries will be released in early summer.

CONTEST REALIGNMENT

By mutual agreement with the Television Academy/the Primetime Emmys, the Daytime Emmys are no longer timeslot-mandated. The two contests are now divided exclusively along genre lines, EXCEPT IN THE GENRES OF GAME SHOW AND INSTRUCTIONAL/HOW-TO. These remaining two genres will remain divided by airtime for the 2022 competitions, while the Academies look to a genre-based alignment for the 2023 competition year.

Accordingly, programming in the following genres should be submitted to the Daytime Emmys, irrespective of daypart in which originally distributed:

Daytime Drama (please see re-definition below*), Entertainment/Informative Talk Show (please see re-definition below*), Culinary (Instructional/Non-Competition), Travel, Legal/Courtroom, Lifestyle, Arts and Popular Culture, Entertainment News, Daytime Special, Short Form Daytime Non-Fiction Special

Programming in the following genres should be submitted to the Daytime Emmys if originally distributed during Daytime-eligible hours:

Game Show (2am - 8pm EST or streaming), Instructional/How-To (2am - 6pm EST or streaming)

Programming in the following genres should be submitted to the Children's & Family Emmys. If your content falls under these umbrellas, please consider entering the Children's & Family Emmys over the summer:

Children's, Family Viewing, Preschool, Preschool Animation, Children's Animation, Educational and Informational, Children's Competition, Young Adult (**designed for audiences ages 11-15)

Programming in the following genres should be submitted to the Primetime Emmys. If your content falls under these umbrellas, please consider entering the Primetime competition:

"All Other" Drama, Comedy, Dramedy, TV Movie, Miniseries, Reality, Variety, Horror, Science Fiction, Fantasy, Musical, Western, Culinary Competition

Please see below for a complete layout of how each Daytime genre is being affected:

FICTION

Daytime Drama – Drama categories have been renamed "Daytime Drama" to reduce confusion with the respective Drama categories of the Primetime competition, with the Daytime Genre now more clearly defined as a "*multi-camera daily serial, or a spin-off or reboot thereof.*"

Daytime Dramas are the ONLY category of fictional programming included in the Daytime Emmys competition.

Digital/Limited Drama – As largely single-camera, non-daily productions, program types that would previously have submitted to the Limited Drama categories or earlier Digital Drama categories of the Daytime Emmys will now instead submit to the Primetime competition.

The Daytime Emmys will no longer accept soaps outside of the new Daytime Drama definition. All other Daytime Fiction associated categories (e.g. the separate acting, writing and directing categories) have been removed. Actors from Limited Dramas are now eligible in Primetime, while actors from Young Adult programs will be eligible in Children’s & Family.

Young Adult – Young Adult programming will transition out of the Daytime competition to the Children’s & Family competition launching in the summer, with a narrowed sphere of eligibility focused on programming created primarily for viewers between the ages of 11 and 15.

NON-FICTION

Talk Shows – Without daypart as the differentiating factor, a Talk Show should feature a MAJORITY of the following characteristics to be considered Daytime:

- *Formulation and/or promotion as a Daytime program*
- *TV-G or TV-PG rating*
- *Multiple hosts*
- *Absence of a monologue*
- *Reliance on audience interaction*
- *Reference to “daytime,” “morning,” “today,” etc. in the title*
- *Routine segments featuring other traditionally Daytime genres (e.g. cooking, crafting)*

Game Show - ** STILL SUBJECT TO DAYPART MANDATE. In keeping with previous years, Game Show entrants must have aired between 2am and 8pm ET or on a streaming platform to be eligible. If you fall outside that window, please contact the Primetime Emmys. NATAS and the Television Academy will be working with the Game Show community to shape and prepare for a transition to a genre-based alignment for 2023.

Instructional and How-To - ** STILL SUBJECT TO DAYPART MANDATE. In keeping with previous years, Instructional and How-To entrants must have aired between 2am and 6pm ET or on a streaming platform to be eligible. If you fall outside that window, please contact the Primetime Emmys. NATAS and the Television Academy will be working with the Instructional and How-To community to shape and prepare for a transition to a genre-based alignment for 2023.

Morning Show – No longer a category at the Daytime Emmys. All morning news programs are eligible to enter the Outstanding Newscast category and other categories of the News &

Documentary Emmys, or may be eligible to remain in Daytime as a Talk Show, depending on show format. Please contact news@theemmys.tv for more information on News & Documentary eligibility.

Lifestyle - Now open to one-off specials with a Lifestyle focus in addition to Lifestyle Series.

Daytime Non-Fiction Special – No longer a category at the Daytime Emmys. You may be eligible to enter either the Daytime Special category OR the News & Documentary Emmys, depending on show format. Please contact daytime@theemmys.tv and news@theemmys.tv for more information.

Entertainment Program in Spanish / Daytime Talent in a Spanish Language – No longer categories in the Daytime Emmys. If you are a Spanish-language morning news program, you are eligible to enter the Outstanding Newscast in Spanish category and other categories of the News & Documentary Emmys. Please contact news@theemmys.tv.

All other Spanish-language programming remains eligible to enter the Daytime Emmys with subtitled video in the genre that most fits the programming. Spanish-language onscreen talent for non-news programming is eligible to enter Daytime Program Host with a subtitled video. Spanish-language non-news programming is eligible in all crafts categories with subtitled video.

Daytime Special - Now includes one-off specials of Daytime programming, alongside the traditional parades, dog shows, etc.

Short Form Daytime Non-Fiction - Submitters may now provide up to three episodes in a single reel, provided the total runtime does not exceed the 15 minute maximum for the category.

The following categories remain largely unchanged other than elimination of daypart:

Culinary

Legal/Courtroom

Travel, Adventure and Nature

Arts and Popular Culture

Entertainment News

PERFORMER CATEGORIES

All Daytime Fiction Performer categories have been removed. Daytime will feature the following acting categories. If any performer wishes to have the “Actor” or “Actress” label removed from their band engraving, they may do so at the time of ordering. This is part of NATAS’s continued efforts to guarantee the inclusion of trans and non-binary individuals in all areas of their contests.

Lead Performance in a Daytime Drama Series: Actress

Lead Performance in a Daytime Drama Series: Actor

Supporting Performance in a Daytime Drama Series: Actress

Supporting Performance in a Daytime Drama Series: Actor

Younger Performer – this category is now open to individuals 21 years of age or under. If the performer is 21 at any point during the eligibility calendar year, they are eligible, even if they turned 22 mid-year and are 22 in some or all of the submitted material (e.g. to enter this category, the performer must have been born no earlier than January 1, 2000). As a reminder - the age limit drops again next year to 18, where it will remain, in equity with other Younger categories in NATAS competitions.

Guest Performance

ACTING ELIGIBILITY

One Entry Per Performer / Per Character. Performers are only eligible to enter for a single character once. If the character appears on multiple shows, they are eligible for multiple shows and their reel may contain clips from the multiple shows but the performer may not enter multiple categories for that same role.

As an example, Deidre Hall as Dr. Marlena Evans on “Days of Our Lives” and “Beyond Salem” may submit once for her performance as Marlena but her reel may contain clips from both programs and any resulting nomination or win would credit both programs. Alternatively, she may choose to submit instead for just “Days of our Lives” or just “Beyond Salem.”

One Entry Per Performer / Per Show. Performers playing multiple roles on the SAME PROGRAM are only eligible to enter once for that program.

Actors are eligible to submit more than once if they appear as different characters on different programs.

Multiple actors may submit for the same character separately if a re-cast has happened during the eligibility window.

CRAFT CATEGORIES

All craft categories designated solely for Drama/Daytime Fiction have been removed. Craft categories are now open to all Daytime genres, with representational nominations dependent on the number of entries per category, and subject to minimum viability judging scores.

ELIMINATED CATEGORIES

To reiterate, the following categories have been removed from the Daytime competition. In parentheses is the contest that content is now eligible in.

Limited/Digital Drama (Primetime)

Short-Form Daytime Fiction (Primetime)

Daytime Fiction Special (Primetime)

Morning Show (News & Documentary or Daytime/Talk Show)

Entertainment Program in Spanish (news-driven morning shows - News & Documentary; other programming - Daytime with subtitles)

Performance By a Lead Actress in a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Performance By a Lead Actor in a Daytime Fiction Program ((Limited – Primetime; Young Adult – Children’s)

Performance By a Supporting Actress in a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Performance By a Supporting Actor in a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Younger Performer in a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Guest Performer in a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Daytime Talent in a Spanish Language (Daytime Program Host with subtitles)

Writing Team for a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Directing Team for a Daytime Fiction Program (Limited – Primetime; Young Adult – Children’s)

Lighting Design for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Technical Team for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Multiple Camera Editing for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Sound Mixing and Editing for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Art Direction/Set Decoration/Scenic Design for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Costume Design/Styling for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Hairstyling for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

Makeup for a Drama or Daytime Fiction Program (Drama – eligible in Daytime generic crafts; Fiction – Primetime; Young Adult - Children’s)

CATEGORIES MOVED TO CHILDREN’S & FAMILY

Young Adult Series

Children’s or Family Viewing Series

Preschool Children’s Animated Series

Children’s Animated Series

Special Class Daytime Animated Program

Educational and Informational Series

Short Form Children’s Program

Principal Performance in a Children’s or Family Viewing Program

Limited Performance in a Children’s or Family Viewing Program

Younger Performer in a Children’s or Family Viewing Program

Performer in a Preschool Animated Program

Performer in an Animated Program

Writing Team for a Preschool Animated Program

Writing Team for a Daytime Animated Program

Writing Team for a Preschool, Children’s or Family Viewing Program

Directing Team for a Preschool Animated Program

Directing Team for a Daytime Animated Program

Directing Team for a Preschool, Children’s or Family Viewing Program

Voice Directing for a Daytime Animated Series

Music Direction and Composition for a Preschool, Children's or Animated Program
Original Song for a Preschool, Children's or Animated Program
Editing for a Preschool Animated Program
Editing for a Daytime Animated Program
Sound Mixing and Sound Editing for a Preschool Animated Program
Sound Mixing and Sound Editing for a Daytime Animated Program
Main Title for a Daytime Animated Program
Casting for a Live-Action Children's Program
Casting for a Daytime Animated Program
Individual Achievement in Animation - Background Design, Character Animation, Character Design, Color, Production Design, Storyboard

The above list does NOT comprise the entirety of the Children's & Family competition, or confirmed category titles, as we expect considerable reshaping of the competition in its new standalone form. Additional information will be announced in early summer following further community engagement.

ELIGIBILITY PANEL

If:

- You are a new entrant and you are unclear which contest you belong in
- Your content may qualify as Young Adult
- You are a spin-off or reboot of an existing property
- You are petitioning to change contests from Daytime to Primetime or vice versa
- You are appealing an administrative decision made regarding contest placement

We recommend a petition to the Eligibility Panel to get an official ruling on which contest your material is eligible in. To petition, **email eligibility@theemmys.tv** with a link of up to 6 episodes and state the reason for your petition. Please do NOT include a cover letter beyond the basics. Advocacy material will not be distributed nor taken into consideration.

Keep in mind when petitioning: programs are designated to specific contests and may only switch competitions due to either a substantial change in the nature of the contest or a substantial change to the nature of the material. If a contest has automatically switched your eligibility (e.g. you used to enter Children's in Primetime), you do not need to petition.

Staff of either Academy can unilaterally refer material to the Eligibility Panel without a petition.

The ideal time to undergo your eligibility review is NOW so you can receive a ruling prior to any final deadlines.

19% RULE

For Program, Writing, and Directing categories, the eligibility standard is for individuals with specific titles who have worked on at least 19% of the episodes, *or a minimum of 26 episodes*, within the calendar year or are under contract.

MATURE CONTENT

The Daytime Emmys does not accept content that is rated TV-MA, would be considered TV-MA if it were assigned a TV Parental Rating, or is otherwise equivalently labeled for content awareness by the distributor. If your content contains excessive violence, gore, sexual situations, profane language, etc. you will be asked to submit to the Primetime Emmys instead.

JUDGING

Judges cannot judge a category featuring their own material in any category, including Daytime Drama Series. Judges now have the ability to self-check conflicts of interest within their judging ballots and that entry will be removed from their category ballot.

EPISODE REFERENCES

Daytime now only requires the number/title and airdate of all material featured in a submission or submission reel. Timecodes for the material are no longer being requested.

TIME INTO VIDEO

Adding on to the production requirement set last year, all submissions must contain a Time Into Video. The Time Into Video (TIV) indicates the 30 seconds within your submission video that production should clip out to include in any nomination packages. You are not uploading the 30 seconds – just indicating the timecode of where that 30 seconds begins and ends. You are also required to provide audio or visual cues (e.g. “The contestant goes all in”). Putting 00:00:00 as your TIV is prohibited and the system will not allow it. If you’re choosing the first 30 seconds as your clip, please put 00:00:01. This is NOT the total runtime of your submission!

PHOTO UPLOAD

Every submission requires a photo upload. For onscreen/voiceover talent, it will be a headshot of the performer. For all other categories, it will be a logo of the program. Logos will be used onscreen by production in the event an Acceptor is unavailable.

COVID-19

The Daytime Emmys is planning on having a more traditional in-person ceremony. The exact nature of the ceremony, the number of guests, etc. will be determined nearer to the date dependent on local restrictions. If your production has had unique circumstances due to the ongoing pandemic that potentially affects your eligibility, please contact Daytime administration. We will make every effort to accommodate.

FEES

Out of respect for the tremendous hardships suffered by the community during the pandemic, NATAS has not raised entry fees on any national contest for the past two years. This year we will continue our efforts to standardize the competitions by working towards standardizing fees. As a result, Program entry fees will again remain the same, but Performer and Craft entry fees will be increased by \$25 for Early Entry and \$75 for Final Entry. We strongly encourage you to utilize the discount being given for Early Entry.

CEREMONIES

There will be multiple ceremonies in June 2022 to celebrate the nominees and winners of the 49th Annual Daytime Emmy Awards, including the live Daytime Emmys telecast on CBS. We have not yet announced which categories will be part of which ceremony. This information will be announced with the nominations. The Children's & Family Emmy Awards are a separate competition with a separate ceremony.

COMMUNITY TOWN HALLS

Daytime administration will be hosting several virtual town halls over Zoom to acclimate entrants both new and experienced with the contest realignment. To attend any or multiple of the sessions, simply use the information below - no RSVP is necessary.

Tuesday, December 14 - 3pm EST/noon PST

Wednesday, December 15 - 3pm EST/noon PST

<https://theemmys.zoom.us/j/93114766520?pwd=Wmc0ampSbDBSR0h0QlhmOHBscDVodz09>

Meeting ID: 931 1476 6520

Passcode: 032621

WEBINAR SCHEDULE

In keeping with the pandemic strategy laid out last year, the Daytime team will continue hosting weekly webinars dedicated to helping entrants navigate the process. These are different from any community town halls designed to discuss the re-alignment. Webinars are voluntary. Webinars are held every Tuesday at 3pm ET/noon PT during the entry window:

January 11

January 18

January 25

February 1 - special focus on Early Entry

February 8

The Zoom link/password is the same for every meeting and no RSVP is required:

<https://theemmys.zoom.us/j/94390387665?pwd=bWtrbjZFaGNRbCtSV0U3L2pORmE3Zz09>

Meeting ID: 943 9038 7665

Passcode: 888532

WHAT'S NEW IN THE NATIONAL RULES

Every year NATAS updates its national boilerplate of rules that apply uniformly to all national contests. Below are the updates that therefore also apply to Daytime.

NATIONAL RELEVANCE

Content, whether online or distributed via telecast or cablecast, that is intended for a specific local or regional audience, or for a particular geographic market, is eligible for a regional Emmy® Award and should be submitted to one of the regional Emmy® competitions.

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

- Subject matter is national or global in scope; not regionally or locally focused
- Material has been entered into other national award competitions
- Company/individual has entered other similar content into NATAS national competitions
- Program has been promoted to/marketted to a national audience or produced in association with a national media brand
- Either the number of subscribers to the channel surpasses the DMA population of the producer's home market OR geolocated demographics show the audience is distributed across the United States
- In general, self-published online content is expected to reflect a majority of these characteristics for submission to a national Emmy® competition. Otherwise, the submitter is encouraged to consider a regional contest instead.
- Regional content that later receives national distribution may be submitted to either a Regional Awards competition or a relevant National Awards competition, subject to the following restrictions:
 - Content may only be submitted to a single competition. A program submitted to a regional competition may not then be submitted to a national competition or another regional competition.
 - All craft-category submissions associated with a program must be submitted to the same competition as the program.
 - Eligibility for a regional competition is determined by the date the production was first telecast or made available via VOD in a region.

- Eligibility for a national competition is determined by the date the production was first telecast or made available via VOD nationally.
- For national eligibility, the national broadcast or VOD premiere must have occurred (a) during the national competition's eligibility period, and (b) within twenty-four (24) months of the first regional distribution of any kind.

THIRD PARTY SUBMITTERS

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

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

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

Secondary Contact / Entrant Representative Required: Regardless of the use of a Third-Party Submitter, the network, producer, or other entrant entering the competition must be clearly and accurately identified as the entrant and the rights-holder, and any failure to do so will automatically and summarily disqualify the corresponding entry. Third-Party Submitters must provide to NATAS, with any entry, via completion of the "Secondary Contact" field accompanying the submission of the entry-materials, the accurate full legal name and direct contact-information for the one (1) individual serving as the authorized representative ("Entrant Representative") so designated by the entrant and

rights-holder for purposes of the entry. The Entrant Representative must not be the Third-Party Submitter. The Entrant Representative must then timely execute a modified Entry License supplied by NATAS which specifically authorizes the Third-Party Submitter to act on behalf of the entrant, and any Entrant Representative failure to timely do so will automatically and summarily disqualify the corresponding entry or entries.

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

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

PROGRAM CLIP CLEARANCE

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

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

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

JUDGING RECRUITMENT

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

Neither any entity nor any individual may offer any compensation of any kind to anyone for signing-up to be a competition judge – be it via payment, or by way of offering to provide access to parties, other events, or other benefits.

Organizations submitting competition entries may elect, and are indeed encouraged, to recruit people from inside their respective organizations to serve as judges (“internal recruiting”).

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

(A). Any proposed hosting of an event with invitees from outside the submitting organization for the express purpose of recruiting judges; or

(B). Any proposed distribution of any materials to more than fifty (50) persons outside the submitting organization with the express purpose of recruiting judges;

must in either case first be reported to NATAS Contest Administration in writing and in advance of the proposed initiative. The proposed initiative must not be taken unless approved in writing and in advance by NATAS in each case, which NATAS may elect to render, or not, in its sole discretion.

Additionally, on their judging applications, all proposed judges must fully disclose as a potential conflict-of-interest any and all relationships that they may have to any “recruiting program” or “coordinated recruitment”, other than the aforementioned permitted internal recruiting conducted by the corresponding entrant organization itself. Any failure by either the entrant or the judge to fully disclose to NATAS all activities of coordinated recruitment and all recruiting programs, is grounds for disqualification of the judge’s ballot, and disqualification of the competition entry or entries corresponding to the coordinated recruitment or recruiting program and the entrant, each in the sole discretion of NATAS.