

2025



# Television & Digital Media

## Rules & Regulations

Academy of Canadian Cinema & Television  
[awards@academy.ca](mailto:awards@academy.ca)

LEADING MEDIA PARTNER



PREMIER PARTNER



PLATINUM PARTNER



LEAD PARTNERS



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## SECTION I – OVERVIEW

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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 Academy”).

Canadian Screen Awards will be presented during the 2025 Canadian Screen Awards.

This booklet contains all of the Rules & Regulations and Entry procedures for the Television and Digital Media sections of the Canadian Screen Awards. We recommend that you read this booklet carefully and completely before filling out your application online.

**Note:** The changes to the particular Television & Digital Media Rules & Regulations are marked by a star (★). For more information on 2025 rule changes, please see our **2025 Rules & Regulations Change Highlights** document at [academy.ca/awards](https://academy.ca/awards).

## SECTION II – DEADLINES

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**Early Bird Deadline:** Friday, October 18, 2024

**Final Deadline:** Monday, October 28, 2024

No late submissions will be accepted. Should videos not be received by this date, the entry will be disqualified from competition, without a refund.

## SECTION III – WEBSITE

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To enter online: [portal.academy.ca](https://portal.academy.ca)

Rules & Regulations: [academy.ca/awards](https://academy.ca/awards)

## SECTION IV – ACADEMY OFFICES

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### TORONTO OFFICE

30 Duncan Street, Unit 605  
Toronto, Ontario M5V 2C3

Email: [awards@academy.ca](mailto:awards@academy.ca)

Website: [academy.ca](https://academy.ca)

### MONTREAL OFFICE

1200 Avenue Papineau, local 250  
Montreal, QC H2K 4R5

## SECTION V – ENTRY FEES

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The Entrant understands and agrees that all fees and costs associated with an Entry must be paid at the time of submission. Entries submitted without such payment will be deemed ineligible, will not be processed, and will be returned at the Entrant’s cost. There will be no refunds for Entries withdrawn from competition (by the Entrant or by the Academy) after **Monday, October 28, 2024**.

A non-refundable\* \$100.00 CAD deposit per submission 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 or categories are removed after the time of submission.

**Note:** To access the member entry fee, at least one producer on the entry must be an active, voting member of the Academy. For individual craft entries, the individual Entrant must be an active, voting member.

### A. Television

#### Single Television Program

|                   |  |
|-------------------|--|
| <b>Member</b>     | <b>Early Bird:</b> \$540; <b>Final Deadline:</b> \$720 |
| <b>Non-Member</b> | <b>Early Bird:</b> \$775; <b>Final Deadline:</b> \$950 |

The Single Program entry fee includes **one (1)** Program Category and **two (2)** Craft or Performance Category entries.

#### Television Series

|                   |   |
|-------------------|---|
| <b>Member</b>     | <b>Early Bird:</b> \$720; <b>Final Deadline:</b> \$900  |
| <b>Non-Member</b> | <b>Early Bird:</b> \$930; <b>Final Deadline:</b> \$1125 |

The Series entry fee includes **one (1)** Program Category and **two (2)** Craft or Performance Category entries.

### B. Digital Media

(a) *Digital Media Content Categories (1033-1035, 1046)*

(b) *Immersive Categories (1041 and 1042)*

(c) *Gaming Category (1044)*

(d) *Digital Media Craft and Performance Categories (1036-1040, 1045, 1047)*

|                   |  |
|-------------------|--|
| <b>Member</b>     | <b>Early Bird:</b> \$120; <b>Final Deadline:</b> \$150 |
| <b>Non-Member</b> | <b>Early Bird:</b> \$375; <b>Final Deadline:</b> \$425 |

Includes **one (1)** submission into a single category from (a) or (c) and **two (2)** free craft or performance category entries (d). For more details on Digital Media Categories, please see p. 28.

- ✪ First-time submitters of immersive (b), gaming (c), and interactive projects (1035) are eligible for a reduced rate (member early bird fee) until the final deadline.

### C. Craft & Performance Categories (Television & Digital Media)

|                   |  |
|-------------------|--|
| <b>Member</b>     | <b>Early Bird:</b> \$200; <b>Final Deadline:</b> \$300 |
| <b>Non-Member</b> | <b>Early Bird:</b> \$450; <b>Final Deadline:</b> \$550 |

Applies to each additional Craft and/or Performance Entry over and above the two (2) included in Television or Digital Media Categories (1033-1035, 1044, 1046) Entry Fees.

– OR –

Applies to performers and/or craft people who wish to enter the Canadian Screen Awards without having the Program/Series they worked on entered.

## SECTION VI – ELIGIBILITY

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Subject to the approval of the Authorized Representative and to the Entry procedures detailed below, producers may submit entries for all Categories; or, individuals may submit for Craft and Performance Categories. It is not required that the Entrant is a member of the Academy, but Voting Members of the Academy receive significant discounts on the entry fees, Awards Gala tickets, and most importantly, can vote on the awards.

### 01. **WHAT CAN ENTER**

Any Program which:

- a. Qualifies as a Canadian television production under the CRTC, CAVCO;
- b. Has had its first Canadian commercial release within the Qualifying Period on a telecaster licensed by the CRTC, or an online video service who commissions content;
- c. Is not a rerun;
- d. Has not been previously entered in the Prix Gémeaux\*, Canadian Screen Awards, Gemini Awards, or Genie Awards;
- e. Is not a re-edited version of previously entered material.
- f. **Note:** French language content must enter into the Prix Gémeaux competition and are not eligible for the Television stream entry of the Canadian Screen Awards.

\*Documentaries that have previously entered Prix Gémeaux are eligible to enter Canadian Screen Awards for Television with an English version, alongside an appeal letter, following *Section VI – Eligibility, 04. Note on Documentary Categories* on p. 6.

### 02. **QUALIFYING PERIOD**

#### a. **Television and Digital Media**

The Program must have its first Canadian commercial release between:

**September 1, 2023 and November 15, 2024.**

In the case of a Series entry, as long as one third of the submitted season has aired between September 1, 2023 and November 15, 2024, the Entrant may enter any/all episodes which are from the same season/production cycle and meet all other eligibility requirements. The Entrant is required to submit a letter from the Broadcaster confirming that one third of the cycle/season will air during the Qualifying Period. All episode air dates should be listed in this letter.

#### b. **News & Sports Category Entries**

The Program must have its first Canadian commercial release between:

**September 1, 2023 and August 31, 2024.**

- c. **Note About Split Seasons:** If one season of a Series airs in two separate blocks and one third of the episodes from each block airs within the current eligibility period, the Academy will treat two blocks as a single season, and a single submission. However, if one of the two blocks airs outside of the current eligibility period, the two blocks are to be treated as separate seasons, and can be entered as two distinct submissions over two award-years.

**03. NOTE ON CANADIAN MINORITY CO-PRODUCTIONS**

If a minority Canadian co-production qualifies and enters into a Program category (for example, Best Drama Series), only credited Canadian citizens are eligible for entry in the associated craft and performance categories.

**04. NOTE ON DOCUMENTARY CATEGORIES**

Documentaries that enter the Feature Documentary categories (editing, sound design, cinematography, original music, and best feature documentary) may be eligible to enter Television documentary craft categories (excluding any editing, cinematography, original music, sound, 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.

**05. NOTE ON NEWS & SPORTS PRODUCTIONS**

All News & Sports productions are considered platform-agnostic, meaning that if a News or Sports production was produced for online distribution only, the project or individual may decide to enter either Television or Digital Media category of best fit.

**06. NOTE ON SPORTS PRODUCTIONS**

Those individual category entries which rely predominantly on a non-Canadian “host feed,” thereby not qualifying under broadcaster CRTC and CAVCO agreements, are NOT eligible for entry. For instance, for the NHL/NBA restart broadcasts, Canadian networks are forced to rely on a non-Canadian host feed when broadcasting live games. This would mean categories such as Best Live Sports Event and Best Direction, Live Sports Event could not be entered. However, in those cases, the Canadian-produced elements of the broadcast, such as analysis and play-by-play announcer, could be entered for consideration.



**07. NOTE ON NEWS AND ENTERTAINMENT NEWS CATEGORIES**

The following categories are “Program Awards” 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, Series, or Segment. 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 Series, Program, or Segment. Individuals may only be included as a ‘Key Production Creative’ on the Authorized List OR in individual submissions in an associated category.

- |   |   |
|---|---|
| a. 1006. Best News or Information Series  | f. 9001. Best News or Information Segment       |
| b. 1025. Best Local Newscast              | g. 1002. Best Political News Program or Series  |
| c. 1027. Best National Newscast           |   |
| d. 1028. Best News or Information Program | h. 1013. Best Talk or Entertainment News Series |
| e. 1029. Best Live News Special           |   |

## **08. 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 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 VII – HOW TO ENTER

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All entries are submitted ONLINE, and must be done so by the appropriate deadlines, in accordance with the following specifications:

1. Entries must be submitted online via the Official Entry website: [portal.academy.ca](https://portal.academy.ca)
2. By submitting online, the Entrant confirms all information is complete and correct; the Academy assumes no responsibility for information omitted or entered incorrectly by the Entrant, at the time of submission.
3. Entries must be accompanied by a digital video file of each Program entered (i.e. if entering three separate episodes in several categories, the Academy will require three complete digital files of the episodes). Please note it is the Entrant's responsibility to ensure the file is technically sound. Defective files will result in the disqualification of the Entry in the specific Category. Refunds will not be issued for defective files resulting in disqualification. All information about how to upload correctly is found on the Academy's online entry site.
4. Series Entries must be accompanied by two (2) episodes.
  - a. Ensure that the episodes submitted to represent the Entrant's Series are accurate reflections of the Series.
  - b. In the case of a documentary series, the Entrant may upload ONE episode to represent the series as a whole.
5. Special notes on additional materials required:
  - a. **All Entries (not including sports/news):** an HD trailer OR a representative clip or reel of clips (approximately 2 minutes in length) drawn from the current season must be uploaded.
  - b. **All Entries:** 1 high-resolution still image jpg/png (300 dpi), landscape orientation, from the program, used to represent the show in promotional and Awards Gala materials in the case of nomination.
  - c. **All Entries:** 1 high-resolution image jpg/png (534px x 800px, 72dpi), portrait orientation, from the program, used to represent the show in online promotional materials in the case of nomination.
  - d. **All Performers' Entries:** 1 high-resolution headshot or group shot (for ensembles).
  - e. **Supporting and Guest Performance Category Entries Only:** cue sheets PDF with time-codes taken from the associated uploaded video(s) ("in" and "out" times noting performance highlights) must be included with the Entry.
  - f. **Stunt Coordination:** entries must be accompanied by a 5-minute stunt compilation reel.
  - g. **Visual Effects:** entries must be accompanied by a three-page description of the process and a 15-minute visual effects compilation reel.
  - h. **Make-Up, Hair, Costume Design:** entries must be accompanied by a description of no more than 200 words and a 10-minute compilation reel.
  - i. **Production Design:** entries must be accompanied by a one-page description and a 10-minute compilation reel.
  - j. **Music Score:** entries must be accompanied by a detailed cue sheet (SOCAN format or similar).
  - k. **Original Song:** entries must be accompanied by a detailed cue sheet (SOCAN format or similar), a lyric sheet, and an mp3 file.
  - l. **Research Categories 3007 & 3008:** entries must be accompanied by a short description of the research conducted.
  - m. **NOTE:** IN ALL CASES NOTED ABOVE, IF NOT RECEIVED BY THE ENTRY DEADLINE, OR IF THE MATERIAL UPLOADED DOES NOT MEET TECHNICAL SPECIFICATIONS, THE ACADEMY RESERVES THE RIGHT TO SOURCE MATERIAL (HEADSHOTS, IMAGES FROM



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SHOWS) AND USE FOR PURPOSES RELATED TO THE CANADIAN SCREEN AWARDS PROCESS.

6. Entries must include the CURRENT mailing address, a phone number, and an email address for EACH individual entered (this is crucial if Nominees are to be properly notified of their official nomination and in time to receive their certificates, awards ceremony information, etc). Production company addresses are NOT acceptable.
7. Entries must be accompanied by a letter from the broadcaster confirming the original date of the broadcast. In the case of Series, all episode dates must be listed in this letter.
8. Entries must be accompanied by written confirmation of the Program's Canadian certification. A copy of the letter the Entrant has received from the CRTC or CAVCO must be uploaded on the entry site. Co-productions and Independent Productions must provide CRTC/CAVCO and/or Telefilm Canada Canadian Certification. Broadcaster-produced Programs (i.e. produced 100% in-house) warrant they meet the criteria of CRTC/CAVCO requirements and do not require a certification form. 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 the confirmation number should be forwarded to the Academy;
9. Synopses
  - a. General Program entries must include a synopsis **not to exceed 60 words**.
  - b. Series Entries must include a generic synopsis *for the entire Series* not to exceed 60 words, as well as a synopsis for each episode entered, not to exceed 30 words.
  - c. The program synopsis will be printed as submitted, in all publications. It is in the Entrant's interest to ensure that the synopses entered are coherent and correct in both spelling and grammar.
  - d. Synopses over the specified length are subject to editing at the Academy's discretion.
10. On-Screen Credits: Entrants must upload a complete list of on-screen credits. In cases where on-screen credits do not appear, as in news and sports Programs, a list of credits must be drawn up by the Executive Producer and uploaded online.
11. In the case of multiple individuals entered in one Category, the person listed as "primary recipient" (first in the Entry's Entrant order) will be considered the designated person to receive the statue and be the designated spokesperson, unless otherwise indicated by the Entrant.
12. Only Entries that are complete will be accepted. Entries that are incomplete in any respect will not be considered.
13. Entries must include the appropriate fees (see *Section V – Entry Fees* on p. 4).

## SECTION VIII – CONDITIONS OF ENTRY

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1. The Entrant has read the Television & Digital Media Rules & Regulations for the 2025 Canadian Screen Awards.
2. The Entrant warrants that the Program is eligible to be entered in accordance with the Rules & Regulations, as contained herein.
3. The Entrant warrants that the information provided with the Entry is complete and accurate.
4. 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 a dispute concerning a credit, the Academy reserves the right to determine eligibility. In the case of all disputes, the Academy's decision is final.
5. 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.
  - c. 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:
    - i. 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);
    - ii. show any portion of this Entry to Academy members as considered necessary by the Academy in its sole discretion;
    - iii. show any portion of this Entry during Canadian Screen Awards presentations;
    - iv. 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;
    - v. 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;
    - vi. reproduce, reformat, modify, and/or edit any such clips for any of the foregoing purposes;
    - vii. transfer any or all of the above-mentioned rights to one or more third parties for the aforesaid purposes.
  - d. 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. 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.
  - e. The Authorized Signing Person owns the production represented by the Entry or is authorized in writing by the owner to submit this Entry.
  - f. That all Individuals submitted for consideration herein have been notified of their Entry.
6. The Entrant warrants that the completed entry is accompanied (via secure upload on the Academy's online entry site) by all required documentation as outlined in *Section VII* of these Rules & Regulations. In any case in which the Academy determines the information required to be

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provided by the Entrant is inaccurate or incomplete, and that the Program is therefore incorrectly entered, the Academy reserves the right to declare the Program ineligible to be submitted for nominations for any Award.

7. 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 Programs entered do not meet Academy standards.
8. 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.
9. 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](http://academy.ca/awards) when planning FYC campaigns and creating materials for their Canadian Screen Awards entry.
10. The Entrant agrees that the Academy will rule on any dispute in matters relating to the Entry, Eligibility, Nominations, and/or selection of any program or individual entrant for an Award. The Entrant acknowledges that the Academy’s decision shall be final.
11. The Entrant acknowledges that the Academy may request a digital copy of each Program entered into the awards AND may retain said copy, for archival purposes and/or other purposes related to the Canadian Screen Awards.
12. The Entrant grants to the Academy, in perpetuity, the right to transfer a digital copy of the Award-winning Program to a volume storage device, for purposes of archival storage, as the Academy deems necessary.
13. The Entrant agrees to permit Library and Archives Canada to purchase or duplicate one copy of the Program for archival purposes.
14. The Entrant agrees to make their entry available for eligible Voting Members during the voting periods; accessed via streaming video on a secure online voting website.
15. By submitting an entry on the Academy’s online entry website, the Entrant signifies understanding and acceptance of the Rules & Regulations.

## SECTION IX – TECHNICAL REQUIREMENTS

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1. The preferred naming convention for video files is:

**Category Number\_Program Title**

**Category Number\_Series Title\_Episode Title**

**Category Number\_Program Title\_Segment Title**

2. The preferred naming convention for photo files is as follows:

- a. To indicate the image the Entrant would like to represent the Program or Series:

**Category Number\_Program Title\_Promo Still**

- b. For individuals in Craft/Performance Categories:

**Category Number\_First Name\_Last Name**

3. The preferred format for photos is as follows: *landscape and portrait orientations, jpg/png, 300 dpi*
4. Generally, entries must be submitted exactly as broadcast, except with commercials removed. They may not be otherwise edited and may not include any preface or ancillary material other than the Entry. An exception is made for News & Sports entries, which may submit an Entry with commercials included (see *Sections X, XI, and XII*).
5. For all entries, a standard slate with the Category Number, Program title, and running time listed at the beginning of each digital file should be included.
6. Entrants should pre-screen digital files before uploading to the Academy's online entry site to ensure they are technically sound and will not compromise the Entry.
7. Jurors will receive links to entered programs, which will be used for screening entered material. The Academy encourages voters to view entries on the largest and highest definition screen available.

## SECTION X – TELEVISION PROGRAM CATEGORIES

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It is the Entrant's responsibility to accurately select the Categories entered. The Academy will not alter these selections, nor does it assume responsibility for the selection(s) made by the Entrant. However, the Academy reserves the right to change the category of final entry before it goes to jury or Membership vote.

**Special Note:** For those categories where entrants are restricted to a set number of allowable recipients (for example, there is a limit of 6 people eligible in Best Sports Program or Series), the entering party will deem those entrants eligible. All entrants are subject to credit checks, as per the eligibility rules outlined for each Category.

A Program may be entered in ONE of the following **28** Program Categories.

**Note 1:** Program Category Awards are presented to those with the qualification of **Producer**. A Producer shall be deemed eligible if they have an on-screen credit as Producer (Produced by), Supervising Producer, Executive Producer (Executive Producer for), Co-Executive Producer, Series Producer, Episode Producer, or Content Producer.

**Note 2:** The credits Senior Producer and Video Producer will be allowed for Informational/Documentary, Talk/Entertainment Shows, Lifestyle, Reality/Competition, Sports, and Analytical Programming.

**Note 3:** The credits for Commissioning Editor and Senior Director from the Broadcaster will be allowed for Informational/Documentary, Talk/Entertainment Shows, Sports, and Analytical Programming.

**Note 4:** The credit Senior Executive Producer will be allowed for all Broadcaster in-house-produced Programming.

**Note 5:** A list of eligible credits can be found on p. 39.

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### **1001. Best TV Movie**

A Program that represents a complete story broadcast as a single Program, with a minimum run-time of 60 minutes. This Category is meant for works of fiction. Non-fiction programming must enter into the Program Category of best fit. **Note:** When entering associated craft and performance categories, a series of TV Movies will be treated as a 'Series' – 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. (*Associated Crafts: 2001, 2005, 3001, 3003, 3007, 3008, 4001, 4002, 5001, 5006, 6001, 7001, 7003, 7004, 7005, 7006, 8005, 8006, 8009, 9501, 9507, 9509, 9510, 9511, 9516, 9531, 9533*)

### **1002. Best Political News Program or Series**

A discussion-driven, single non-fiction Program or continuing Series of daily or weekly episodes, characterized by topics in politics. **Note:** 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. (*Associated Crafts: 2007, 3007, 3008, 4006, 5003, 6005, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9001, 9530*)

### **1003. Best Drama Series**

A continuing Series of episodes based on one or more recurring characters defined by a "Series bible" in which the primary focus is drama. Mini-Series are eligible to enter this category. A Mini-Series is a Program of predetermined length that represents a complete story in a limited number of sequential episodes that has a single storyline beginning in the first episode and concluding in the last. (*Associated Crafts: 2002, 3002, 3007, 3008, 4001, 5001, 6001, 7001, 7003, 7004, 7005, 7006, 8005, 8009, 9503, 9505, 9507, 9509, 9510, 9516*)

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**1004. Best Comedy Series**

A continuing Series of episodes based on one or more recurring characters defined by a “Series bible” in which the primary focus is comedy. (*Associated Crafts: 2005, 2012, 3003, 3007, 3008, 3010, 4002, 5006, 5008, 6001, 6003, 7001, 7003, 7004, 7005, 7006, 8004, 8006, 8009, 9509, 9511, 9516, 9528, 9531, 9533, 9535*)

**1005. Best Comedy Special**

A television “non-live” production, or a single, edited/packaged “Live-to-tape” special featuring stand-up comedy routines with particular emphasis on the innovative use of television to communicate the spirit of the performance. Any single Program from an Anthology, Strand, and/or Compilation Series devoted to stand-up or short form comedy is also eligible. Sketch comedy performance is not eligible in this category. (*Associated Crafts: 2003, 3007, 3008, 3009, 4002, 5006, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9520*)

**1006. Best News or Information Series**

A continuing non-fiction Series dealing with an *in-depth* topic of general interest whose presentation is largely influenced by principles of journalism and newsworthiness. Entrants must submit 2 episodes in regular format, that best represent the series as a whole. Editing and compilations will not be allowed, except for the deletion of commercials. **Note 1:** This Award is intended to honour a complete news or information series, and is not meant as an award given for best individual program within a series. **Note 2:** 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 Series. (*Associated Crafts: 3007, 3008, 4006, 5003, 6005, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9001, 9530*)

**1007. Best Reality/Competition Program or Series**

A real-life character-based, story-driven, non-fiction Program or Series that includes constructed situations, which may include elements of competition. (*Associated Crafts: 2013, 3004, 3007, 3008, 4004, 5005, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9509, 9529, 9536*)

**1008. Best Sketch Comedy Program or Series**

A single Program or a continuing Series of episodes, presenting sketch comedy performance. (*Associated Crafts: 2003, 3007, 3008, 3009, 4002, 5006, 6001, 7001, 7003, 7004, 7005, 7006, 8006, 8009, 9509, 9513, 9516, 9535*)

**1009. Best Lifestyle Program or Series**

A single non-fiction Program or continuing Series of episodes characterized by elements of interviews and discussion, including topics such as culture, politics, arts and entertainment, media, design, food, fashion, relationships, travel, and recreational interests. Program may include elements shot on set and/or in-the-field. (*Associated Crafts: 2007, 3004, 3007, 3008, 4004, 5003, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9526, 9536*)

**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. (*Associated Crafts: 2003, 2007, 3004, 3007, 3008, 3009, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9525, 9536*)

**1011. Donald Brittain Award for Best Social/Political Documentary Program**

A Program dealing with a single (or multiple) Social/Political, non-fiction subject(s). Any single Program from an Anthology, Strand, and/or Compilation Series devoted to Social/Political non-fiction subject matter is also eligible. (*Associated Crafts: 2008, 3005, 3007, 3008, 4005, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8007, 8009, 9516, 9530, 9536*)

**1012. Best History Documentary Program or Series**

A Program or Series dealing with historical non-fiction subject matter. Any single Program from an Anthology, Strand, and/or Compilation Series devoted to non-fiction subject matter is also eligible. The Anthologies, Strands, and/or Compilation Series themselves, are not eligible to enter this Category. (*Associated Crafts: 2008, 2009, 3005, 3007, 3008, 4005, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8007, 8009, 9516, 9530, 9536*)

✪ **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 Crafts: 2007, 3004, 3007, 3008, 4004, 5005, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9520, 9536*)

**1014. Rob Stewart Award for Best Science or Nature Documentary Program or Series**

A Program or Series dealing with scientific or nature-based non-fiction subject matter. Any single Program from an Anthology, Strand, and/or Compilation Series devoted to non-fiction subject matter is also eligible. The Anthologies, Strands, and/or Compilation Series themselves, are not eligible to enter this Category. (*Associated Crafts: 2008, 2009, 3005, 3007, 3008, 4005, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8007, 8009, 9516, 9530, 9536*)

**1015. Best Biography or Arts Documentary Program or Series**

A Program or Series dealing with a single (or multiple) biographical non-fiction subject matter, or a non-fiction Program or Series devoted to the arts (painting, dance, music, etc.), or to the artists who practice them. Any single Program from an Anthology, Strand, and/or Compilation Series devoted to non-fiction subject matter is also eligible. The Anthologies, Strands, and/or Compilation Series themselves, are not eligible to enter this Category. (*Associated Crafts: 2008, 2009, 3005, 3007, 3008, 4005, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8007, 8009, 9516, 9530, 9536*)

**1016. Best Documentary Program**

Meant for single documentaries dealing with a non-fiction subject or subjects. Any single Program from an Anthology, Strand, and/or Compilation Series devoted to non-fiction subject matter is also eligible. **Note:** In cases where a documentary program aired as part of a strand is entered, direction Category 2009\* must be entered. (*Associated Crafts: 2008, \*2009, 3005, 3007, 3008, 4005, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8007, 8009, 9516, 9530, 9536*)

**1017. Best Animated Program or Series**

A single Program or Series of episodes relying primarily on animation techniques for visual images. (*Associated Crafts: 2012, 3007, 3008, 3010, 5001, 5006, 5007, 5008, 6003, 7003, 7004, 7005, 7006, 8004, 8009, 9528*)

**1018. Best Pre-School Program or Series**

A single Program or Series, over 3 minutes in length, either drama or non-fiction, that is clearly intended for the entertainment and/or education of children 6 years of age or under. Animated Shows are eligible to enter this category. *(Associated Crafts: 2010, 2012, 3007, 3008, 3010, 3012, 4001, 4002, 4004, 4005, 5001, 5003, 5005, 5006, 5007, 6001, 6003, 6005, 6006, 7001, 7002, 7003, 7004, 7005, 7006, 8004, 8005, 8006, 8007, 8008, 8009, 9514, 9515, 9516, 9528, 9536)*

**1019. Best Children’s or Youth Fiction Program or Series**

A single fiction Program or Series that is clearly intended for the entertainment and/or education of youth 7 years of age or older. Scripted re-enactments, including comedy, are eligible in this Category. Animated shows are ineligible in this category and must enter either 1017 or 1018 depending on subject matter. *(Associated Crafts: 2010, 3006, 3007, 3008, 4001, 4002, 5001, 5006, 5007, 6001, 7001, 7003, 7004, 7005, 7006, 8005, 8006, 8009, 9514, 9515, 9516)*

**1020. Best Children’s or Youth Non-Fiction Program or Series**

A single non-fiction Program or Series that is clearly intended for the entertainment and/or education of youth 7 years of age or older. Variety, performing arts, magazine-style, and talk Programs/Series are eligible in this Category. Animated shows are ineligible in this category and must enter either 1017 or 1018 depending on subject matter. *(Associated Crafts: 2010, 3006, 3007, 3008, 4004, 4005, 4006, 5003, 5004, 5005, 5007, 6005, 6006, 7002, 7003, 7004, 7005, 7006, 8007, 8008, 8009, 9514, 9515, 9536, one of the following Host categories of best fit: 9520/9525/9526/9529)*

**1022. Best Live Sports Event**

A live, non-fiction Program that presents an entire sports event. “Live” shall be construed to mean an unedited Program produced in real time. A montage comprised of two 30-minute clips of unedited, as-aired material will be used for the judging process. *(Associated Crafts: 2011, 3007, 3008, 7003, 7004, 7005, 7006, 9002, 9003, 9004, 9522, 9523, 9524)*

**1023. Best Sports Program or Series**

A complete Program or Series that features analysis of current sporting events or sporting issues by more than one individual. This Award is intended to honour up to 6 members of the production team directly responsible for the Sports Program or Series. *(Associated Crafts: 3007, 3008, 5003, 6005, 6006, 7002, 7003, 7004, 7005, 7006, 8007, 8008, 8009, 9002, 9003, 9522, 9523, 9524)*

**1024. Best Variety or Entertainment Special**

This category is meant for “non-live” productions, or edited/packaged “Live-to-tape” programs. Variety Series are eligible to enter this category. The award will be presented to key production creatives, regardless of their on-screen credit. Directors, Writers, and Performers are not eligible here, and must enter into the appropriate category. *(Associated Crafts: 2003, 2007, 2013, 3004, 3007, 3008, 3009, 4004, 5005, 6006, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9501, 9520, 9536)*

**1025. Best Local Newscast**

A complete Program in content, production, and presentation. This Award is for a regularly scheduled local news broadcast (and must be entered as a Series). Entrants must submit 2 episodes in regular format. Editing and compilations will not be allowed, except for the deletion of commercials. One episode is to be of the **November 9, 2023** broadcast; the second episode is to be the choice of the Entrant, within the Qualifying Period. **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 key production creatives directly responsible for the production of the Series. **Note 2:** This award is limited to a maximum of one (1) entry per local newsroom. *(Associated Crafts: 3007, 3008, 4006, 5003, 6005, 7002, 7003, 7004, 7005, 7006, 9001, 9518, 9521, 9530)*



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**1026. Best Factual Series**

A continuing non-fiction Series of general interest, which documents real-life events and/or people. (Associated Crafts: 2014, 3007, 3008, 3011, 4005, 5003, 6005, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9509, 9529, 9530, 9536)

**1027. Best National Newscast**

A complete Program in content, production, and presentation. This Award is for a regularly scheduled national news broadcast (and must be entered as a Series). Entrants must submit 2 episodes in regular format. Editing and compilations will not be allowed, except for the deletion of commercials. One episode is to be of the **November 9, 2023** broadcast; the second episode is to be the choice of the Entrant, within the Qualifying Period. **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 key production creatives directly responsible for the production of the Series. **Note 2:** This award is limited to a maximum of one (1) entry per broadcaster. (Associated Crafts: 3007, 3008, 4006, 5003, 6005, 7002, 7003, 7004, 7005, 7006, 9001, 9517, 9519, 9530)

**NOTE:** If fewer than four (4) eligible Entries are submitted in either **Best National Newscast OR Best Local Newscast**, the Categories will be collapsed into one Best Newscast Award.

**1028. Best News or Information Program**

A non-fiction program dealing with a single *in-depth* topic of general interest whose presentation is largely influenced by principles of journalism and newsworthiness. This Award is intended to honour the production of the Program, and includes multi-camera direction, live, live-to-tape or taped, in-studio or the field. **Note 1:** Single programs entered to represent a series in **Best News or Information Series** category are eligible to enter as one-off programs in **Best News or Information Program**. **Note 2:** 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. **Note 3:** This award is limited to a maximum of two (2) entries per program; if a program comes from a Series, a maximum of two (2) program entries per series. (Associated Crafts: 3007, 3008, 4006, 5003, 5004, 6005, 7002, 7003, 7004, 7005, 7006, 8008, 8009, 9001, 9530)

✪ **1029. Best Live News Special**

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. **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 key production creatives directly responsible for the production of the Program. **Note 2:** This award is limited to a maximum of two (2) entries per broadcaster. (Associated Crafts: 3007, 3008, 4006, 5003, 6005, 6006, 7002, 7003, 7004, 7005, 7006, 9001, 9517, 9518, 9519, 9521, 9530)

## SECTION XI – TELEVISION CRAFT CATEGORIES

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Special Notes on television craft categories:

1. There is no limit to the number of Craft Categories that can be entered.
2. **Please be careful to** select the Craft Categories appropriate to the Program Category in which the Program is eligible (i.e. if entering in Best Drama Series, the Craft Categories would be Best Direction, Drama Series, Best Photography, Drama, etc).
3. These Categories are intended to reward ORIGINAL WORK. With regard to previously created materials (i.e film clips, stock music, previously recorded CDs, etc) eligibility for Craft Categories requires that **at least 70% of the Entrant’s contribution be original to that Program and not previously recorded or published.**
4. For each Craft Category, any episode of a Series that meets the eligibility criteria may be submitted.
5. **Special Note for Sports Categories:** a maximum of three (3) entries from a single series are eligible in a single Category.
6. Your Entry fee for one Program Category includes up to two Craft or Performance Category entries. Any Craft or Performance Category Entry after the initial two included in your Entry fee will cost \$200 for Members or \$450 for Non-Members (\$300 for Members or \$550 for Non-Members at final deadline rate) per category.

### DIRECTION

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To note:

- A. For all Direction Categories, a maximum of two (2) individuals with the on-screen credit of “Director (Directed by)” are eligible for Entry;
- B. A single director may enter themselves ONCE per series with ONE episode representing their work on that series;
- C. A “Series Director” is eligible for Entry if no other director credit is listed.
- D. A “Supervising Director” is not eligible to enter in these categories, EXCEPT in Best Direction, Animation.

**2001. Best Direction, TV Movie**

**2002. Best Direction, Drama Series**

**2003. Best Direction, Variety or Sketch Comedy**

**2005. Best Direction, Comedy**

**2007. Best Direction, Lifestyle or Information**

**2008. Best Direction, Documentary Program**

**2009. Best Direction, Documentary Series**

**Note:** Documentaries aired as part of strands and/or compilation series must enter in 2009.

**2010. Best Direction, Children’s or Youth**

**2011. Best Direction, Live Sports Event**

**2012. Best Direction, Animation**

**Note:** The credit Supervising Director is also eligible for Entry for this Category ONLY.

**2013. Best Direction, Reality/Competition**

**2014. Best Direction, Factual**

## WRITING

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To note:

- A. 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, and Continuity Writer, and Contributing Writer are eligible;
- B. The Research Categories (3007/3008) are intended to honour up to six (6) individuals responsible for the editorial/visual research. For news and current affairs programming, eligible credits can include (but are not limited to) producers, journalists, and APs. Entrants must include a short document outlining key points, challenges, time-restraints, and any other information in support of the nomination;
- C. A single writer or writing team may enter themselves ONCE per series with ONE episode representing their work on that series.

**3001. Best Writing, TV Movie**

**3002. Best Writing, Drama Series**

**3003. Best Writing, Comedy**

**3004. Best Writing, Lifestyle or Reality/Competition**

**3005. Best Writing, Documentary**

**3006. Best Writing, Children's or Youth**

**3007. Barbara Sears Award for Best Editorial Research**

**3008. Barbara Sears Award for Best Visual Research**

**3009. Best Writing, Variety or Sketch Comedy**

**3010. Best Writing, Animation**

**3011. Best Writing, Factual**

**3012. Best Writing, Pre-School**

## PHOTOGRAPHY

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To note:

- A. For all Photography Categories: the Award will go to a maximum of two (2) individuals with the on-screen credit of Director of Photography, Cinematographer, Lighting Designer, Lighting Director, or Videographer. At least one person with the credit of Director of Photography must be included as part of the Entry. An individual with the on-screen credit of “Camera” is eligible if there is no Director of Photography or Cinematographer credited.
- B. A single photographer, or photography team may enter themselves ONCE per series with ONE episode representing their work on that series.

**4001. Best Photography, Drama**

**4002. Best Photography, Comedy**

**4004. Best Photography, Lifestyle or Reality/Competition**

**4005. Best Photography, Documentary or Factual**

**4006. Best Photography, News or Information**

This Award honours achievement for Photography and camera work on a non-fiction program, series, or segment dealing with a topic whose presentation is largely influenced by principles of journalism and newsworthiness. Editing and compilations will not be allowed, except for the deletion of commercials. The Entrant must have shot more than 90% of the material entered. **Note:** This award is limited to a maximum of one (1) entry per program.

## PICTURE EDITING

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To note:

- A. For all Picture Editing Categories: individuals with the on-screen credit of Editor (Edited By) will be the only individuals eligible. In the absence of a credited editor, or in the case of multiple editors (editing team) the person(s) primarily responsible for the production’s picture editing with the credit Picture Editor, Offline Editor, Online Editor, Senior Editor, Finishing Editor, or Colourist are eligible for entry. The credits Leica Editor, Animatic Editor, Film Editor, and Colour Editor are eligible for Animated Programs.
- B. All Series entries must enter single-episode editors (or editing teams) as separate entrants.
- C. A single editor or editing team may enter themselves ONCE per series with ONE episode representing their work on that series.

**5001. Best Picture Editing, Drama**

**5003. Best Picture Editing, Factual**

**5004. Best Picture Editing, Documentary**

**5005. Best Picture Editing, Reality/Competition**

**5006. Best Picture Editing, Comedy**

**5007. Best Picture Editing, Children's or Youth**

**5008. Best Picture Editing, Animation**

## SOUND

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To note:

- A. There is no limit as to how many eligible individuals may be submitted for the sound categories, however those submitted must be “key creatives.”
- B. Please refer to *Section XXII – List of Eligible Credits* (p. 39) for more information on eligibility.
- C. The rules for the Canadian Screen Award nominations are created to provide clear guidelines as to which positions are included in the various Sound Categories. Inevitably there will be some cases where the producers and sound supervisors feel their project does not fit within the bounds of the rules. In this case, an explanation may be submitted to the Academy (at the time of entry), and upon approval, the additional entrant(s) will be entered. Should only a company name be credited on air, a Producer- or Sound Supervisor-signed list of individuals with their titles, responsible for the work, is required to complete the submission.
- D. Episodes uploaded should be provided with the highest quality audio.
- E. A single sound person or sound team may enter themselves ONCE per series with ONE episode representing their work on that series.

**6001. Best Sound, Fiction**

**6003. Best Sound, Animation**

**6005. Best Sound, Documentary or Factual**

**6006. Best Sound, Lifestyle, Reality, or Entertainment**

## PRODUCTION DESIGN

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To note:

- A. A written description of no more than one page of the work or process involved is required for these categories.
- B. Appeals will not be accepted for consideration for credits in the Production Design Categories.
- C. A single production designer or production design team may enter themselves ONCE per series with ONE episode representing their work on that series.

★ **7001. Best Production Design or Art Direction, Fiction**

**Note:** 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**

**Note:** 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.

## COSTUME DESIGN, MAKE-UP, HAIR

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To note:

- A. Appeals will not be accepted when considering credits in the Costume Design, Make-Up, and Hair Categories.
- B. A single costume designer (or team), make-up artist (or team), or hair professional (or team) may enter themselves ONCE per series with ONE episode representing their work on that series.

### ✪ 7003. Best Costume Design

**Note:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Costume Design work from a particular program or episode. A written description of no more than 200 words of the work or process involved must also be included.

### 7004. Best Achievement in Make-Up

**Note:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Make-Up work from a particular Program or episode. A written description of no more than 200 words of the work or process involved must also be included. Entrants who do not include these documents run the risk of disqualification.

### 7006. Best Achievement in Hair

**Note:** Entries **must** submit a digital compilation reel of no more than 10 minutes of the Hair work from a particular Program or episode. A written description of no more than 200 words of the work or process involved must also be included. Entrants who do not include these documents run the risk of disqualification.

## VISUAL EFFECTS

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To note:

- A. 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).
- B. Entrant must submit an edited digital file of the compilation of the “as aired” effects (15 minutes max).
  - a. For a Series Entry, clips on the compilation must be drawn from one episode;
  - b. The Program from which the above segments are drawn must meet all other Program Entry requirements.
- C. Entrant must submit a written description of no more than three pages of the work or process involved.
- D. Entrants may also submit Before and After shots in the above description.
- E. 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 Art Director, Visual Effects Coordinator, Visual Effects Editor, Compositor (Key, Lead, Primary Digital, or Senior), Compositing Supervisor, Matte Supervisor, Matte Artist, Matte Painter, CGI Artist (Primary, Lead, Key, or Secondary), CGI Animator, 3D Artist, Previs Supervisor, Visual Effects Production Manager, Visual Effects Production Supervisor, and CG Supervisor. Please list individuals and their company affiliations. Should only a company name be credited on air, a Producer- or VFX Supervisor-signed list of individuals with their titles, responsible for the work, is required to complete the submission.

### 7005. Best Visual Effects

## MUSIC

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To note:

- 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.

### **8004. Best Original Music, Animation**

Original music for a single animated Program or a single episode of a continuing animated Series.

### **8005. Best Original Music, Drama**

Original music for a single fiction Program or a single episode of a continuing fiction Series in which the primary focus is drama.

### **8006. Best Original Music, Comedy**

Original music for a single fiction Program or a single episode of a continuing fiction Series in which the primary focus is comedy.

### **8007. Best Original Music, Documentary**

Original music for a single documentary Program or a single episode of a continuing documentary Series.

### **8008. Best Original Music, Factual, Lifestyle, Reality, or Entertainment**

Original music for a single non-fiction Program or a single episode of a continuing non-fiction Series characterized by factual, lifestyle, reality, or entertainment elements.

### **8009. Best Original Music – Original Song**

Original song written specifically for the single Program or a single episode of a continuing Series. Original song entries must be accompanied by an mp3 file and a lyric sheet. The song must have been written specifically for the production and the entry must include a letter from the songwriter(s) guaranteeing the broadcast contains the first public usage of the entered song.

#### **\*Special Regulation: Best Original 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 Program or a single episode of a continuing Series. A composer and lyricist team may enter themselves ONCE per series.
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
7. All song entries are required to include a letter from the songwriter(s) guaranteeing that the broadcast contains the first public usage of the entered song.
8. If an entered song appears in the closing credits of the Program or Series Episode, it is not eligible for entry.
9. Instrumental pieces are not eligible to enter Best Original 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.

## PROGRAMMING SEGMENTS

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### **9001. Best News or Information Segment**

A self-contained segment of a Program greater than 5 minutes in length and no more than 2/3 the entire length of the Program. An entire Program is not eligible. **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 key production creatives directly responsible for the production of the Segment. **Note 2:** This award is limited to a maximum of two (2) entries per program.

### **9002. Best Sports Feature Segment**

A non-fiction single edited short or feature (historical or contemporary) broadcast in one or more parts. A self-contained piece of a Program greater than 5 minutes in length and no more than 2/3 the entire length of the Program. Documentaries are not eligible within this Category. Entrants may not be entered into any Directing, Writing, Photography, Editing, Sound, or Reporting, or Anchor/Host/Interviewer Categories for the same segment. This Award is intended to honour up to six (6) members of the production team directly responsible for the segment.

### **9003. Best Sports Opening**

The sports opening is one of the marquee content items for the sports broadcasting industry. Entries should be a single edited opening broadcast in one part, for sports programs. This Award is intended to honour up to six (6) members of the production team directly responsible for the piece.

## TECHNICAL PRODUCTION

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### **9004. Best Live Sports Event, Technical Production**

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 Operators, 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.



## SECTION XII – TELEVISION PERFORMANCE CATEGORIES

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### FICTION

Special note on the Performance Categories - Fiction:

1. Ensure that the choices of Performance Categories are appropriate to the Program Category in which the Program is eligible (i.e. if entering Best Drama Series, the Performance Categories would be Best Lead Performer, Drama Series, etc).
2. For each Performance Category, ANY episode of a Series may be submitted.
3. There is no limit to the number of Performance Categories that can be entered.
4. A single performer may enter themselves ONCE per program or series, with ONE episode representing their work on that program or series, with the exception of Supporting or Guest performers who may choose either ONE or TWO episodes (in case of series), or a compilation of clips from the two episodes being entered for consideration (in case of series).
5. It is the decision of the entrant to enter into the Lead or Supporting performance categories. The Academy reserves the right to switch the entrant from the Lead to Supporting performance category and vice versa, at the discretion of the Television Rules & Regulations Committee.
6. 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.
7. All Entrants in the Supporting Categories must appear in a significant number of all of the Series’ episodes to be eligible. If the performer is considered to have a supporting role by the submitting party, but does not appear in a significant number of episodes, the Academy will rule on the matter of eligibility. The performer must feature prominently in the episode(s) entered for consideration.
8. 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.
9. Regarding dubbing: if all the dialogue of any role has been dubbed by another performer, the performance will not be eligible.
10. Headshots must be submitted for all entered performers (see *Section IX – Technical Requirements*).

**9501. Best Lead Performer, TV Movie**

**9503. Best Lead Performer, Drama Series**

**9505. Best Guest Performance, Drama Series**

**9507. Best Supporting Performer, Drama**

**9509. Best Stunt Coordination**

**Note:** This category is a team award. A stunt coordination team is required to submit a compilation reel from the program or ONE episode of the eligible series where they received the eligible on-screen credit of Stunt Coordinator and Stunt Performer. The compilation reel is not to exceed 5 minutes and all of the clips in the reel must be from the same episode.

**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.

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

**Note:** For the ensemble Entries, any one or two episodes (or a compilation reel of these episodes of up to 30 minutes) must be entered in order to represent a sketch comedy ensemble performance; only those performers who appeared in the entered episode(s)/reel are eligible for entry. If a show’s cast is being entered as an ensemble, individual entries may not be entered as well.

**9514. Best Supporting Performer, Children's or Youth**

**9515. Best Lead Performer, Children's or Youth**

**9516. Best Achievement in Casting, Fiction**

Stand-up comedy Programs or Series and voice casting are not eligible. Eligible Entrants: individuals with the credit of Casting Director or Local Casting Director. In the cases where a non-fiction program that extensively relies on reenactment scenes enters this category (e.g. from *Best History Documentary Program or Series*), the entrant must enter the full program, or (for series entries) a single episode that best represents the casting of the series as a whole.

✪ **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 cue-sheet outlining exact "in" and "out" times on-screen are required.

**9531. Best Lead Performer, Comedy**

**9533. Best Supporting Performer, Comedy**

**9535. Best Guest Performance, Comedy**

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## NON-FICTION

To note:

- A. Many categories below require the entry of a digital compilation reel. This reel should be uploaded as ONE DIGITAL FILE and is a requirement for entry. Specifications are as follows:
  - a. For categories 9517-9526, 9529, and 9530 (that is, the anchor and host categories) the digital compilation reel should consist of up to three unedited, as aired clips not to exceed a total of 30 minutes in length.
  - b. For categories 9518 and 9519 (that is, Best Local Reporter and Best National Reporter), the digital compilation reel should reflect ongoing coverage of a SINGLE story consisting of up to three unedited, as aired reports not to exceed a total of 30 minutes in length.
  - c. For category 9523 (that is, **Best Sports Play-by-Play Announcer**) the digital compilation reel should consist of up to three "as-aired" clips not to exceed 30 minutes in length, and drawn from any game or event.
  - d. For any Series entries, clips may be drawn from any episode of the Series.
- B. The Programs from which the above segments are drawn must meet all other Program Entry requirements.
- C. If fewer than three (3) eligible Entries are submitted in either **Best News Anchor, National** OR **Best News Anchor, Local**, the Categories will be collapsed into one Best Anchor Award
- D. A single performer (or team) may enter themselves ONCE per program or series.

**9517. Best News Anchor, National**

Best Anchor or Anchor Team for a nationally broadcast newscast. This award is intended to honour a single Anchor, or in the case of co-anchors, a single Anchor Team. Entrants may include newscasts aired on network and specialty channels. **Note:** This award is limited to a maximum of one (1) entry per broadcaster; if it is a team of anchors, the team must enter as an ensemble.

**9521. Best News Anchor, Local**

Best Anchor or Anchor Team for a locally broadcast newscast. **Note:** This award is limited to a maximum of one (1) entry per local newsroom; if it is a team of anchors, the team must enter as an ensemble.

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**9518. Best Local Reporter**

This award honours achievement in Local news reporting. Entrants will be judged based on their coverage of a Local news story. Reporter credit is eligible to enter. **Note:** This award is limited to a maximum of one (1) entry per local newsroom.

**9519. Best National Reporter**

This award honours achievement in National news reporting. Entrants will be judged based on their coverage of a National news story. Reporter credit is eligible to enter. **Note:** This award is limited to a maximum of two (2) entries per broadcaster.

**9520. Best Host, Talk Show or Entertainment News**

**9522. Best Sports Host**

**9523. Best Sports Play-by-Play Announcer**

A Play-by-Play Announcer describes action at a live sporting event.

**9524. Best Sports Analyst**

**9525. Best Host, Live Entertainment Special**

**9526. Best Host, Lifestyle**

**9529. Best Host or Presenter, Factual or Reality/Competition**

**9530. Best Host or Interviewer, News or Information**

This award honours achievement for a host or interviewer in a non-fiction program or series dealing with topics whose presentation is largely influenced by principles of journalism and newsworthiness. **Note:** There is no broadcaster limit for entry to this category; however, hosts from a single News or Information Program, or from the same episode from a News or Information Series, must be entered as a team.

**9536. Best Achievement in Casting, Non-Fiction**

Stand-up comedy Programs or Series and voice casting are not eligible. Eligible Entrants: individuals with the credit of Casting Director or Local Casting Director.

## SECTION XIII – DIGITAL MEDIA AWARDS

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To note:

- A. All entries in Digital Media must be produced by a Canadian company.
- B. All entries must first, or simultaneously, be made available to the public on a digital medium other than television. In the case of digital projects or web series presented in sequential segments or episodes, a minimum of one third of the segments/episodes must have been made available to the public during the Qualifying Period.
- C. Any entry in any Digital Media category must **not** be used primarily to advertise a specific product.
- D. Projects previously entering cross-platform project categories must have gone live and the original Program produced for digital media must have been made available to the public, in Canada, during the Qualifying Period.
- E. For Digital Media Categories 1033-1045, the entrant will have to provide the following information when completing the online submission process: a 60-word synopsis of the project, confirmation the project was produced by a Canadian company and was made available in Canada within the current Qualifying Period, and confirmation of the project’s “go-live” date.
- F. For Series entries in the Digital Media categories, entrants are required to submit two (2) episodes to represent the series as a whole. In the case where the sum of two episodes is less than 10 minutes of content, the entrant may provide up to 10 minutes total of content (drawn from additional episodes in the entered series), for jury review.
- G. For Performance categories 1036, 1037, and 1040, voice performances are not eligible to enter.
- H. For categories 1041-1045, the entrant must supply instructions, a log-in code if required, and download codes at the time of submission in order to access the entered projects, for the purposes of jury review. A video walkthrough or gameplay without commentary may be requested with the Entry.

### **1033. Best Web Program or Series, Fiction**

Fiction Web Program or Series, the first broadcast of which is intended for a digital medium other than television. (*Associated crafts: 1036, 1037, 1038, 1039, 1047, 9509, 9516*)

### **1034. Best Web Program or Series, Non-Fiction**

Non-fiction Web Program or Series, the first broadcast of which is intended for a digital medium other than television. (*Associated crafts: 1038, 1039, 1040, 1047, 9509, 9536*)

### **1036. Best Lead Performance, Web Program or Series**

Entrants must include high-resolution jpg/png (300 dpi) headshots of each entered performer. For each performer entered, the episode entered to represent performance should be uploaded to the Online Entry Site.

### **1037. Best Supporting Performance, Web Program or Series**

Entrants must include high-resolution jpg/png (300 dpi) headshots of each entered performer. For each performer entered, the episode entered to represent performance should be uploaded to the Online Entry Site.

### **1038. Best Direction, Web Program or Series**

For each director entered, the episode entered to represent the Entrant should be uploaded to the Online Entry Site.

### **1039. Best Writing, Web Program or Series**

For each writer entered, the episode entered to represent the Entrant should be uploaded to the Online Entry Site.

**1040. Best Host, Web Program or Series**

Entrants must include high-resolution jpg/png (300 dpi) headshots of each entered host or group shot if entering a host ensemble, as well as upload a compilation reel, with clips drawn from the entered Web Program or Series (up to 10 minutes in length in total).

**1047. Best Picture Editing, Web Program or Series**

Individuals with the on-screen credit of Editor (Edited By) will be the only individuals eligible. In the absence of a credited editor, or in the case of multiple editors (editing team) the person(s) primarily responsible for the production's picture editing with the credit Picture Editor, Offline Editor, Online Editor, Senior Editor, Finishing Editor, or Colourist are eligible for entry. The credits Leica Editor, Animatic Editor, Film Editor, or Colour Editor are eligible for Animated Programs. All Series entries must enter single-episode editors (or editing teams) as separate entrants. A single editor or editing team may enter themselves ONCE per series with ONE episode representing their work on that series.

★ **1035. Best Production, Interactive**

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.

**1041. Best Immersive Experience – Non-Fiction**

An original, non-fiction, interactive project that enhances user experience through Virtual Reality, Augmented Reality, or Locative technologies accessible on mobile and Head-Mounted Displays.

**1042. Best Immersive Experience – Fiction**

An original, fictional, interactive project that enhances user experience through Virtual Reality, Augmented Reality, or Locative technologies accessible on mobile and Head-Mounted Displays.

**NOTE:** 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**.

**1044. Best Video Game**

This award is intended to honour the best in video games, with a focus on elements including and not limited to video game narrative, story, dialogue, music, sound, atmosphere, and gameplay. (*Associated craft: 1045*)

**1045. Best Performance, Video Game**

A catch-all video game performance category, including lead and supporting performances, as well as immersive live action (motion capture) and/or voiceover work.



**Special Regulation:** Programs from the Digital Media stream may also enter into the following category:

- **1010. Best Live Entertainment Special**

*Associated category: 9525. Best Host, Live Entertainment Special*

## SECTION XIV – SPECIAL AWARDS

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The following is the full list of Special Awards:

- Academy Board of Directors' Tribute Award
- Academy Icon Award
- Changemaker Award, presented by Insight Productions
- Cogeco Fund Audience Choice Award
- Earle Grey Award
- Gordon Sinclair Award for Broadcast Journalism
- Humanitarian Award
- Industry Leadership Award
- Lifetime Achievement Award
- Margaret Collier Award
- Outstanding Media Innovation Award
- Radius Award, presented by MADE I NOUS
- Shaw Rocket Fund Kids' Choice Award
- Sustainable Production Award, presented by CBC

Additional Special Awards information can be found at [academy.ca/special-awards](https://academy.ca/special-awards).

If you have any questions, please contact:

[awards@academy.ca](mailto:awards@academy.ca)

## SECTION XV – DEFINITIONS

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### **AUTHORIZED REPRESENTATIVE**

Individual responsible for entering the Television program, craft person, performer, or digital production for competition; generally authorized by the Producer, Executive Producer, Distributor, Canadian Licensee, or Copyright Owner, who owns and controls the rights to the production.

### **BALLOT AUDITORS**

The accounting firm, which tabulates the votes.

### **RULE OF SIX (TELEVISION & DIGITAL MEDIA)**

If fewer than six Entries are received in a single Category, the decision to award the Category is left at the discretion of the Academy. In this situation, the Category may be collapsed into another Category.

### **RULE OF FOUR (NEWS & SPORTS ONLY)**

If fewer than four Entries are received in a single Category, the decision to award the Category is left at the discretion of the Academy. In this situation, the Category may be collapsed into another Category.

### **SEASON/PRODUCTION CYCLE**

A number of episodes produced as a distinct group to be presented in a regular pattern.

### **CANADIAN PRODUCTION**

A Program is deemed Canadian if it complies with the rules and requirements of the CRTC, the Canadian Audio/Visual Certification Office. Co-productions and Independent Productions must provide CRTC/CAVCO Canadian Certification but Broadcaster-produced works warrant that they meet the criteria of CRTC/CAVCO requirements by agreeing to the terms and conditions on the Academy's online submission page.

**Note 1:** Eligibility for Minority Co-Productions (Drama) can be found on p. 6 of this booklet.

**Note 2:** A Program that receives a CRTC 'C' number solely because it is "twinned" with a Canadian production will not be eligible unless:

- a) the director and screenwriter(s) are Canadian;
- b) one of the three principal performers is Canadian; and,
- c) one of the cinematographer, production designer, composer or editor is Canadian or, **in the case of an Anthology series, 70% of the episodes are Canadian.**

## SECTION XVI – THE JUDGING PROCESS

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### HOW IT WORKS

Nominations for the Program, Performance, and Digital Media (immersive and gaming) categories are determined by nominating jury. The Television Craft category nominations will be determined by direct vote by Academy craft membership branches. If a Television Program\* or Performance category receives fewer than or equal to 15 entries (or less than or equal to 20 hours of total entered footage), nominations will be determined by an Academy membership branch vote, rather than a jury vote.

\*Excluding categories 1003, 1004, and 1007, which are judged by a jury of individuals selected through consultations with broadcasters.

### 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.

### JURIES AND MEMBERSHIP VOTING

1. A call for Jurors is made to the Academy membership. The respondents will sit on the Nominating Juries, and be responsible for selecting the Nominees in each Award Category.
2. Each Jury is chaired by, and includes television industry professionals with expertise in the particular Categories for which the Jury is responsible, as well as members with expertise in different but related areas of television production.
3. Typically, there is one jury group per Category. In some cases, the same jury will judge two categories, if those categories receive a minimal number of entries. A maximum of seven and a minimum of five Jurors will serve on each Jury, except for circumstances when less than five or more than seven is deemed acceptable by the Academy. All Jurors, including the Chair, may vote. All Juries must watch a minimum of 50% of each Program submitted. Juries are drawn from across the country, and are held in major markets across the country.



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- Each juror will pre-screen all entries. When meeting, Jurors will come to consensus on the five nominees\*, and personally rank each choice 1 to 5 by secret ballot\*\*.

\*The number of nominees will vary between 2 and 5 depending on the number of entries received in each Category.

\*\*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.

- All Jury deliberations are confidential. The Academy does not reveal which Juror sat on which Jury. The Jurors may not reveal which Jury they have served on nor discuss the Jury screenings outside of the Jury session.
- Ballots are confidential and will be sent directly from the Jury site in sealed envelopes to the Ballot Auditors who will tabulate them. In cases where physical envelopes cannot be used, voting will be done electronically.

#### **News and Sports Categories**

All News and Sports Categories are judged by individuals selected through consultations with broadcasters. These jurors are responsible for choosing the nominees and winners in the News and Sports Categories.

#### **Policy on Conflicts of Interest**

Each jury member is required to sign a Conflict of Interest form prior to the commencement of judging. While the Academy makes every effort to resolve direct conflicts of interest before the Juries sit, some indirect conflicts cannot be avoided. If a situation exists wherein an indirect conflict presents itself, the Academy will try to minimize conflicts and balance the interests of all parties. If an unexpected conflict of interest should arise, the jury member in question will be disqualified from voting.

- Number of Nominations** – The number of Nominations per Category varies according to the number of Entries, with a maximum of five Nominations per Category (except in the case of Performance Categories where the number of nominations is set at eight).
- Entrants are responsible for selecting the appropriate Category in which to enter a Program. Juries cannot change the Category in which a Program has been entered, but must judge it against all other Programs in the Category that the Entrant has chosen.
- The date of the Nominee Announcement is March 26, 2025.
- Juries and/or Television Division Branch members may recommend Special Awards for Achievement(s) not covered by existing Awards Categories.
- Entries will be judged exactly as entered. If a submission has been entered incorrectly, the Jury may not change it.
- Final Balloting** – To verify or change your membership status, please contact the Academy's Membership Department by **Monday, December 16, 2024**. Only voting members are allowed to vote. No changes can be made once the nominations are announced.
- Once the Nominees have been determined, final ballots will be prepared for each Category and presented on a secure online voting website to the membership. Nominees will be presented alphabetically in each Category.
- All final ballots are secret, and will be received and tabulated by the Ballot Tabulators. All results remain confidential until the envelopes are opened at the Awards presentations.
- All Television division members have the right to vote in all Television categories. Television Craft Branch members are able to vote in corresponding categories in Digital Media (i.e. Television Directors will be able to vote in Television direction as well as Digital Media direction categories, etc). Digital

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Media members vote in all Digital Media categories. Cinema Documentary branch members are able to vote in Television Documentary categories. Quebec members working in English Television over the last two years may also vote upon notifying the National Office.

16. The final vote will be weighted 50% jury, 50% membership, to reflect the contribution of jury and Academy members across Canada. The Immersive and Gaming Digital Media Categories 1041-1045 will be weighted 70% jury, 30% membership.
17. In the event of a single Nomination in a Category, the ballot will reflect both an Award and No Award option.

**STATUTE OF LIMITATIONS**

After the nominations are announced, except in cases where the omission of an Entrant results from an Academy error, the Academy will accept requests in writing from the Authorized Representative (see Definitions) to include additional eligible Entrants FOR UP TO TEN DAYS. A fee of \$100 per individual Entrant will be charged for each change. Requests for changes will not be considered after ten business days following the announcement of the nominations. Appeals to the Rules & Regulations will not be accepted past the deadline of **October 28, 2024**. Please see the Rules & Regulations appeal process on p. 36.

**TIEBREAKER**

If there is a tie in voting for a category with nominees and winners chosen by jury, the show with most ranked first place jury votes wins. If there is still a tie, the show with most second place votes wins, and so on.

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 for a category where nominees were chosen by jury, the jury vote ranking is used to break the tie. i.e. a show with the most first place jury votes wins. If there is still a tie, then a show with the most second place votes wins, and so on.

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

## **SECTION XVII – STATUES AND CERTIFICATES**

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### **STATUES**

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).

Recipients of the Canadian Screen Awards 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.

### **COMMEMORATIVE STATUES**

Winning programs may purchase up to three (3) commemorative statues for the production company or broadcaster of the winning program. Commemorative statues may only be ordered for programs that have won in the Program Categories, with signed permission from a credited producer from the winners list; they cannot be ordered for Craft or Performance categories. 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 Rules & Regulations Committee. Commemorative Statue plaques will include award year, Category, and show title.

Winning programs of the Cogeco Fund Audience Choice Award and the Shaw Rocket Fund Kids' Choice Award may purchase up to three (3) commemorative statues.

### **CERTIFICATES**

Certificates are no longer automatically mailed out, instead, each Nominee and Winner will be required to fill out an order form found on [academy.ca](http://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 available only 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.

## **SECTION XVIII – SHIPPING AND HANDLING**

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With regards to items sent to the Academy via regular mail, every reasonable care will be exercised to protect all materials from loss or damage. However, the Academy does not assume liability for such loss or damage, however caused.

## SECTION XIX – RULES & REGULATIONS APPEAL & RECOMMENDATION PROCESS

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The Rules and Regulations for Television and Digital Media are reviewed annually by the Academy’s Rules & Regulations Committees. Should an entrant have a project that does not satisfy the rules written in *Section VI – Eligibility*, we encourage them to appeal their eligibility by following the below guidelines.

Deadline for appeals is **October 28, 2024**. Only appeals on the appropriate forms will be accepted, no appeals will be considered after the deadline. Please visit [academy.ca/awards](https://academy.ca/awards) for this form.

### **Procedure for Appeals to the 2025 Awards Rules and Regulations**

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- All appeals must be submitted before the final appeal deadline by filling out the official **Appeals & Recommendations Form For TV & Digital Media (Final Deadline: October 28, 2024)**.
- All appeals must be accompanied by the Academy of Canadian Cinema & Television Awards Appeals Form, and contain all appropriate documents.
- Appeals will not be taken into consideration for credits in Production Design Categories.
- Appeals will not be taken into consideration for credits in the Costume Design, Make-Up, and Hair Categories.
- 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.
- The Academy decision is final.

### **Procedure for Recommendations to the 2026 Awards Rules and Regulations**

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- All recommendations for the 2026 Canadian Screen Awards must be submitted before the deadline by filling out the official **Appeals & Recommendations Form For TV & Digital Media (Final Deadline: 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.
- All submissions of recommendations are to be received by the Academy before being considered by the Rules & Regulations Committee.
- No recommendations will be accepted after the deadline.
- The Academy decision is final.

## SECTION XX – FREQUENTLY ASKED QUESTIONS

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- Q: *Why do I need to upload my show? Are DVDs being used at all?***  
The Academy is exclusively working with digital files as opposed to hard-copy DVDs.
- Q: *Are Limited or Mini Series considered a Program or a Series?***  
Limited Series and Mini-Series are Series, NOT Programs, and must be entered in the category of best fit (such as Best Drama Series, Best Comedy Series, etc) and are judged as such.
- Q: *I would like to enter someone for a PROGRAM Category, but their credit is not one of the eligible credits listed in the Rules & Regulations guidebook. Is there anything I can do?***  
Only those with eligible credits will be accepted for entry.
- Q: *I would like to enter someone for a CRAFT Category, but their credit is not one of the eligible credits listed in the Rules & Regulations guidebook OR entering them means I exceed the allowable limit of Entrants. Is there anything I can do?***  
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: *My single Program aired on several dates; to which date do I refer when entering the Awards?***  
You must enter the first Canadian air date of your Program. If its first air date precedes the range of eligibility, then your show is not eligible, regardless of whether one of its repeat airings occurred within our eligibility range.
- Q: *Can I enter someone who is not a Canadian citizen?***  
Yes, non-Canadian citizens are eligible as long as the Program qualifies for CRTC or CAVCO certification.
- NOTE:** If a minority Canadian co-production qualifies and enters into a Program category (for example, Best Drama Series), only credited Canadian citizens are eligible for entry in the associated craft and performance categories.
- Q: *Who do I make the cheque payable to?***  
Please make cheques payable to the Academy of Canadian Cinema & Television.
- 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 the confirmation number should be forwarded to the Academy;
- Q: *What would I do if my Program didn't have on-air credits?***  
In the case of some news and sports Programs, on-air credits may not exist. Please have the Executive Producer produce and sign a list of credits, and upload this list accordingly.

For additional inquiries, please contact: [awards@academy.ca](mailto:awards@academy.ca)

## SECTION XXI – RULES & REGULATIONS COMMITTEES

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### Television Rules & Regulations Committee

**Andrew Addison** – VP, Communications, Marketing & Membership, Canadian Media Producers Association  
**Susan Alexander** – Production Executive, Original Programming, Scripted, Corus Entertainment  
**Kerry Appleyard** – SVP, Scripted & Unscripted Programming, Lionsgate  
**Stephanie Betts** – Executive Vice President, Content Creation, WildBrain Studios  
**Lisa Broadfoot** – Vice President, Industry and Business Affairs, Canadian Media Producers Association  
**Judy Chun** – Legal Consultant, Canada Media Fund  
**Kadon Douglas** – Executive Director, BIPOC TV & Film  
**Hans Engel** – Director, National Directors Division, DGC  
**Natalia Escobar Bohorquez** – Director, Strategy and Research, WGC  
**David Gale** – President: ACTRA Toronto, Executive, ACTRA National

**Adam Garnet Jones** - Director of TV Content and Special Events, APTN  
**Nancy Hum-Balbosa** – International Representative, IATSE  
**Krista Hurdon** – International Representative, IATSE  
**Carlyn Klebuc** – General Manager, Original Programming, Bell Media  
**Joan Jenkinson** - Executive Director, Black Screen Office  
**Ryan Pogue** – President, NABET 700-M UNIFOR  
**Kale Stockwell** – Head of Original Programming, Rogers Media  
**Kerry Swanson** – Co-Executive Director, Indigenous Screen Office

### News and Sports Rules & Regulations Committee

**Ian Caldwell** – Managing Editor, CTV News Toronto  
**Nicco Cardarelli** – Owner & Founder, ParaSport TV  
**Nathan Farr** – Senior Analyst, CBC News  
**Liz Hadfield** – Sr. Administrator - Awards & Conferences, CBC  
**Ed Hall** – Executive Producer of Sportsnet, NHL  
**Cheryl McKenzie** – Executive Director of News and Current Affairs, APTN

**Humza Teherany** – Chief Technology and Digital Officer, MLSE  
**David Tredgett** – Live Events Executive Producer, Rogers  
**Ken Volden** – Vice President and Executive Producer at TSN  
**Jon Whitten** – News Director, City News Toronto at Rogers Media

### Digital Media Rules & Regulations Committee

**Noora Abu Eitah** – Executive Producer, Product Leader, Innovation Management Consultant  
**John Bauer** – Director of Digital Media & IT, APTN  
**Jonas Diamond** - Executive Producer, Smiley Guy  
**Justin Del Giudice** – Director, Communications, Ubisoft  
**Marcia Douglas** – Executive Director, Bell Fund  
**Zach Feldberg** – TV/Streaming Creative Executive, Programmer, Producer  
**Louie Ghiz** – Executive Director, New Media Manitoba  
**Kim Gibson** – Program Consultant (Interactive Digital Media), Ontario Creates  
**Danielle Hébert** – Program Consultant (Interactive Digital Media), Ontario Creates  
**Rachael Hosein** – Co-Founder and Chief Creative Officer at Flipside XR + Winnipeg Alternate Reality Club  
**Élise Labbé** – Head, Festivals and Audience Development, National Film Board of Canada  
**Félix Lajeunesse** – Co-Founder, Chief Creative Officer, Felix & Paul Studios

**Lucie Lalumière** – President & CEO, Interactive Ontario  
**Davin Lengyel** – Founder/Producer, Space Mop  
**Paul McGrath** – Senior Director, EFS Strategy and YouTube at CBC  
**Jessica McLaughlin** – Creative Director, Digital Preschool, TVO  
**Laura Mingail** – Founder, Archetypes & Effects  
**Alyssa Petru** – Talent Development & Social Strategy Manager, Bell Media Studios  
**Blair Powers** – Partner/Executive Producer, Sinking Ship Entertainment  
**Jarrett Sherman** – President and Co-Founder, Digital Howard  
**Mary Sorrenti** – VP, Operations & Finance, Game Pill  
**Kaitlynn Tomaselli** – Program Manager, ImagineNATIVE  
**Danielle Viau** – Agent, Festivals, National Film Board of Canada

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

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*This list is meant for reference only – all credits below should be considered eligible, unless otherwise specified in the 2024 Canadian Screen Awards Television & Digital Media Rules & Regulations booklet.*

*The Entrant must have received an on-screen credit in the Category in which they are entered.*

*Please note: not all categories are listed in this document.*

**Program Categories** (not including Digital Media, News and Sports categories)

**Note:** Showrunner, Creative Producer, Creative Director, and Line Producer are **NOT** eligible for entry, except for awards presented to key production creatives (Categories 1010. Best Live Entertainment Special and 1024. Best Variety or Entertainment Special).

### **Eligible Credits:**

Executive Producer  
Executive Producer For (broadcaster)  
Co-Executive Producer  
Producer or Produced by  
Supervising Producer  
Series Producer  
Senior Producer (for informational/documentary, talk/entertainment shows, lifestyle, reality/competition, sports, and analytical programming)  
Video Producer (for informational/documentary, talk/entertainment shows, lifestyle, reality/competition, sports, and analytical programming)  
Commissioning Editor or Senior Director from Broadcaster (for informational/documentary, talk/entertainment shows, lifestyle, reality/competition, sports, and analytical programming)  
Senior Executive Producer (for in house documentaries and broadcaster produced shows only)  
Episode Producer  
Content Producer

### **Digital Media, News, Sports, and Research Categories**

*Any credit may enter, unless otherwise stated in Rules & Regulations booklet. The Academy can request an explanation of the role of any key production creative included in the entry for News Program Award categories.*

### **Direction (2001 – 2014)**

*Only 2 entrants for this category. Any additional names require an appeal letter.*

Director  
Directed by  
Supervising Director (for animation entries only)  
Series Director (only if there is no other director credit listed)

### **Writing (3001 – 3012)**

*No maximum number of entrants, but all require one of the following credits:*

Writer / Written by  
Screenwriter (only if there is no “Writer” or “Written by” credit)  
Story by (only if there is no “Writer” or “Written by” credit)  
Head Writer

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Teleplay by (only if there is no “Writer” or “Written by” credit)  
Screen Story by (only if there is no “Writer” or “Written by” credit)  
Documentary Script By (only if there is no “Writer” or “Written by” credit)  
Adapted By (only if there is no “Writer” or “Written by” credit)  
Narration Written By (only if there is no “Writer” or “Written by” credit)  
Continuity Writer (only if there is no “Writer” or “Written by” credit)  
Contributing Writer (only if there is no “Writer” or “Written by” credit)

**Photography (4001 – 4006)**

*Only 2 entrants for this category. Any additional names require an appeal letter.*

Director of Photography  
Camera (only if there is no “DOP” or “cinematographer” credit)  
Cinematographer  
Lighting Designer  
Lighting Director  
Videographer

**Editing (5001 – 5007)**

Editor  
Edited by  
Picture Editor  
Offline Editor (only if there is no “Editor” or “Edited by” credit)  
Online Editor (only if there is no other “Editor” credit)  
Senior Editor  
Colourist  
Finishing Editor  
Leica Editor (Animated Programs)  
Animatic Editor (Animated Programs)  
Film Editor (Animated Programs)  
Colour Editor (Animated Programs)

**Sound (6001 – 6006)**

**Note:** *These categories are meant for “key creatives” only. For instance, Post Production Supervisor is not an eligible credit for submission.*

Sound Supervisor  
Re-recording Mixer  
Dialogue Editor  
ADR Editor  
FX Editor or Sound Effects Editor  
Foley Artist  
Music Editor  
Recording Engineer  
Sound Designer  
Sound Engineer  
Post Sound Engineer  
Sound Recordist  
Location Sound Recordist  
Sound Mixer  
Sound Editor  
Production Sound Mixer  
Re-Recordist



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Supervising Sound Editor & Mix  
Mix Mastering  
Post Sound Supervisor  
Post Sound Editor  
Music Mixer / Mix  
FOH Mixer

**Production Design / Costume / Make-Up / Hair (7001 – 7006)**

Production Design or Designer  
Set Decorator or Key Set Decorator  
Art Director  
Set Design or Designer  
Costume Design or Designer  
Make-Up or Make-Up Designer  
Head of Make-Up Department  
Key Make-Up Artist  
SFX Make-Up (as long as the Head of Dept – i.e. Key Make-Up – is entered, SFX Make-Up is eligible)  
“Design Consultant” is eligible in certain situations  
Key Hair  
Head of Hair Department  
SFX Hair (in cases where SFX Hair design greatly contributed to the overall look of the performer)

**Visual Effects (7005)**

*Maximum 10 people. If they aren't credited on the list of credits, then a list of names and credits must be signed by the Producer, and/or VFX Supervisor, and submitted for verification.*

Visual Effects Supervisor  
Senior Animation Supervisor  
Animation Director  
Visual Effects Producer  
Visual Effects Art Director  
Visual Effects Coordinator  
Visual Effects Editor  
Compositor (Key, Lead, Primary Digital, Senior)  
Compositing Supervisor  
Matte Supervisor  
Matte Artist  
Matte Painter  
CGI Artist (Primary, Lead, Key or Secondary)  
CGI Animator  
3D Artist  
Previs Supervisor  
Visual Effects Production Manager  
Visual Effects Production Supervisor  
CG Supervisor

**Music (8004 – 8009)**

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

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Music by  
Music Score  
Original Theme by  
Songs Written (and Performed) by

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

**Programming Segments (9001, 9002, 9003)**

*Entrants may not be entered in any directing, writing, photography, editing, sound, reporting or anchor/host/interviewer categories for the same segment.*

Field Producer  
Director  
Researcher / Story Editor  
Journalist / Reporter  
Camera Operator  
Sound Recordist  
Editor  
Videography

**Technical Production (9004)**

Technical Supervisor  
Technical Director  
Lighting Director  
Senior Audio Engineer  
Audio Engineer  
Audio Assistant  
Electronic Camera Person  
Video Engineer  
Digital Replay Operators  
Graphics Operator  
Senior Maintenance Engineer

**Performance / Host (9501 – 9535)**

Host or Hosted by  
With  
Self  
Featured Performer  
Performer  
Star / Starring  
Co-Star / Co-Starring  
Guest Star / Guest-Starring

For 9515. Best Lead Performer, Children’s or Youth and 9514. Best Supporting Performer, Children’s or Youth – “Puppeteer” eligible

**Stunt Coordination (9509)**

Stunt Coordinator  
Stunt Performer

**Casting (9516 & 9536)**

Casting Director  
Local Casting Director