

The Canadian Screen Music Awards

The CASMA's

to be presented on October 26th, 2023

Rules and Eligibility

Table of Contents

1. ELIGIBILITY
2. CATEGORIES FOR ENTRY
3. PROGRAM AWARD DEFINITIONS
4. ENTRY FEES AND PROCEDURES
5. THE JURY PROCESS
6. CONDITIONS OF ENTRY

SECTION I: AWARD ELIGIBILITY

1. All categories are open to SCGC members and non-members.
2. The submitted work shall have been composed by a person holding Canadian Citizenship or Permanent Residency. In the instance of a team submission, at least 50% of the onscreen composer credit must be Canadian citizens or Permanent resident composers. (Composers who are eligible for a [CAVCO Personnel number](#) are eligible for the Canadian Screen Music Awards.)
3. All awards are open to any human being meeting the eligibility regardless of age, education level, ethnicity and race, gender expression and identity, national origin, physical and mental ability, political and religious perspectives, sex, sexual orientation, socioeconomic status, veteran status and other human differences. The SCGC is committed to creating and maintaining a diverse and inclusive awards environment.
4. All works submitted must be the composer/lyricist's original*** work. Work must be the result of the creative interaction between the filmmaker(s) and the composer(s).

****An original work is deemed to be a work composed as a result of the creative interaction between the filmmaker(s) and the composer(s) in direct reference to the final audio-visual product. Music commissioned for the film but not specifically scored "to-picture" is eligible. Previously written music for other purposes and synchronized to picture shall not be deemed eligible and will not count toward score duration calculations (ie. no syncs). Previously written compositions must be indicated as such on the submitted cue sheet and will be excluded from consideration.*

5. The work must have been for a production that received its first public screening, broadcast, or release in the period June 1st, 2022 to May 31st, 2023. In the case in which a series is being considered, the initial release of the first episode of the series should fall within this date range. With consideration for the extended nature of production for interactive projects, an exception

will be made for Category 10 - *Best Original Score, Video Games & Interactive* to include releases from June 1st, 2021 to May 31, 2023.

6. All nominees must have received an on-screen composer credit in the category in which they are entered. Applicants in the *Best Original Main Title Theme Music* and *Best Original Song* categories should receive on-screen song credits. Only the principal composer(s) and songwriter(s) responsible for the conception and execution of the work as a whole shall be eligible for an award.
7. The original score must account for at least 40% of the total duration of the music on the cue sheet (with the exception of the *Best Original Main Title Theme Music* and *Best Original Song* categories). For television series categories, the composer must ensure they are credited with 40% of the music on the cue sheets for the entire season. There is no maximum number of principal composers or songwriters per production entry.
8. Only productions & episodes that have not been submitted for consideration by the Awards Committee in previous years are deemed eligible. *Best Original Main Title Theme Music* re-applicants must demonstrate that the composition has been significantly changed, adapted, re-orchestrated, re-arranged, covered, or re-mixed to be considered eligible again in a subsequent year.
9. Productions that employ the re-use of previously composed music and cues in subsequent seasons must acknowledge that the subsequent season must also include newly composed, changed, adapted, re-orchestrated, re-arranged, covered, or re-mixed score. (For example, the second season of a series that only includes re-uses of cues from Season 1 is ineligible to reapply. The second season must also include newly composed cues written specifically for Season 2).
10. The SCGC Award for Distinguished Services to the Industry is determined by the SCGC Awards Committee and the SCGC Board of Directors based on submissions from the SCGC membership at large.

SECTION II: CATEGORIES FOR ENTRY

The following categories are available for award consideration.

For full category definitions and eligibility please see Program Award Definitions in SECTION III below.

Film

1. *Best Original Score for a Narrative Feature Film*
2. *Best Original Score for a Documentary Feature Film*
3. *Best Original Score for a Short Film*

Television

4. *Best Original Score, Dramatic Series*
5. *Best Original Score, Documentary & Factual Series*
6. *Best Original Score, Comedy Series*
7. *Best Original Score, Animated Series*
8. *Best Original Score, Lifestyle & Reality Series*
9. *Best Original Score, Television Movie or Special*

Interactive

10. *Best Original Score, Games & Interactive Media*

Theme

11. *Best Original Main Title Theme Music*

12. *Best Original Song*

Industry

13. *The SCGC Award for Distinguished Service to the Industry (To be awarded by the Screen Composers Guild of Canada Board of Directors)*

Notes:

**Productions whose primary purpose is the advertisement or promotion of a company, product or service are ineligible for the SCGC awards at this time.*

If you are unsure about your eligibility or where your production fits within these categories, please don't hesitate to ask us at awards@screencomposers.ca

SECTION III: PROGRAM AWARD DEFINITIONS

Category 01 - Best Original Score, Narrative Feature Film is defined as an original score composed for a single dramatic motion picture (of any genre) of at least 75 minutes in length that represents a complete story and whose main audience and initial distribution is intended for theatrical release.

Category 02 - Best Original Score, Documentary Feature Film is defined as an original score composed for a nonfiction motion picture of at least 75 minutes in length, designed to inform the audience about a person, place, or situation and whose main audience and initial distribution is intended for theatrical release.

Category 03 - Best Original Score, Short Film is defined as an original score composed for a dramatic or factual motion picture less than 59 minutes in length and whose main audience and initial distribution is intended for theatrical release. Individual episodes of series production are not eligible in this category.

Category 04 - Best Original Score, Dramatic Series is defined as an original score composed for a series or limited series of dramatic programs intended for streaming or broadcast, with the same title or topic. The primary tone of the subject matter is serious in nature. Series and Limited Series must have a minimum of 3 episodes. Series intended as web-only series are included in this category.

Category 05 - Best Original Score, Documentary & Factual Series is defined as an original score composed for a nonfiction series or limited series of programs intended for streaming or broadcast, designed to inform the audience about a person, place, or situation. Series entries must have a minimum of 3 episodes. Series intended as web-only series are included in this category.

Category 06 - Best Original Score, Comedy Series is defined as an original score composed for a series or limited series of dramatic programs intended for streaming or broadcast, with the same title or topic. The primary tone of the subject matter is lighthearted in nature. Series and Limited Series must have a minimum of 3 episodes. Series intended as web-only series are included in this category.

Category 07 - Best Original Score, Animated Series is defined as an original score composed for a series or limited series of programs that rely primarily on animation techniques for visual images. This category includes programs intended for both children and adults. Series and limited series must have a minimum of 3 episodes. The main audience and initial distribution is intended for streaming or broadcast. Web-only productions are included in this category. This category includes fiction and nonfiction* animation. (*non-fiction animation is able to choose between submitting to categories 05 or 07)

Category 08 - Best Original Score, Lifestyle & Reality Series is defined as an original score composed for a series or limited series of programs that include real-life, character-based topics, which may include elements of competition or constructed situations. The program may also focus on topics such as culture, politics, arts and entertainment, media, design, food, fashion, relationships, travel, and recreational interests. Series or Limited Series must have a minimum of 3 episodes. The main audience and initial distribution is intended for streaming or broadcast. Web-only productions are included in this category.

Category 09 - Best Original Score for a Television Movie or Special is defined as an original score composed for a single narrative or nonfiction program with a runtime of at least a standard broadcast hour (60 minutes) that represents a complete story and whose main audience and initial distribution is streaming or broadcast. The program must have a maximum of 2 parts. This category includes TV Movies & Movie-of-the-Week productions. "One-off" episodes of anthology series are also included in this category as Specials (ie. Single episodes of ongoing series where each episode is made by different teams of creators).

Category 10 - Best Original Score, Video Games & Interactive Media is defined as an original score composed for a fiction or nonfiction interactive Program, Series, or Project, of which the first public exhibition is intended for a digital platform other than television. This category is intended for projects where the user is central to the progression of the narrative. Examples of eligible productions include video games, but also includes digital storybooks, and Virtual Reality productions.

Category 11 - Best Original Main Title Theme Music is defined as an original score or song composed for and intended to be the main signifier for any film, series or project. The music must be at least 15 seconds in length and no longer than 3 minutes in length and be located within a reasonable proximity to the opening or closing of the series or film, typically over the on-screen credit sequence. The submitted video link should include the full duration of the episode or film, with a timecode indication of the main title theme's location. The composers and lyricists for this category do not require a main composer on-screen credit but should have at least an on-screen music department credit.

Category 12 - Best Original Song is defined as an original song written specifically for an eligible production in any of the film, television, and interactive categories. The song must have been composed with creative input from the filmmaker(s) and be the first public usage of the song. The music must be synchronized in the production for a minimum of 15 seconds in length. The submitted video link should include the full duration of the episode or film, with a timecode indication of the song's location. Additionally, a full mp3 file of the song and the cue sheet must be provided to the jury. The composers and lyricists for this category do not require a main composer on-screen credit but should have at least an on-screen music department credit.

Category 13 - The SCGC Award for Distinguished Service to the Industry is an award given to individuals or companies who have made significant contributions to the screen composing industry in Canada, including but not limited to the advocacy and promotion of Canadian screen composers. The recipients of this award have demonstrated the highest ethics and respect for Canadian screen composers rights and working conditions and have shown dedication to the advancement of screen music in Canada or Internationally. *(To be awarded by the Screen Composers Guild of Canada Board of Directors)*

****The SCGC awards committee reserves the right to make any exceptions to the above rules including assigning any entry into an above category where an eligible production's format or duration does not expressly fall under any of the above category definitions.*

SECTION IV: ENTRY FEES AND PROCEDURES

1. The deadline for entries is 5pm EDT on Friday June 30th, 2023. Submissions are accepted online at the www.screencomposers.ca/awards. All required materials must be submitted by the deadline.
2. Submission fees for each category entry will be \$35 for SCGC members and \$60 for non-members. All members on the entry must be active SCGC members to receive the membership discount. There is no limit to the number of eligible productions a composer can submit for consideration.
3. We welcome entries from the project's credited composer(s), director(s), producer(s), distributor(s), or a duly authorized representative of the above. Incomplete submissions will be deleted without consideration. Incomplete submissions may be resubmitted in future years, provided the premiere/distribution date of that production still falls within the dates indicated in the eligibility rules above.
4. Official music cue sheets that include composers shares and durations must be submitted. The cue locations should be provided on the cue sheet using video playback time, or if timecode is provided, using timecode locations. (i.e. SOCAN format, start time, and out time clearly marked). You must indicate the cues which should be counted toward the eligible score duration of the submission for the award committee's verification of eligibility. (Please reference the definition of original music in section I, paragraph 4)
4. Entries must include a link to an online hosted copy of the video production available to the Jury during the viewing period July 10th, 2023 to September 9th, 2023. A password-protected link to a video host such as vimeo is recommended. Jury members should not have to

download a file to view it. Jury members should not be required to have a paid subscription to access material (ie. Netflix).

5. Series nominations may only submit one episode per entry (or composer team). The SCGC Awards Committee will randomly choose one episode if multiple episodes are submitted in error.
6. Submissions must include the entire film or episode that is to be under consideration for the award. Main Title Theme and Original Song must indicate the timecode location of the in/out points of their entry. Interactive submissions: A video and audio screen capture that is 25 minutes or less with a maximum of 4 scenes of gameplay should be provided. Additionally, a download of the official application can be provided if possible, but platform accessibility on the part of the jury is not guaranteed.
7. Upon receiving a nomination, entrants will be asked to request permission from the copyright owner of the video via a release form (to be completed by the authorized representative of the production upon nomination). Nominees should be able to provide supporting video and audio clips in a timely fashion to the awards committee for inclusion in the awards ceremony visual presentation.

SECTION V: THE JURY PROCESS

1. A call for Jurors is made to the Screen Composers Guild membership, as well as individual invitations to selected non members. Selected respondents will sit on the Juries, and be responsible for selecting both the Nominees and Winners in each Award Category. An award jury may not include any member who has submitted an entry for consideration in the category. Every effort will be made by the SCGC Awards committee to select qualified, diverse and unconflicted juries. To avoid additional conflicts, those tasked with selecting the jurors will not be permitted to provide jury selection input for categories they will be submitting an application to. The SCGC Awards Committee reserves the right to select or veto any/all jury members to ensure diverse and relevant deliberation, and to maintain transparency should conflicts of interest or undue bias arise. Juries are drawn from across the country.
2. Each Jury is chaired by, and includes screen music 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 audiovisual production.
3. Typically, there is one jury group per category. In some cases, the same jury or jury member 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, unless an alternate number of jurors is deemed acceptable by the SCGC Awards Committee. All Juries must watch a minimum of 50% of each program submitted. If the total duration of submissions for one category exceeds a reasonable duration, the jury will be permitted to divide the applications into two initial sets, with at least two jurors viewing the minimum requirements on each entry.
4. Each juror will pre-screen all entries and score the submissions based on predetermined criteria. Jurors will come to a consensus on the five nominees, and personally rank each choice 1st to 5th by secret ballot. All submissions for nominations will be assessed based on their compositional craft, creativity, originality and excellence. Music will be evaluated based on composition, lyric (when applicable), quality of production, performance, and music-to-picture enhancement.

5. All Jury deliberations are confidential. The SCGC 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.
6. Scoring ballots are confidential and will be sent directly to the individual Jury Chair and the SCGC Awards coordinator, Alison Dowler. The nominee receiving the highest score in the respective categories will be the winner.
7. Each jury member is required to sign a Conflict of Interest form prior to the commencement of judging. While the SCGC 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 SCGC Awards committee will try to minimize conflicts and balance the interests of all parties. If an undisclosed conflict of interest should become known, the jury member in question will be disqualified from scoring on the jury.
8. All results remain confidential to the respective Jury Chair, SCGC Awards Coordinator Alison Dowler & the AV presentation designer until the envelopes are opened at the Awards presentation.
9. A maximum of 5 entries will be selected for nomination in each category. The number of nominations varies according to the number of submissions received. The jury reserves the right to select less than five entries per category if they so choose.
10. All nominations will be announced in alphabetical order by last name.
11. In case of a tie, the tied nominees will be resubmitted to the jury for an extra voting round. If the tie remains after the extra voting round, both tied nominees will be named as awarded winners in the category.

SECTION VI: CONDITIONS OF ENTRY

- 1) The Entrant warrants that the production is eligible in accordance with the SCGC Awards Rules and Regulations. In any case in which the SCGC determines that the information required to be provided by the Entrant is inaccurate or incomplete, and the production is therefore incorrectly entered, the SCGC reserves the right to declare the production ineligible to be submitted for nominations for any SCGC Award.
- 2) There will be no refunds on submission fees.
- 3) Under no circumstances are members to promote themselves for award consideration on the SCGC's discuss list, or on the pages of the SCGC social media accounts.
- 4) In the event a nominated achievement is declared ineligible by the Awards Committee after the nominations are announced, it shall not be replaced and the category will remain with one less nomination. The jury reserves the right to nominate any entry into another category if it deems that category more suitable.
- 5) The jury reserves the right to investigate the eligibility of the entries including but not limited to examining the project's cue sheet, requesting on-screen credit verification, researching the production on IMDb, and contacting the producer. The Entrant agrees that the SCGC Awards Committee, subject to the approval of the SCGC Executive Board, will rule on any dispute in matters relating to

the entry, eligibility, nominations, appeals and/or election of any production for a SCGC Award. The Entrant acknowledges that the SCGC Executive Board's decision shall be final.

6) The Entrant acknowledges and agrees that the SCGC may, in its sole discretion, determine that no awards be given in any category in which the productions entered do not meet the highest professional standards.

7) The Entrant acknowledges that the SCGC Awards Committee reserves the right to amend or modify the rules contained herein at their discretion, subject to the approval of the SCGC Executive Board, or at the sole discretion of the SCGC Executive Board. All Errors and Omissions are Excepted.

8) The Entrant and all individuals submitted for consideration herein release the SCGC and its officers, directors, Awards Committee members and Awards Jury members, employees, representatives and agents from all liability for any reason whatsoever (including, without limitation, for any incidental and consequential damages) in respect of the Entry and its consideration for any Award, including, without limitation, for any negligence or omission in the processing of the Entry or in its consideration for an award, however caused.