

2025



Rules & Regulations Change Highlights

Changements aux règlements

Academy of Canadian Cinema & Television

Académie canadienne du cinéma et de la télévision

awards@academy.ca

LEADING MEDIA PARTNER



PREMIER PARTNER



PLATINUM PARTNER



LEAD PARTNERS



FILM AWARDS | PRIX EN CINÉMA

1. ELIGIBILITY | CRITÈRES D'ADMISSIBILITÉ

1.1. Qualifying Commercial Screenings for Feature Films | Projections commerciales admissibles pour les longs métrages

Qualifying theatrical releases for a paying audience will need to have a minimum of five Canadian screening dates at a regular commercial theatre with one screening in one of the following cities: Montreal, Toronto, or Vancouver. Festival screenings do not qualify. The following rule has been updated:

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).

Les sorties en salle de cinéma commerciale devant un auditoire payant doivent compter un minimum de cinq dates de projection au Canada dans une salle de cinéma commerciale ordinaire, dont une dans l'une des villes suivantes : Montréal, Toronto ou Vancouver. Les projections en festival ne sont pas admissibles. La règle suivante a été mise à jour :

A. FILMS ADMISSIBLES

Projections en salle de cinéma commerciale

Un long métrage de fiction doit être présenté publiquement pendant la période d'admissibilité du 1^{er} janvier 2024 au 31 mars 2025. Pour être admissible, un long métrage de fiction doit répondre à l'un des critères d'admissibilité suivants :

A. Une sortie en salle de cinéma commerciale devant un auditoire payant avec un minimum de cinq (5) dates de projection au Canada – dont au moins UNE dans l’une des villes suivantes : Montréal, Toronto ou Vancouver.

OU

B. Une diffusion sur au moins une plateforme de vidéo à la demande par abonnement (VADA) admissible (voir Article XX – Définitions) (voir la liste des festivals et plateformes en ligne admissibles de l’Académie).

2. CATEGORY CHANGES | CHANGEMENTS DE CATÉGORIES

2.1. Achievement in Original Music | Meilleure musique originale

An additional note with eligibility criteria has been added for Achievement in Original Music.

• **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.

Une deuxième remarque sur les critères d’admissibilité a été ajoutée à la catégorie « meilleure musique originale ».

• **Remarque 2 :** Toutes les catégories de musique honorent les œuvres originales. Par conséquent, la personne ou l’équipe inscrite doivent avoir composé au moins 70 % de la durée totale de la bande originale, qui doit avoir été écrite pour le film et ne pas avoir été publiée auparavant.

3. ACCESSIBILITY CHANGES | CHANGEMENTS D’ACCESSIBILITÉ

3.1. John Dunning Best First Feature Film Award | Prix John Dunning pour le meilleur premier long métrage

First-time feature film directors will be automatically entered for the John Dunning Best First Feature Film Award.

The submission portal currently requires entrants to select the “John Dunning Best First Feature Film Award” category to apply for the award. The signed letter from the director confirming eligibility for John Dunning Best First Feature Film Award will also be requested as supporting material for Achievement in Direction to increase visibility and to mitigate the exclusion of any first-time Canadian directors from the John Dunning Award.

Les réalisateurs ou réalisatrices d’un premier long métrage de fiction seront automatiquement

inscrit.e.s au prix John Dunning pour le meilleur premier long métrage.

Il est actuellement demandé aux personnes qui inscrivent un film dans le portail de soumission de sélectionner la catégorie « Prix John Dunning pour le meilleur premier long métrage » afin de soumettre officiellement la candidature du film. La lettre signée par le réalisateur ou la réalisatrice confirmant son admissibilité au Prix John Dunning pour le meilleur premier long métrage sera également demandée comme matériel d'appui dans la catégorie de la meilleure réalisation, afin d'accroître la visibilité du Prix John Dunning et d'éviter qu'un premier long métrage canadien ne soit pas pris en compte.

3.2. Supporting Materials: Highlight Reels | Matériel d'appui : compilations

Reels as supporting material for entries will continue to be requested from the following categories:

- 11500. Achievement in Make-Up**
- 12000. Achievement in Costume Design**
- 12500. Achievement in Hair**
- 30000. Achievement in Visual Effects**
- 9509. Best Stunt Coordination**

with the following addition:

11000. Achievement in Art Direction / Production Design

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).

Les compilations continueront d'être demandées comme matériel d'appui dans les catégories suivantes :

- 11500. Meilleurs maquillages**
- 12000. Meilleurs costumes**
- 12500. Meilleures coiffures**
- 30000. Meilleurs effets visuels**
- 9509. Meilleure coordination des cascades**

ainsi que dans la catégorie ci-dessous :

11000. Meilleure direction artistique/conception des décors

Les inscriptions doivent comprendre une compilation sur bobine numérique d'au plus 10 minutes de la direction artistique/conception des décors du film (si la version originale du film n'est pas en anglais, il est recommandé de fournir un fichier numérique avec des sous-titres incrustés en anglais.)

TELEVISION AWARDS

1. ELIGIBILITY

1.1. TV Movie Series Craft and Performance Entries

A series of TV Movies will be treated as a 'Television series' when entering associated craft and performance categories. A single craftsman or performer may enter themselves ONCE per series, with ONE program representing their work in the series of TV Movies.

Performers may enter themselves only ONCE for the same character role over a series of TV Movies.

1.2. Entrant Eligibility for Best Writing Categories

The list of eligible on-screen credits for the 30xx. Best Writing categories has expanded with the addition of the following credit:

*For all Writing Categories, individuals with the on-screen credit of Writer (Written By) are eligible. If there is no credited Writer (Written by), Screenwriter, Story By, Head Writer, Teleplay By, Screen Story By, Documentary Script By, Adapted By, Narration Written By, Continuity Writer, and **Contributing Writer** are eligible.*

1.3. Best Original Music Categories

The maximum number of composers allowed to be submitted in a 80xx. Best Original Music category entry has been removed. Only composers who are identified on the music cue sheets AND with eligible on-screen credits, as defined by the Academy, are eligible to enter. Eligibility of additional entrants will be at the discrepancy of the Academy.

The rules concerning Best Original Music categories have been updated as follows:

SECTION XI – TELEVISION CRAFT CATEGORIES

MUSIC

A. Entries for all Music Categories must include a detailed music cue sheet including needle drop submissions (i.e. SOCAN format, start time, and out time clearly marked).

B. 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 Program and not previously broadcast.

C. Composers can be submitted as defined by both the music cue sheets and on-screen credits.

D. A single composer or composing team may enter themselves ONCE per series with ONE episode representing their work on that series.

SECTION XXII – LIST OF ELIGIBLE CREDITS: TELEVISION & DIGITAL MEDIA CATEGORIES

*Original Music or Original Music by
Original Score or Original Score by
Composer or Composed by
Original Music Composed by
Original Score Composed by
Music Composed by
Music by
Music Score
Original Theme by
Songs Written (and Performed) by*

For 8009. Best Original Music – Original Song, “Lyricist” is eligible

2. CATEGORY CHANGES

2.1. Best Talk or Entertainment News Series

1013. Best Talk Series, 1030. Best Entertainment News Series, and 1031. Best Morning Show have collapsed into the following category, designated as a “Program Award”:

1013. Best Talk or Entertainment News Series

A continuing non-fiction series characterized by elements of discussion, including general and special interest topics such as culture, arts and entertainment, entertainment news, media, design, food, fashion, relationships, travel, and recreational interests.

Note 1: *This is a “Program Award” and the Authorized Representative is not required to enter individuals through the online entry form. Instead, the Authorized Representative is required to upload an “Authorized List” of up to ten (10) key production creatives directly responsible for the production of the Program or Series.*

Note 2: *In case of nomination, and for the purposes of attending the Awards Gala, the Academy will set a limit of five (5) individuals from the “Authorized List” who will be able to order a ticket at the Nominee rate. In case of win, all individuals on the “Authorized List” will be permitted to order a statue for the winning Program or Series.*

Associated categories: 2007, 3004, 3007, 3008, 4004, 5005, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9520, 9536

Entertainment news specials and one-off programs are to be entered in **Best Variety or Entertainment Special**.

2.2. Best Live Entertainment Special

Programs from the Digital Media stream may now enter into the following Television categories:

1010. Best Live Entertainment Special

A Program presented as a live or “live-to-tape” single Entertainment Special. Any packaged or edited shows (or “live-to-tape” shows edited before airing) are not eligible in this Category. This category is a “team award” and eligible participants include key production creatives, regardless of their on-screen credit. Directors, Writers, and Performers are not eligible here, and must enter into the appropriate category.

9525. Best Host, Live Entertainment Special

2.3. Best Performing Arts Program

The following category has been removed:

1021. Best Performing Arts Program

Performing arts programs and specials are to be entered in **Best TV Movie** or **Best Variety or Entertainment Special**.

2.4. Best Voice Performance

Best Performance, Animation has been revised to:

9528. Best Voice Performance

For character voiceover performances regardless of how the visual is produced. ‘Narrator’ is not eligible unless narration is performed as a character. Only individual performers may be entered into 9528. An image of the animated or live-action character, as well as a cue-sheet outlining exact “in” and “out” times on-screen are required.

The intention of the **Best Voice Performance** submissions is to recognize voice work for animated characters and will remain an associated performance category for only the following program categories:

1004. Best Comedy Series

1017. Best Animated Program or Series

1018. Best Pre-School Program or Series

2.5. Best Ensemble Performance Categories

The following category has been removed:

9510. Best Ensemble Performance, Drama

The following note has been added for clarity:

9511. Best Ensemble Performance, Comedy

Note: *One episode must be entered in order to represent the ensemble performance; only those performers who appeared in the entered episode are eligible for entry.*

2.6. Best Supporting Performer versus Best Guest Performance

The following rule has been added to distinguish supporting and guest roles in a fiction series:

Guest performances refer to roles that appear in either one episode or less than 50% of the series. These roles are not featured as supporting characters who consistently support the lead narrative.

3. ACCESSIBILITY CHANGES

3.1. Supporting Materials: Highlight Reels

Reels as supporting materials for entries will continue to be requested from the following categories:

7004. Best Achievement in Make-Up

7005. Best Visual Effects

7006. Best Achievement in Hair

9509. Best Stunt Coordination

9513. Best Performance, Sketch Comedy (Individual or Ensemble)

9523. Best Sports Play-by-Play Announcer

9524. Best Sports Analyst

Best Supporting Performer categories

Best Guest Performance categories

Best Host categories

Best Anchor categories

Best Reporter categories

with the following additions:

7001. Best Production Design or Art Direction, Fiction

Entries must submit a digital compilation reel of no more than 10 minutes of the Production Design or Art Direction work from a particular program or episode.

7002. Best Production Design or Art Direction, Non-Fiction

Entries must submit a digital compilation reel of no more than 10 minutes of the Production Design or Art Direction work from a particular program or episode.

7003. Best Costume Design

Entries must submit a digital compilation reel of no more than 10 minutes of the Costume Design work from a particular program or episode.

3.2. Supporting Materials: Performer Cue Sheets

The following rule around cue sheets for 95xx. Best Supporting Performer, Best Guest Performance, and Best Voice Performance entries has been revised:

For all Supporting, Guest, and Voice Performance Categories: cue sheets with time codes (“in” and “out” times) matching the uploaded video file for the performance must be submitted. Cues listed should highlight the performance rather than all appearances on screen. DO NOT UPLOAD FULL SCRIPTS. Cue sheets must be submitted in PDF format.

DIGITAL MEDIA AWARDS

1. CATEGORY CHANGES

1.1. Interactive Categories
The interactive categories 1035. Best Production, Interactive and 1046. Best Live Production, Social Media have collapsed into one catch-all category: 1035. Best Production, Interactive <i>A fiction or non-fiction interactive program, series, or project, of which the first public exhibition is intended for a digital platform other than television, including social media platforms. This category is not intended for web series nor video games, but rather for projects where the user is central to the progression of the narrative. For entrants submitting Digital Apps, download codes and instructions are required at the time of entry.</i>

1.2. Best Immersive Experience Categories
The following note has been added to the categories: NOTE: <i>If fewer than six (6) eligible entries are submitted in either Best Immersive Experience – Non-Fiction OR Best Immersive Experience – Fiction, the categories will be collapsed into one Best Immersive Experience.</i>

2. ACCESSIBILITY CHANGES

2.1. First-Time Submitters
First-time submitters of gaming, immersive, and interactive projects* will be offered a reduced flat rate (member early bird rate) until the final deadline. <i>* Entries for:</i> 1035. Best Production, Interactive 1041. Best Immersive Experience – Non-Fiction 1042. Best Immersive Experience – Fiction 1044. Best Video Game

NEWS & SPORTS AWARDS

1. CATEGORY CHANGES

1.1. Best Live News Special
<p>1032. Best Breaking News Special has collapsed into 1029. Best Live News Special, where breaking news entries will be allowed to enter:</p> <p>1029. Best Live News Special <i>This Award honours coverage of a key live news story. Entrants may submit up to two (2) consecutive hours of the news special for jury consideration. No editing will be allowed, except for the deletion of commercials. A live news special may include up to 25% pre-recorded material.</i></p> <p>Note 1: <i>This is a “Program Award” and the Authorized Representative is not required to enter individuals through the online entry form. Instead, the Authorized Representative is required to upload an “Authorized List” of key production creatives directly responsible for the production of the Program.</i></p> <p>Note 2: <i>This award is limited to a maximum of two (2) entries per broadcaster.</i></p>

1.2. Best Live Sports Event, Technical Production
<p>The following rule has been revised to allow for both studio and remote teams to enter:</p> <p>9004. Best Live Sports Event, Technical <i>This Award is intended to honour members of the production team with the following credits: Technical Supervisor, Technical Director, Lighting Director, Senior Audio Engineer, Audio Engineer, Audio Assistant, Electronic Camera Person, Video Engineer, Digital Replay Operator, Graphics Operator, Senior Maintenance Engineer. A 30-minute montage of unedited, as-aired material comprising the work of a technical team will be used for the judging process. A technical team may enter themselves ONCE per event. A remote technical team relying predominantly on a non-Canadian host feed is not eligible in this category.</i></p>