

2025



Film

Rules & Regulations

Academy of Canadian Cinema & Television
awards@academy.ca

LEADING MEDIA PARTNER



PREMIER PARTNER



PLATINUM PARTNER



LEAD PARTNERS



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SECTION I – OVERVIEW

The Canadian Screen Awards honour the best in Canadian visual storytelling, presenting awards for outstanding achievement in film, television, and digital media, and are administered by the Academy of Canadian Cinema & Television (“the Canadian Academy”).

Each summer, the Canadian Academy issues a Call for Entries to Academy members and related industry members across Canada. Any Canadian film that meets the current eligibility criteria may be entered for consideration. Entries are submitted by the owner of the film or the owner’s Authorized Representative (see **Section XX – Definitions**).

Note: The changes to the particular section in Film Rules & Regulations are marked by a star (★). For more information on 2025 rule changes, please visit academy.ca/awards.

A. Nominating Committees and Membership Voting (Nominees)

- a. The following Nominating Committees are assembled from across the country, and nominations are tabulated by the Academy’s official ballot accountants:
 - i. Feature Film (Best Motion Picture, Screenwriting, Direction, and Performance categories);
 - ii. Feature Documentary (Ted Rogers Best Feature Length Documentary, Editing, Cinematography, Original Music, Sound Design);
 - iii. Theatrical Shorts (Best Live Action Short Drama, Performance in a Live Action Short Drama, Best Animated Short, Best Short Documentary).

B. Feature Film Craft Categories (Achievement in Cinematography, Achievement in Editing, etc.) are determined by the Cinema Membership Branch Vote (i.e. Cinema Cinematographers branch members will view and vote in Achievement in Cinematography category, Cinema Editors in Achievement in Editing, etc). Categories voted on by the Academy membership also include a ranking system. Members are asked to rank their top choices from 1 to 5 (or from 1 to 4 for those categories that receive fewer than 5 entries). All ranked votes count towards the final tabulation.

C. Final Voting (Winners)

- a. Online voting information is emailed to the Academy’s Cinema Division membership following the announcement of nominations.
- b. Each voting member of the Cinema Division receives a personalized log-in and may view and vote on the nominated films through the website.
- c. All members may vote in all film award categories. To verify or change your membership status, please contact the Academy’s Membership Department prior to nominations announcement.
- d. No changes to Membership Status for the purposes of voting can be made once the nominations are announced.

D. Winners

- a. Academy Ballot Accountants will tabulate the winners in each Category, once the voting period is complete.
- b. The winners will be announced during the 2025 Canadian Screen Awards.

E. Special Awards

- a. The nominees and winner of the John Dunning Best First Feature Film Award will be determined by the John Dunning Best First Feature nominating committee. The winner will be announced during the Canadian Screen Awards.
- b. Additional Special Award information can be found at academy.ca/special-awards.

SECTION II – IMPORTANT DATES

Qualifying Period:

January 1, 2024 – March 31, 2025

Entry Site Opens:

September 23, 2024

Early Bird entry deadline:

October 18, 2024

Final entry deadline:

October 28, 2024

Deadline for Withdrawal from Official Competition:

October 28, 2024

Membership Vote on Feature Film Craft Categories (Determining Nominees):

January 15, 2025 – February 13, 2025

Announcement of the Nominees:

March 26, 2025

Final Voting Opens (Determining Winners):

March 27, 2025

Final Voting Closes (Determining Winners):

April 14, 2025

2025 Canadian Screen Awards:

TBA

Deadline to appeal certain 2025 Rules & Regulations:

October 28, 2024

Deadline to recommend changes to the 2026 Rules & Regulations:

June 6, 2025

Please visit academy.ca for the latest announcements.

SECTION III – ENTRY FEE SCHEDULE

The Entrant understands and agrees that all fees and costs associated with this Entry must accompany the Online Entry Form. Any Entry submitted without such payment will be deemed ineligible and will not be processed. There will be no refunds for Entries withdrawn from competition after: **October 28, 2024.**

A non-refundable* \$100.00 CAD deposit per film is required at the time of entry; the remaining submission balance will be charged when the entries are vetted by the Academy. *The deposit will be refunded in cases where a subsidy is granted.

Note: To access the member entry fee, at least one producer on the entry must be an active, voting member of the Academy.

A. THEATRICAL FEATURE FILMS

FEATURE FILM TIER 1 (*Films with production costs less than or equal to \$250,000*)

Early Bird: \$330; **Final Deadline:** \$450

FEATURE FILM TIER 2 (*Films with production costs between \$250,001 and \$1,500,000*)

Member **Early Bird:** \$525; **Final Deadline:** \$700

Non-Member **Early Bird:** \$750; **Final Deadline:** \$920

FEATURE FILM TIER 3 (*Films with production costs between 1,500,001 and \$5,000,000*)

Member **Early Bird:** \$1,050; **Final Deadline:** \$1,550

Non-Member **Early Bird:** \$1,280; **Final Deadline:** \$1,780

FEATURE FILM TIER 4 (*Films with production costs over \$5,000,000*)

Member **Early Bird:** \$1,600; **Final Deadline:** \$2,200

Non-Member **Early Bird:** \$1,825; **Final Deadline:** \$2,425

B. THEATRICAL SHORTS AND DOCUMENTARIES

Ted Rogers Best Feature Length Documentary Tier 1 (*Films with production costs less than or equal to \$250,000*)

Member **Early Bird:** \$400; **Final Deadline:** \$550

Non-Member **Early Bird:** \$620; **Final Deadline:** \$760

Ted Rogers Best Feature Length Documentary Tier 2 (*Films with production costs over \$250,000*)

Member **Early Bird:** \$600; **Final Deadline:** \$750

Non-Member **Early Bird:** \$810; **Final Deadline:** \$1000

Best Short Documentary

Early Bird: \$150; **Final Deadline:** \$225

Best Live Action Short Drama

Early Bird: \$150; **Final Deadline:** \$225

Best Animated Short

Early Bird: \$150; **Final Deadline:** \$225

SECTION IV – WHAT CAN ENTER?

Films may be entered only by the owner of the film or the owner's Authorized Representative (see **Section XX – Definitions**).

It is not required that the Entrant be a member of the Academy, but it should be noted that only current Academy voting members in good standing may vote in the Awards.

In order to enter, a film is required to:

- A. Qualify as a Canadian film production or co-production (Majority or Minority);
- B. **For Theatrical Feature Length Films:** have had its first commercial release in Canada in theatrical venues or online platforms according to the parameters outlined in **Section VI, A – Qualifying Screenings**;
- C. **For Theatrical Shorts and Documentaries:** have completed its Qualifying Screenings within the Eligibility Period according to the parameters outlined in **Section X, A – Qualifying Screenings**;
- D. Not have competed for nomination in any previous Canadian Screen Awards, or prix Gémeaux*;
- E. ***Note 1 on Feature Documentaries:** Documentaries that have previously entered prix Gémeaux are eligible to enter Canadian Screen Awards for Film with a theatrical version, alongside an appeal letter outlining the completion of the film's Qualifying Screenings within the Eligibility Period according to the parameters outlined in **Section X, A – Qualifying Screenings**;
- F. **Note 2 on Feature Documentaries:** Documentaries that enter the Feature Documentary categories may be eligible to enter Television documentary craft categories (excluding any editing, cinematography, original music, sound design, and "best documentary" program categories), only if they satisfy the Television & Digital Media Rules & Regulations eligibility criteria and have had a Television broadcast. When entering Television documentary craft categories, the Entrant must submit the Television broadcast version.

NARRATIVE SOVEREIGNTY

The Academy of Canadian Cinema & Television recognizes that freedom of expression and self-representation on screen has not been historically afforded to Indigenous peoples, who have been largely excluded from the production industry since its advent as a result of systemic barriers and discrimination. Therefore, in support of the efforts of the Indigenous Screen Office in seeking "narrative sovereignty" for First Nation, Inuit and Métis communities within Canadian borders, the Board of Directors has approved the following rule to take immediate effect.

To be eligible for a Canadian Screen Award, the project must satisfy the following:

1. When the work being submitted tells an Indigenous story and/or is from an Indigenous perspective, entrants must affirm:

- a. that a minimum of two thirds above the line talent identify as Indigenous; OR
- b. that the production company is majority Indigenous-owned.

Note 1: Indigenous creators will be asked to complete a questionnaire to express their relationship and connection to their Indigenous identity. This can include family ties or nationality and it can also include displacement. No private information that may cause harm will be requested.

2. When the work being submitted tells a story from a non-Indigenous perspective but that includes Indigenous content, entrants must declare (Note 2) that they have read the Indigenous Screen Office's On-Screen Protocols & Pathways Media Production Guide and provide written documentation of how the production:

- a. respectfully engaged Indigenous community leadership;
- b. followed community protocols around permissions and consent; AND,
- c. employed and maintained a respectful work environment for Indigenous crew members.

Note 2: This declaration will be assessed by the Equity Committee who will review the actions taken by the producers and determine eligibility.

SECTION V – CONDITIONS OF ENTRY

- A. The Entrant has read the Film Rules & Regulations for the 2025 Canadian Screen Awards.
- B. The Entrant warrants that the film is eligible to be entered in accordance with the Canadian Screen Awards Rules and Regulations, as contained herein.
- C. The Entrant warrants that the information provided within the Entry is complete and accurate.
- D. The Entrant warrants that the Authorized Signing Person owns the production represented by the Entry or is authorized in writing by the owner to submit this Entry.
- E. The Entrant agrees to make their film available for the duration of the Canadian Screen Awards process; accessed via streaming video on a secure website, maintained by the Academy and its partners. Upon entry, and for the sole purpose of the Canadian Screen Awards and related interstitial content, the Entrant agrees to "whitelist" the Academy's YouTube URL, effectively protecting against any unwanted algorithm-based copyright disputes that would otherwise disrupt playback.
- F. The Entrant must have received an on-screen credit in the Category in which they are entered. A copy of the credit list as it appears on screen, is a requirement upon submission of the Entry. In the case of dispute concerning credit, the Academy reserves the right to determine eligibility. In the case of all disputes, the decision of the Academy will be final.
- G. The Entrant warrants that all individuals submitted for consideration herein have been notified of this Entry.
- H. The Entrant represents and warrants to the Academy that:
 - a. the Entrant has obtained all necessary rights and permissions required to transfer the rights to the Academy as contemplated below, and has paid or will pay all applicable residuals, royalties, reuse fees, and other participations with respect to the Academy's usage as contemplated below; and
 - b. there is no litigation, claim, proceeding or dispute pending or threatened against the Entrant or the Entry, the adverse determination of which might adversely affect the Academy or impair the Academy's ability to exploit its rights hereunder.
- I. The Entrant hereby does transfer to the Academy, the right, in perpetuity, in any and all media now or hereafter devised, throughout the world, to:
 - a. incorporate one or more clips of this Entry into one or more television and/or other programs for exploitation (whether with and/or without soundtrack, including musical score);
 - b. show any portion of this Entry to Academy members as considered necessary by the Academy in its sole discretion;
 - c. show any portion of this Entry during Canadian Screen Awards presentations;

- d. archive clips of this Entry (whether with and/or without soundtrack, including musical score and including video clips, audio clips and/or still images) to an interactive storage device, to the Academy website, and/or the World Wide Web;
 - e. otherwise use one or more clips of the Entry for promotional purposes for the Canadian Screen Awards and/or enhancement of the image of Canadian content;
 - f. reproduce, reformat, modify, and/or edit any such clips for any of the foregoing purposes;
 - g. transfer any or all of the above-mentioned rights to one or more third parties for the aforesaid purposes; and
 - h. transfer a copy (or copies) of nominated films to a volume-storage device, for purposes of archival storage, as the Academy deems necessary.
 - i. All of the foregoing rights are transferred by the entrant to the Academy for use in connection with the current and/or future Canadian Screen Awards shows and/or enhancement or promotion of Canadian content and/or the Awards.
- J. The Entrant hereby agrees to indemnify the Academy from any loss, liability, cost, expense and/or damage, including reasonable attorney's fees, suffered by the Academy arising from the foregoing transfer of rights including without limitation any breach of the entrant's representations and warranties above.
- K. Productions that have submitted an entry for the Canadian Screen Awards can run "For Your Consideration" (FYC) campaigns to encourage awareness of their submission(s) for the first and second rounds of voting. The Entrant agrees to cooperate and follow the guidelines set out by the Academy on academy.ca/awards when planning FYC campaigns and creating materials for their Canadian Screen Awards entry.
- L. In the event of a Best Motion Picture Nomination, the Entrant will permit one public screening of the Entry in each of Vancouver, Montreal, and Toronto (and other destinations across Canada), or for limited-time online screenings, to be organized by the Academy for promotional purposes in 2025.
- M. The Entrant warrants that the online entry form is accompanied by all required documentation as outlined in **Section VI – C. Feature Film Entry Procedure** and **Section X – C. Theatrical Shorts And Documentaries Entry Procedure**. In any case in which the Academy determines that the required documentation is inaccurate or incomplete, and that the film is therefore incorrectly entered, the Academy reserves the right to declare the film ineligible for Nomination for any Award.
- N. The Entrant acknowledges and agrees that the Academy may, at its sole discretion, determine that no Awards be given in any Category in which the film(s) entered does not meet Academy standards or in which there are insufficient Entries as outlined in the Category breakdown.
- O. The Entrant agrees that the Academy will rule on any dispute in matters relating to the Entry, Eligibility, Nominations, and/or selection of any film for an Award. The Entrant acknowledges that the Academy's decision shall be final.
- P. There will be no refunds for Entries withdrawn from competition after **October 28, 2024**.
- Q. By submitting a film into the Canadian Screen Awards, the entrant understands and accepts the Rules and Regulations.
- Note:** Films, trailers and compilation reels may be submitted in any language, however it is **required** that films be subtitled in English for the purposes of the membership online voting period and for the use of Nominating Committees; subtitles are recommended for reels if English is not the original language. A detailed synopsis of the film in both official languages must be included online, at the time of entry. Titles of films must be provided in English and in its original language.

SECTION VI – THEATRICAL FEATURE-LENGTH FILMS

A. QUALIFYING SCREENINGS



Commercial Screenings

A Feature Film must be publicly exhibited during the Eligibility Period of **January 1, 2024 - March 31, 2025**. A Feature Film may qualify by satisfying one of the following qualifying criteria:

- A. A theatrical release of a minimum of five (5) Canadian screening dates in a regular commercial theatre to a paying audience – at least ONE screening must be held in one of the following cities: Montreal, Toronto, or Vancouver.

OR

- B. A release on at least one approved Qualifying Subscription Video on Demand (SVOD) platform (see **Section XX – Definitions**) (as specified on the Academy’s list of Eligible Festivals & Online Platforms).

To note:

- a. Signed letters or emails from the film’s distributor AND exhibitor, confirming the dates and venues of said commercial release, are required and to be uploaded at the time of entry.
- b. Films that have not achieved required eligible theatrical release during the online entry period are **required** to confirm the intended theatrical release will take place **BEFORE** March 31, 2025, from the distributor and exhibitor, in order to be eligible for entry.
- c. A film may only enter if its first public exposure (through festivals and/or theatrical release) was within 1.5 years of current eligibility period.

B. FEATURE FILM AWARD RECIPIENTS

- a. Awards will only be granted to persons receiving an eligible credit in an entered film or who have received credit in positive prints of the film in the appropriate Award Categories;
- b. In the case of multiple individuals entered in one Category, the person listed as “primary recipient” will be considered the designated spokesperson for the award, unless otherwise indicated by the Entrant;
- c. The entry must include current home addresses, phone numbers, and emails of **each individual entered for consideration** in order to notify nominees in adequate time to receive their Certificates, Award Ceremony tickets, etc. Production Company addresses are not acceptable;
- d. Minority co-productions are eligible to be nominated for Best Motion Picture as are the craft and performance categories in those films where Canadians received an eligible credit. Where, however, the director and/or screenwriter(s) are Canadian, a minority co-production will be deemed a majority Canadian co-production for the purposes of eligibility in all categories of the film awards.

Subject to all of the above Rules, **Theatrical Feature-Length Films** are eligible for:

- a. Best Motion Picture
- b. All Performance Categories
- c. All Feature Film Craft Categories

C. FEATURE FILM ENTRY PROCEDURE

The film's Authorized Representative (see **Section XX – Definitions**) must agree to all Conditions of Entry detailed herein, and complete an online entry form by **October 28, 2024**. The following is **required** as part of the online entry form:

- a. The complete film, uploaded to the Academy's secure entry site. The digital file must include "burned in" English subtitles if English is not the original language of the film;
- b. A digital copy of the complete screen credits as they appear in the film;
- c. A short synopsis of 60 words or less of the film in BOTH official languages;
- d. High-res headshots of all entered performers (300 dpi, jpg/png), portrait orientation;
- e. High-definition trailer (or HD clips drawn from film, 120 seconds in duration). The digital file must include "burned in" English subtitles if English is not the original language of the trailer;
- f. High-res image of the theatrical poster (300 dpi, jpg/png), portrait orientation;
- g. High-res still image from the production (300 dpi, jpg/png), landscape orientation, used to represent the film in promotional and Awards Gala materials in the case of nomination;
- h. High-res image (72dpi, jpg/png, 534px x 800px), portrait orientation, used to represent the film in online promotional materials in the case of nomination.
- i. Canadian Certification from either CAVCO or CRTCC, and/or Telefilm Canada; or a letter of Certification stating the Canadian percentage and other if the film is an official Canadian Treaty Co-Production. If a certification number has not been delivered to the entrant at the time of entry, a signed affidavit confirming the film is 100% Canadian may stand in its place until certification is received, at which point a copy of the certification should be forwarded to the Academy;
- j. Two (2) letters (or emails) are required confirming the date(s) and venue(s) of the film's screening: a letter from the Distributor and a letter from the Exhibitor(s);
- k. Total Entry Fee paid in full, as applicable (**See Section III – Entry Fee Schedule**).

SECTION VII – THEATRICAL FEATURE FILM AWARD CATEGORIES

FILM

Category: **10000. Best Motion Picture**

- Required Credit: Producer
- **Note:** The following credits are not eligible: Executive Producer, Co-Producer, and Associate Producer.

ART DEPARTMENT

★ Category: **11000. Achievement in Art Direction / Production Design**

- Required Credit(s): Art Director or Production Designer
- **Note:** First entrant listed **must** have a credit of either Art Director or Production Designer, and the Set Decorator may also be entered.
- **Note 2: Required with Art Direction / Production Design entry:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Art Direction / Production Design work from the film (“burned in” English subtitles are recommended if English is not the original language of the film).

Category: **11500. Achievement in Make-Up**

- Up to three (3) eligible entrants are permitted.
- **Note:** First entrant listed **must** have a credit of either **Key Make-Up** or **Department Head Make-Up** (i.e. the individual in charge of Make-Up). A single entrant who performs both Make-Up and Hair duties may enter into Achievement in Make-Up or Achievement in Hair, but not both categories. A production may also enter up to two additional entrants with required credit(s) including the following: Make-Up Artist, Personal Make-Up Artist, Make-Up Designer/Supervisor, Special Make-Up Effects Artist, and/or Prosthetics Creator/Designer/Supervisor.
- **Note 2: Required with Make-Up entry:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Make-Up work from the film (“burned in” English subtitles are recommended if English is not the original language of the film). A written description and/or synopsis of no more than three paragraphs describing the work or process involved (and it may include before and after images). Entrants who do not include these documents run the risk of disqualification.

Category: **12000. Achievement in Costume Design**

- Required Credit(s): Costume Designer or Wardrobe
- **Note: Required with Costume Design entry:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Costume Design work from the film (“burned in” English subtitles are recommended if English is not the original language of the film). A written description and/or synopsis of no more than three paragraphs describing the work or process involved (and it may include before and after images). Entrants who do not include these documents run the risk of disqualification.

Category: **12500. Achievement in Hair**

- Up to three (3) eligible entrants are permitted.
- **Note:** First entrant **must** have a credit of **Key Hair** or **Department Head Hair** (i.e. the individual in charge of Hair). A single entrant who performs both Make-Up and Hair duties may enter into Achievement in Make-Up or Achievement in Hair, but not both categories.
- **Note 2: Required with Hair entry:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Hair work from the film (“burned in” English subtitles are recommended if English is not the original language of the film). A written description and/or synopsis of no more than three paragraphs describing the work or process involved (and it may include before and after images). Entrants who do not include these documents run the risk of disqualification.

CINEMATOGRAPHY

Category: **13000. Achievement in Cinematography**

- Required Credit: Director of Photography

DIRECTION

Category: **14000. Achievement in Direction**

- Required Credit: Director
- **Note:** A signed letter from the Director confirming eligibility for *John Dunning Best First Feature Film Award* **must** be noted at the time of entry. Please refer to the **Special Award Categories** section for information on the *John Dunning Best First Feature Film Award*.

EDITING

Category: **15000. Achievement in Editing**

- Required Credit: Editor



MUSIC

Category: **16000. Achievement in Music – Original Score**

- Required Credit: Composer

Category: **17000. Achievement in Music – Original Song***

- Required Credit(s): Composer and Lyricist
- **Note:** All music entries are required to be accompanied by a music cue sheet with needle drop submissions (i.e. SOCAN format, start time, and out time clearly marked), composer name(s), publisher name(s), title of cue, and duration of cue. This music cue sheet must be included for every piece of music in the film including those not written by the composer(s). Failure to provide cue sheets for all pieces of music may result in disqualification of the music score submission.
- **Note 2:** All Music categories acknowledge original work, therefore the single composer or composing team entered must have written a minimum of 70% of the overall length of the score, and the contribution must be original to the Film and not previously published.

***Special Regulation: Achievement in Music – Original Song**

1. This Award will be given to the original language version of the song.
2. A maximum of two (2) songs may be entered from any eligible film.
3. The song must have been written specifically for the production.
4. There must be a minimum of four (4) eligible Entries for a nomination to be made in this Category.
5. Original song entries must be accompanied by an mp3 file.
6. Original song entries must be accompanied by lyric sheets in BOTH official languages.
7. All song entries are required to include a letter from the songwriter(s) guaranteeing that the film contains the first public usage of the entered song.
8. If an entered song appears in the closing credits of a film, it is not eligible for entry.
9. Instrumental pieces are not eligible to enter Achievement in Music – Original Song
10. Composers may submit an appeal with a letter of rationale clarifying why their non-lyrical music piece is considered a “song” rather than a part of the overall score.
11. A composer and lyricist team may enter themselves ONCE per film.

PERFORMANCE

Category: **18000. Performance in a Leading Role, Drama**

Category: **18500. Performance in a Leading Role, Comedy**

Category: **19000. Performance in a Supporting Role, Drama**

Category: **19500. Performance in a Supporting Role, Comedy**

- Required Credit: Performer in a credited role
- A Lead is defined as the performer whose character carries the story or upon whom the story is based.
- A Support is defined as the performer whose character supports both the story and the Lead.
- **Note:** A two-line description of each performer's role must be included when entering online. If all the dialogue of any role has been dubbed by another performer, the performance is deemed ineligible. Singing that has been dubbed will not affect the performer's eligibility unless it constitutes the entire performance.
- **Note 2:** Animated performances are not eligible to enter Feature Film Performance categories.

VISUAL EFFECTS

Category: **30000. Achievement in Visual Effects**

- Visual Effects refers to the wide range of techniques available to enhance (affect) live-action footage. This involves creating elements through 2D and 3D digital paint work and animation (or by producing traditional matte paintings and building models, etc.), and compositing the resulting elements into the live footage. Alternatively, visual effects work may not involve creating any new elements, and may simply entail the manipulation of the live action footage itself (morphs, split screens, etc).
- **Note:** Eligibility is limited to up to ten (10) principal designers directly responsible for the realization of the visual effects achieved. Potential candidates include Visual Effects Supervisor, Senior Animation Supervisor, Animation Director, Visual Effects Producer, Visual Effects Designer, Visual Effects Art Director, Visual Effects Coordinator, Visual Effects Editor, Compositing Supervisor, Matte Supervisor, Matte Artist, Matte Painter, CGI Artist (Primary, Lead, Key, Secondary), CGI Animator, 3D Artist, Previz Supervisor, Visual Effects Production Supervisor, CG Supervisor, and Composer (Key, Lead, Primary Digital, Senior). Please list individuals and their company affiliations. Should only a company name be credited on air, a signed list of individuals, with their titles, responsible for the work, is required to complete the submission.
- **Note: Required with VFX entry:** (1) A written description and/or synopsis of no more than three pages of the VFX work or process involved (including before and after images). (2) A compilation reel including examples of VFX as they appeared in the film, in order of appearance. "Burned in" English subtitles are recommended if English is not the original language of the film.

SOUND

Category: **22000. Achievement in Sound Mixing**

- Required Credit(s) include: Recording Mixer, Sound Re-recording, Sound Mixer, Production Sound Mixer, Dubbing Mixer, Location Sound, Location Recordist, ADR Recordist, and Foley Recording Mixer
- **Note:** Location Sound and Location Recordists are not eligible if the film has been subject to massive dialogue replacement.
- **Note 2:** Post Production Supervisor is not an eligible credit for entry (in Sound Mixing or Sound Editing).

Category: **23000. Achievement in Sound Editing**

- Required Credit(s) include: Supervising Sound Editor, Sound Design, Dialogue Editor, Dubbing Editor, ADR Editor, Sound Editor, Sound Effects Editor, Supervising Dialogue Editor, Effects Designer, Post-Sync Dialogue Editor, Special Sound Effects provided by, Loop Dialogue Editor, Music Editor, and Foley Artist
- **Note:** The eligible positions will be determined or finalized in consultation with the Sound Supervisor(s) on the project, the Producer, and Academy Sound Branch Representative(s). In the case of a dispute, the Academy will have final authority. The Producer must designate the key sound personnel who contributed to the production. In special situations in which the Entrant feels that more than the allowable maximum key sound personnel on a production qualify for Entry, a written appeal may be made at the time of Entry.

SCREENPLAY

Category: **24000. Original Screenplay****

Category: **25000. Adapted Screenplay**** (from another medium – i.e. based on a previously published or produced work)

- Required Credit: Screenwriter

**** Special Regulation: Original Screenplay and Adapted Screenplay**

1. Two (2) screenplay Awards will be given in years in which there are five (5) or more eligible Entries in each of these two Categories.
2. If there are fewer than five (5) eligible Entries in either Category, then the Categories will be collapsed into one Best Screenplay Award.
3. A Screenwriter is defined as the person who writes the entire work for the screen embodying individual scenes, full dialogue and/or monologue, narration (if required), and any other description or details necessary to facilitate production.
4. **Note:** Entrants in the Original Screenplay category **must** provide a signed letter confirming the screenplay has not been adapted from another medium.

STUNT COORDINATION

Category: **9509. Best Stunt Coordination**

- Required Credit: Stunt Coordinator and Stunt Performer
- **Note:** A stunt coordination team is required to submit a compilation reel from the film. The compilation reel is not to exceed 5 minutes. “Burned in” English subtitles are recommended if English is not the original language of the film.

CASTING

Category: **21500. Achievement in Casting**

- Required Credit: Casting Director, Local Casting Director
- Note: If there are no credited Casting Directors, or Local Casting Directors, the Director of the film is eligible to enter this award

SECTION VIII – SPECIAL AWARDS

JOHN DUNNING BEST FIRST FEATURE FILM AWARD

- ✦ This award is presented to honour an achievement by a Canadian director in their **first dramatic theatrical feature-length film**. First-time feature directors will be automatically entered for the John Dunning Best First Feature Film Award; the film must qualify for, and be entered into competition in the film awards, subject to the regular Rules and Regulations.

The Academy will request a letter from the director, uploaded with their entry online, confirming their eligibility* for this award. All films that qualify for the John Dunning Best First Feature Award will receive a rebate of \$300 on the entry fee paid, courtesy of the John Dunning Foundation. The winner of the John Dunning Best First Feature Film Award receives a \$25,000 cash prize, courtesy of the John Dunning Foundation.

*First time Directors with a previous Co-Director credit on a feature film may appeal the eligibility for this award.

- ✦ **IMPORTANT NOTE:**

All eligible first dramatic theatrical feature-length films will be first reviewed by John Dunning Best First Feature Film Jury, who will select the six (6) nominees and the winner. These selections will be submitted for official considerations by the Feature Film Jury, which is responsible for selecting nominees in Direction, Screenwriting, Performance, and Best Motion Picture categories.

Please refer to **Section IX – Feature Film Nominating Process** for further details.

GOLDEN SCREEN AWARD FOR FEATURE FILM

The Golden Screen Award for Feature Film is presented annually to the Canadian film that earns the highest domestic box office between the time of January 1, 2024 and February 28, 2025. Eligible films must be released within the calendar year. Theatrical Feature Documentaries are also eligible for this Special Award.

ADDITIONAL SPECIAL AWARDS

Additional Special Awards are presented to Canadian individuals or institutions for their outstanding achievements in a specific area of work.

Juries and/or Cinema Division Branch members may recommend to the Board of Directors a Special Award recipient for achievement(s) not covered by existing Awards Categories.

Additional Special Award information can be found at academy.ca/special-awards.

SECTION IX – FEATURE FILM NOMINATING PROCESS

1. Canadian Screen Award nominating committee members are chosen based on their high-quality work and collective expertise and experience working in the film industry.

Two Film Nominating Committees will be responsible for the nomination selection process.

1. JOHN DUNNING BEST FIRST FEATURE FILM COMMITTEE

All eligible first dramatic theatrical feature-length films will be first reviewed by John Dunning Best First Feature Film Jury. The jury will select the six (6) nominees and the winner amongst them.



The 6 nominated films will be submitted for official considerations by the Feature Film Jury, which is responsible for selecting nominees in Direction, Screenwriting, Performance, and Best Motion Picture categories.

Note 1. Films that do not make the short list for consideration by the Feature Film Nominating Committee are eligible for consideration in all other eligible and entered craft categories during membership vote.

Note 2. Feature Film Nominating Committee will be presented with a list of all eligible John Dunning Best First Feature Films. They have an opportunity to add any additional film that may have not made it on the six (6) film recommendation list from the John Dunning Best First Feature Film Jury.

2. FEATURE FILM NOMINATING COMMITTEE

The Feature Film Nominating Committee selects the Nominees in below categories.

A Chairperson(s) will be selected by the Academy to head this Committee. Industry Professionals from across Canada will be invited to participate in consultation with the Academy's Rules & Regulations Committee and the Academy's Board of Directors.

This committee, which may include directors, writers, performers, producers, critics, distributors, programmers, and/or a member of the Academy's Board of Directors, will be responsible for screening all films that are not eligible for the John Dunning Award, as well as the films on the short list recommended by the John Dunning Best First Feature Film Award Jury.

- Best Motion Picture
- Direction
- Screenwriting (Original and Adapted)
- Performance (Lead and Support)

Note: The Academy Board of Directors reserves the right to select up to two (2) nominees in addition to six (6) Best Motion Pictures selected by the Nominating Committee. The additional nominees must be taken from the jury's shortlist.

2. Nominees for the following categories are selected by an online Membership Vote by the Academy's Cinema Craft Branch Members (i.e. Cinema Editors branch members determine nominees in Achievement in Editing category, Cinema Sound branch members determine nominees in Achievement in Sound Mixing and Achievement in Sound Editing categories, etc):

- Art Direction / Production Design
- Costume Design
- Make-Up

- Hair
- Cinematography
- Editing
- Music (Original Score and Original Song)
- Sound (Sound Mixing and Sound Editing)
- Visual Effects
- Casting
- Stunts

3. Committee Members will be expected and encouraged to screen the entered films during their regular theatrical release or festival circuit whenever possible. In the event that a film cannot be screened in its ideal environment, the Committee Member will be supplied with a streaming video link of the film. The Committee will then convene to reach a consensus on the nominations in their respective Categories.
4. Films are evaluated according to specific criteria developed by the Academy's Rules & Regulations Committee and Board of Directors in consultation with branch members. Key members of the Music community, for example, developed the criteria used to assess Original Music Score and Original Song. The same principle was applied to Direction and Screenwriting and so on. It is not simply a matter of a well or poorly made film; it is the critical analysis of all aspects of the film that will determine the nominees.

Note: An entrant may be moved from lead performance to supporting performance or vice versa, or from drama to comedy or vice versa, or added to the eligible performers list as the Nominating Committee sees fit, provided the situation in question meets all other qualifying criteria.

SECTION X – THEATRICAL SHORTS AND DOCUMENTARIES

A. Qualifying Screenings:

Note: A film may only enter if its first public exposure (through festivals and/or theatrical release) was within 1.5 years of current eligibility period.

1. COMMERCIAL SCREENINGS:

Feature Documentaries Only - During the period of **January 1, 2024 through March 31, 2025**, a minimum of three (3) theatrical screenings in Canada to a paying audience other than a festival.

Short Films Only - During the period of **January 1, 2024 through March 31, 2025**, a minimum of one (1) theatrical screening in Canada to a paying audience other than a festival; or, a commercial release on one of the Academy approved Subscription Video on Demand (SVOD) platforms* (see **Section XX – Definitions**).

- **Note:** Signed letters from the film’s distributor AND exhibitor, confirming the dates and venues of said commercial release, **MUST** be uploaded at the time of entry.

OR

2. FESTIVAL SCREENINGS:

Documentary (Feature & Short) - During the period of **January 1, 2024 through March 31, 2025**, acceptance into at least two (2) Academy approved Canadian film festivals*.

Animated Shorts and Live Action Short Drama - During the period of **January 1, 2024 through March 31, 2025**, acceptance into at least two (2) Academy approved Canadian film festivals*.

- **Note:** Signed letters confirming the screening(s) from festival delegates **MUST** be uploaded at the time of entry.

OR

3. INTERNATIONAL FESTIVAL SCREENINGS:

During the period of **January 1, 2024 through March 31, 2025**, winner of a “Best of” or comparable distinction decided upon by a jury at an Academy approved International Festival* or comparable award of distinction.

- **Note:** A signed letter confirming the screening and that the film has won or was selected as “Best of” or comparable distinction from the Executive Director or Director of Programming from said Festival is required to accompany the online entry form.

*Please review the Academy’s list of Eligible Festivals & Online Platforms for the 2025 Canadian Screen Awards at academy.ca/awards.

B. Theatrical Shorts and Documentaries Award Recipients

Awards will only be granted to persons receiving an eligible credit in an official Entry or who have received credit in positive prints of the film in the appropriate Award Categories.

Subject to all of the above Rules, **Theatrical Shorts and Documentaries** are eligible for:

- **26000.** Ted Rogers Best Feature Length Documentary**, or
- **27000.** Best Short Documentary, or
- **28000.** Best Live Action Short Drama***, or
- **29000.** Best Animated Short

***Feature Length Documentaries are eligible to enter into the following four (4) craft categories:*

- **31000.** Best Cinematography in a Feature Length Documentary
- **32000.** Best Editing in a Feature Length Documentary
- **33000.** Best Original Music in a Feature Length Documentary
- **34000.** Best Sound Design in a Feature Length Documentary

****Live Action Short Dramas are eligible to enter into the following performance category:*

- **28500.** Performance in a Live Action Short Drama

C. Theatrical Shorts and Documentaries Entry Procedure

The film's Authorized Representative (see **Section XX – Definitions**) must agree to all Conditions of Entry detailed herein, and submit their film online, to the Academy, by **October 28, 2024**, including the following:

- 1) A complete online entry submission, with all additional required materials and documentation;
 - 2) A copy of the complete screen credits as they appear in the film;
 - 3) A short synopsis of the film (60 words or less) in BOTH official languages;
 - 4) Media: High-res images of the film's poster treatment (300 dpi, jpg/png) portrait orientation, High-res (72dpi, jpg/png, 534px x 800px) portrait orientation used to represent the film in online promotional materials in the case of nomination, AND high-definition trailer (or HD clips drawn from film, 120 seconds in duration). The digital file must include "burned in" English subtitles if English is not the original language of the trailer;
 - 5) The complete film uploaded securely on the Academy's online entry webpage. The digital file must include "burned in" English subtitles if English is not the original language of the film;
 - 6) A list of current home addresses, phone numbers, and emails of each **individual entered for consideration** in order to notify nominees in adequate time to receive their Certificates, Award Ceremony tickets, etc. Production Company addresses are not acceptable;
 - 7) Canadian Certification from either CAVCO or CRTC, and/or Telefilm Canada; or a letter of Certification stating the Canadian percentage and other if the film is an official Canadian Treaty Co-Production. If a certification number has not been delivered to the entrant at the time of entry, a signed affidavit confirming the film is 100% Canadian may stand in its place until certification is received, at which point the confirmation number should be forwarded to the Academy;
 - 8) A signed letter from the Distributor AND a signed letter from the Exhibitor(s) confirming date(s) and venue(s) of the film's screening; or in the case of festival eligibility, the intended theatrical release date. In case of a release through an online platform, a signed letter from the online exhibitor confirming the release date;
- OR**
- 9) A signed letter from the Executive Director or Director of Programming of an eligible Festival confirming the film's screening(s), OR that it has won a "Best Of" or comparable distinction;
 - 10) Total Entry Fee, as applicable (see **Section III – Entry Fee Schedule**);
 - 11) In the case of multiple individuals entered in one category, the "primary recipient" listed will be considered to be the person designated to receive the statue and the designated spokesperson.

SECTION XI – THEATRICAL SHORTS AND DOCUMENTARIES AWARD CATEGORIES

26000. TED ROGERS BEST FEATURE LENGTH DOCUMENTARY*

- Required Credit(s): Executive Producer, Producer, and Director

27000. BEST SHORT DOCUMENTARY*

- Required Credit(s): Executive Producer, Producer, and Director

***Note:** If three (3) or fewer films are entered in either Ted Rogers Best Feature Length Documentary or Best Short Documentary, then the two Categories will be combined and only one Award will be presented for Best Documentary.

28000. BEST LIVE ACTION SHORT DRAMA**

- Required Credit(s): Producer, Director, and Screenwriter

29000. BEST ANIMATED SHORT**

- Required Credit(s): Producer and Director

****Note:** If two (2) or fewer films are entered in either Best Live Action Short Drama or Best Animated Short, then the two Categories will be combined and only one Award will be presented for Best Short Film.

SECTION XII – FEATURE LENGTH DOCUMENTARY CRAFT CATEGORIES

Note: Films entered into the Ted Rogers Best Feature Length Documentary category are eligible for entry into the following four (4) craft categories:

31000. BEST CINEMATOGRAPHY IN A FEATURE LENGTH DOCUMENTARY

- Required Credit: Director of Photography

32000. BEST EDITING IN A FEATURE LENGTH DOCUMENTARY

- Required Credit: Editor

⊕ 33000. BEST ORIGINAL MUSIC IN A FEATURE LENGTH DOCUMENTARY

- Required Credit: Composer
- **Note:** All music entries are required to be accompanied by a music cue sheet with needle drop submissions (i.e. SOCAN format, start time, and out time clearly marked), composer name(s), publisher name(s), title of cue, and duration of cue. This music cue sheet must be included for every piece of music in the film including those not written by the composer(s). Failure to provide cue sheets for all pieces of music may result in disqualification of the music score submission.
- **Note 2:** All Music categories acknowledge original work, therefore the single composer or composing team entered must have written a minimum of 70% of the overall length of the score, and the contribution must be original to the Film and not previously published.

34000. BEST SOUND DESIGN IN A FEATURE LENGTH DOCUMENTARY

- Required Credit: Recording Mixer, Sound Re-recording, Sound Mixer, Production Sound Mixer, Dubbing Mixer, Location Sound, Location Recordist, ADR Recordist, Foley Recording Mixer, Supervising Sound Editor, Sound Design, Dialogue Editor, Dubbing Editor, ADR Editor, Sound Editor, Sound Effects Editor, Supervising Dialogue Editor, Effects Designer, Post-Sync Dialogue Editor, Special Sound Effects provided by, Loop Dialogue Editor, Music Editor, and Foley Artist

SECTION XIII – THEATRICAL SHORT PERFORMANCE CATEGORIES

28500. PERFORMANCE IN A LIVE ACTION SHORT DRAMA

- Required Credit: Performer in a credited role
- **Note:** A two-line description of each performer's role must be included when entering online. If all the dialogue of any role has been dubbed by another performer, the performance is deemed ineligible. Singing that has been dubbed will not affect the performer's eligibility unless it constitutes the entire performance.
- **Note 2:** Animated performances are not eligible to enter the Live Action Short Drama Performance category.

SECTION XIV – THEATRICAL SHORTS & DOCUMENTARIES

NOMINATING PROCESS

1. A Chairperson(s) will be selected by the Academy to head the Theatrical Shorts Committee, as well as the Feature Documentary Nominating Committee, and jury members will be invited from across Canada. These people are chosen based on filmmaking expertise and a consistent level of excellence in the film and documentary production industry.
2. Films are evaluated according to specific criteria developed by the Academy's Rules & Regulations Committee in consultation with branch members. Key members of the Theatrical Short and Documentary community developed the criteria used to assess the Feature Length and Short Documentary, Animated Short Film and Live Action Short Drama categories.
3. The Nominating Committees for Theatrical Shorts and Documentaries will select the Nominees in the Categories of Feature Length and Short Documentary, Animated Short Film, and Live Action Short Drama; as well as Best Editing, Cinematography, Original Music, and Sound Design in a Feature Length Documentary; and Performance in a Live Action Short Drama at a Nomination Screening Weekend. Nominees for final balloting will be selected by consensus.
4. The Feature Documentary Nominating Committee will be regionally representative and diverse, composing of more than seven members of the Documentary community. The Committee will select nominations in Feature Length Documentary and Feature Length Documentary Craft categories. Their vote will account for 60% of the winner vote. Final Membership Vote in Feature Length Documentary Categories will account for 40% of the winner vote.

SECTION XV – NUMBER OF NOMINATIONS

Nominations for Theatrical Shorts and Documentaries will normally be made, and an Award will be given, in any Category in which there are four (4) or more eligible Entries. If there are four (4) eligible Entries, there will normally be two (2) nominations. If there are between five (5) and eight (8) eligible Entries, then there will normally be three (3) nominations. In the case of "ties" in the aforementioned Categories, the Academy will decide the number of Nominations. If there are nine (9) or more eligible Entries then there will normally be five (5) nominations. There will be six (6) nominations in the Feature Film Direction, Screenwriting, and John Dunning categories and eight (8) nominations in the Performance categories.

NUMBER OF ENTRIES	NUMBER OF NOMINATIONS
Four (4)	Two (2)
Five (5) to Eight (8)	Three (3)
Nine or more (9+)	Five (5)

Note: *In the Best Motion Picture Category, the number of nominations will be six (6). The Academy Board of Directors reserves the right to select up to two (2) nominations to the Best Motion Picture category, in addition to six (6) nominations selected by the Nominating Committee. In this case, the final number of nominations in Best Motion Picture will be seven (7) or eight (8).*

SECTION XVI – NOMINATING COMMITTEES POLICIES

A. Conflict of Interest

- a. Each Nominating Committee Member is required to sign a Conflict of Interest form prior to the commencement of judging. A Nominating Committee Member is not allowed to judge their own work in a film and must disclose any potential conflicts of interest in the work they are judging. The Academy will not tolerate any committee member who is determined to be advocating for an entry in which they have a vested personal or professional interest and considers such conduct to be unprofessional and contrary to the spirit of the Canadian Screen Awards. If an unexpected conflict of interest should arise, the Nominating Committee Member in question will be disqualified from voting;
- b. All Committee deliberations are strictly confidential. Nominating Committee Members may not disclose their discussions or final decisions outside the Committee Sessions;
- c. Nominating Ballots are sent directly from the Theatrical Shorts and Documentaries Committee site in sealed envelopes to the Ballot Accountants who will tabulate them.

B. Nominating Committee Prerogative

Nominations will not be put forth in Categories in which, in the opinion of the applicable Nominating Committee, the submissions entered do not meet Academy standards.

C. Academy's Commitment to Diversity, Equity, and Inclusion

Diversity, Equity, and Inclusion refers to applying an intersectional approach increasing the representation and participation of diverse voices from traditionally underrepresented groups in Canadian media: Black, Indigenous, People of Colour, Women, People with Disabilities, 2SLGBTQIA+, as well as Francophone communities.

The Academy of Canadian Cinema & Television recognizes that these communities are persistently underrepresented and misrepresented in the Canadian media landscape. As the largest non-profit professional media arts organization in Canada, the Academy has a responsibility to showcase the diversity and authenticity of Canadian stories and creators.

In order to address and eradicate these issues, and create meaningful change, the Academy is committed to enabling an environment which fosters equity and inclusion, so all media professionals can participate and thrive.

The Academy is committed to engaging with members of underrepresented communities and equity-deserving organizations to serve and comprise at least one third of the overall composition in the following areas:

- Film, Television, Digital Media, Sports & News, and Documentary Rules & Regulations committees, which determine Canadian Screen Awards rules & eligibility;
- Canadian Screen Awards Film, Television, and Digital Media Nominating Committees, which determine nominations in juried categories;
- Canadian Screen Awards News and Sports Nominating Committees, which determine nominations and winners in News and Sports categories.

SECTION XVII – FINAL MEMBERSHIP VOTE (WINNERS)

1. Once the Nominees have been determined, unique and confidential log-in information will be prepared and emailed to all eligible Cinema Division Voting Members. The Canadian Screen Awards online voting website will be activated on **March 27, 2025**.
2. Along with their log-in information, online voting website information will be supplied to each Voting Member. This information will provide members access to the voting website for the duration of the voting period. Members will be able to return to the site as many times as needed during the voting period to complete the viewing and voting processes.
3. Streaming video of the Nominated Films will be available for eligible Voting Members during the voting period, and can be accessed on the online voting site.
4. All voting members currently registered in the Academy's Cinema Division will be eligible to vote in all categories of the Film Awards.
5. Once the voting period is complete, Ballot Accountants will tabulate the results from all online votes cast.

TIEBREAKER

If there is a tie in voting for a category with nominees and winners chosen by the Academy membership, causing six (6) nominations in a category with five (5) nominees normally, the tiebreaker for the 5th and 6th nominations will be: (a) number of total votes received; if still tied: (b) member ranking; if still tied: (c) highest number of first place votes, second place votes, etc. Should the membership vote result in tied submissions causing the number of nominations to be greater than six (6), the Academy will make the decision whether to include all tied nominations as part of the official nominee list. In those cases, if removing all tied-submissions yields fewer than three (3) total nominations, all tied submissions will automatically be included on the final nomination list. If there is a tie after the winner-vote, in this scenario, then member ranking at the nominee stage is used as a tiebreaker, and the same logic described above is used to break any ties.

If there is a tie in final membership voting (winner vote) for a category where nominees were chosen by a jury, the jury vote ranking is used to break the tie. i.e. a film with the higher jury ranking wins.

For all of the above examples, If two or more entries remain tied after these tiebreakers have been applied, the films tied will both be named as winners awarded within that category.

SECTION XVIII – RULES & REGULATIONS APPEAL & RECOMMENDATION PROCESS

The Rules and Regulations for film are reviewed annually by the Academy's Rules & Regulations Committee. Should an entrant have a project that does not satisfy the rules written in **Section IV – What Can Enter?** or **Section VI – C. Feature Film Entry Procedure**, we encourage them to appeal their eligibility by following the below guidelines.

Procedure for Appeals to the Rules and Regulations

- All Appeals must be submitted before the final entry deadline of **October 28, 2024**.
- All Appeals must be accompanied by the Academy of Canadian Cinema & Television Awards Appeal Form, and contain all appropriate documents. Official Appeals Forms can be found at academy.ca/awards.
- Appeals will not be taken into consideration for any Producer Credits under the Best Motion Picture category.
- In select cases, the Vice President of Programming & Awards will directly review Appeals without requiring the involvement of the Rules & Regulations Committee.
- Appeals received after the deadline will only be considered under special circumstances determined by the Academy

Procedure for Recommendations to the Rules and Regulations

- All Recommendations must be submitted before the deadline of **June 6, 2025**.
- Only members in Active Good Standing may submit Recommendations to the Rules & Regulations Committee.
- All Recommendations must be accompanied by the Academy of Canadian Cinema & Television Awards Recommendations Form, rationale, and three (3) letters of support. Official Recommendation Forms can be found [here](#).
- All submissions of Recommendations are to be received by the Awards Director before being considered by the Rules & Regulations Committee.
- No Recommendations will be accepted after the deadline.

SECTION XIX – STATUES AND CERTIFICATES

A. Certificates

Certificates are no longer automatically mailed out; instead, each Nominee and Winner will be required to fill out an order form on academy.ca. Each winner and nominee may order one certificate per nomination or win at no cost. There is a charge for additional certificates. Only Nominees' and Winners' names may appear on their respective Certificates. Certificates are only available to individuals designated as Nominees or Winners. Producers, production companies, or broadcasters are not eligible to order certificates for categories in which they are not the named recipient.

B. Statues

- a. The Academy provides one (1) complimentary statue for each category, which is awarded during the Canadian Screen Awards. Each additional winner may purchase one (1) statue at cost. Statues will not be made available to, and cannot be purchased by anyone other than the winner(s);
- b. Recipients of the Canadian Screen Award statues are prohibited from selling the Canadian Screen Award statue, or any other statue awarded by the Academy of Canadian Cinema & Television without written consent from an Academy representative.

C. Commemorative Statues

Winning films may purchase up to a total of three (3) commemorative statues for the production company or distributor of the winning program. Commemorative statues may only be ordered for films that have won in the Best Motion Picture, Best Feature Length or Short Documentary, as well as Live Action and Animated Short

categories, with signed permission from a credited producer from the winners list. Commemorative statues may also be ordered for the John Dunning Best First Feature Film Award and the Golden Screen Award for Feature Film. Commemorative statues will not be sold to individuals, and winners may not authorize this type of sale. Any sale in excess of three (3) commemorative statues is not permitted, except by special permission from the Academy. Commemorative Statue plaques will include award year, category, and show title.

SECTION XX – DEFINITIONS

ANIMATED SHORT

Any Canadian animated film with a MAXIMUM running time of 59 minutes.

AUTHORIZED REPRESENTATIVE

Individual responsible for entering the film for competition; generally authorized by the Producer, Executive Producer, Distributor, Canadian Licensee, or Copyright Owner, who owns and controls the rights to the production.

CANADIAN FILM

One that satisfies the CAVCO criteria for qualification as a Canadian Certified production, and/or by the CRTC criteria for qualification of a production as Canadian content, subject to eligibility restrictions outlined under **Section VI – B. Feature Film Award Recipients** and **Section X – B. Theatrical Shorts and Documentaries Award Recipients**.

DRAMATIC THEATRICAL FEATURE-LENGTH FILM

One that is not a Documentary, has a MINIMUM running time of 60 minutes and for which the first commercial release in Canada is theatrical.

FEATURE LENGTH DOCUMENTARY

Any Canadian feature-length non-fiction film with a running time greater than 45 minutes.

LIVE ACTION SHORT DRAMA

Any Canadian dramatic film with a MAXIMUM running time of 59 minutes.

SHORT DOCUMENTARY

Any Canadian non-fiction film with a running time less than 45 minutes.

SUBSCRIPTION VIDEO ON DEMAND (SVOD)

SVOD operates on a subscription-based model where users pay a monthly or annual fee for unlimited access to content.

SECTION XXI – FREQUENTLY ASKED QUESTIONS

Q: If my film didn't meet the requirements last year, can I still apply for the Canadian Screen Awards this year?

A film may still enter if it meets this year's requirements and if its first public exposure (through festivals and/or theatrical release) was within 1.5 years of current eligibility period.

Q: Why do I need to upload the video file of my film when it hasn't been released yet?

All video files are securely uploaded to our server and made available by the Academy only during the voting period or for jury purposes.

Q: What should I do if I would like to enter someone for a Category, but their credit is not one of the eligible credits listed in the Rules & Regulations?

Only those with eligible credits will be accepted for entry and all entry-limits must be adhered to.

Q: Why do I need to include the mailing addresses of all of the Entrants?

In addition to maintaining an up-to-date database of our Entrants and members, we require current address information for all Entrants, so they can be sent information in the event of a nomination.

Q: Can I enter someone who is not a Canadian citizen?

Yes, non-Canadian citizens are eligible as long as the film qualifies for CRTC or CAVCO certification.

NOTE: Minority co-productions are eligible to be nominated where Canadians received an eligible credit. Where, however, the director and/or screenwriter(s) are Canadian, a minority co-production will be deemed a majority Canadian co-production for the purposes of eligibility in all categories of the film awards.

Q: What do I do if I haven't received my CAVCO or CRTC certification yet?

If a certification number has not been delivered to the entrant at the time of entry, a signed affidavit confirming the program is 100% Canadian may stand in its place until certification is received, at which point a copy of the certification should be forwarded to the Academy.

Q: Do I need a CAVCO or CRTC certification if my short film is under 5 minutes?

No, but the producer must provide a signed letter confirming the film is 100% Canadian.

Q: Can I submit a feature documentary for both Film & TV?

A feature documentary entering in the film stream for Ted Rogers Best Feature Length Documentary can also enter in Television documentary craft categories (excluding any editing, cinematography, original music, sound design and "best documentary" program categories) – only if they satisfy the Television & Digital Media Rules & Regulations eligibility criteria and have had a Television broadcast. When entering Television documentary craft categories, the Entrant must submit the Television broadcast version.

Q: Can I submit a documentary for the CSA if it has already been submitted to the prix Gémeaux?

Documentaries that have previously entered prix Gémeaux are eligible to enter Canadian Screen Awards for Film with a theatrical version, alongside an appeal letter outlining the completion of film's Qualifying Screenings within the Eligibility Period according to the parameters outlined in Section X, A - Qualifying Screenings.

Q: Who do I make the cheque payable to?

Please make cheques payable to the Academy of Canadian Cinema & Television, 30 Duncan Street, Unit 605, Toronto, ON M5V 2C3.

SECTION XXII – RULES & REGULATIONS COMMITTEES

FILM RULES & REGULATIONS COMMITTEE

Serge Abiaad – Co-founder, General Director, La Distributrice de Films
Andrew Addison – VP, Communications, Marketing & Membership, Canadian Media Producers Association
Tom Alexander – Vice President, Theatrical Sales, Mongrel Media
Lisa Broadfoot – Vice President, Industry and Business Affairs, Canadian Media Producers Association
Hans Engel – Director, National Directors Division, DGC
Natalia Escobar Bohorquez – Director, Strategy and Research, WGC
David Gale – President: ACTRA Toronto, National Council Executive, ACTRA
Ariane Giroux-Dallaire – Vice-President, Sphere Films
Nancy Hum-Balbosa – International Representative, IATSE
Joan Jenkinson – Executive Director, Black Screen Office
Naomi Johnson – Executive Director, ImagineNATIVE
Shant Joshi – President, Fae Pictures
Martin Katz – Producer/Founder and President, Prospero Pictures
Élise Labbé – Head, Festivals and Audience Development, National Film Board of Canada
Jean-Christophe J. Lamontagne – President and Co-Founder, H264 Distribution
Joanna Miles – Senior Consultant (Film Marketing, Film Festivals)
Christina Piovesan – Producer/President, First Generation Films
Ryan Pogue – President, NABET 700-M UNIFOR
Justine Robert-Baillargeon – Head of Distribution (Short Film), H264 Distribution
Noah Segal – Co-President, Elevation Pictures
Albert Shin – Filmmaker/Co-Founder, Timelapse Pictures
Mark Slone – President, Photon Films
Robin Smith – President, KinoSmith
Kerry Swanson – Co-Executive Director, Indigenous Screen Office
Danielle Viau – Agent, Festivals, National Film Board of Canada

DOCUMENTARY RULES & REGULATIONS COMMITTEE

Teyama Alkamli – Filmmaker
Valerie Amponsah – Filmmaker
Maya Annik Bedward – Director/Producer, Co-Founder, Black Screen Office
Jennifer Baichwal – Filmmaker, Mercury Films Inc.
Ed Barreveld – Chief Executive Officer, Storyline Entertainment
Caroline Christie – Documentary Editor
Ngady Conteh George – Co-Founder, Oya Media Group
Thirza Cuthand – Filmmaker
Hubert Davis – Filmmaker
Nick de Pencier – Co-Founder, Mercury Films Inc.; DOP
Ina Fichman – President/Producer, Intuitive Pictures
Heather Haynes – Director of Festival Programming at Hot Docs
Tiffany Hsiung – Filmmaker
Samantha Kaine – Founder & CEO, IMPACT
Élise Labbé – Head, Festivals and Audience Development, National Film Board of Canada
Robert Lang – Producer/President, Kensington Communications
Michael McNamara – Co-President, Markham Street Films
Robin Smith – President, KinoSmith
Sarah Spring – Co-founder, Parabola Films and Executive Director, DOC

SECTION XXIII – ACADEMY STAFF

ACADEMY NATIONAL OFFICE

Chief Executive Officer: Tammy Frick

Vice-President, Programming & Awards: Louis Calabro
Director, Programming & Awards: Maria Pilar Galvez
Director, Talent Development Programs: Angela Moritsugu
Senior Manager, Prism Prize & MVP Project: Neil Haverty
Senior Manager, Programming and Membership: Cameron Chase
Manager, Talent Development Programs: Nancy Hu
Manager, Programming & Awards: Judith Lemieux
Manager, Programming & Membership: Rodas Dechassa
Coordinator, Programming & Membership: Julienne Discutido
Coordinator, Talent Development Programs: Chris Chiu
Coordinator, Talent Development Programs: Coralie Ricard
Coordinator, Talent Development Programs: Émeraude Mbuku
Programming Assistant: Eli Jenkins

Director, Marketing & Communications: Natalie Grossi
Senior Manager, Digital Communications: Lora Maghanoy
Manager, Partnerships: Toshiba Billings
Specialist, Communications: Heather Barker
Coordinator, Partnerships: Clara Migotto
Content Designer: Ellie Manning

Director, Finance & Administration: Vince Kwong
Senior Manager, Operations: Maria Pettus
Manager, Finance & Administration: Revan Zurub
IT Specialist: Spike Smith
Coordinator, Finance: Shalini Wickremasinghe

ACADEMY QUEBEC OFFICE

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Project Manager, Production and Logistics: Eric Therrien Nadeau
Project Manager, Programming: Dédy Bilamba
Manager, prix Gémeaux: Anne-Matilde Rousseau
Manager, Partnerships & Development: Charlotte Burroughs-Désy
Manager, Communications & Marketing: Lucie Romano
Coordinator, prix Gémeaux: Audrée-Ève Thibault
Coordinator, Membership & Programming: Nora Hassouna
Coordinator, Communications: Marianne Grenier

Should you have any questions, please contact the Academy office for more information:

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