

THE 58th ANNUAL AWGIE AWARDS

CATEGORIES AND CONDITIONS OF ENTRY

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CATEGORIES

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DOCUMENTARY

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TELEVISION DRAMA (including VOD Works, 22 minutes or longer)

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COMEDY (any medium)

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- [Comedy – Stand-Up](#)

AUDIO

- [Audio – Fiction, including original and adapted works](#)
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All scripted radio and podcast works including drama, non-fiction, original, adaptation, broadcast or otherwise.

THEATRE

- [Stage – Original](#)
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INTERACTIVE MEDIA & GAMING

- [Interactive Media & Gaming](#)

All forms of writing in an interactive and/or gaming medium, where the writer is a central creative contributor. Must be a narrative-based project/production.

ANIMATION

- [Animation](#)

Open to all forms of scripted animation work, other than Children's P Classification.

WEB SERIES

- [Web Series](#)

Open to short-form episodic works in drama and comedy.

CONDITIONS OF ENTRY

Please read all Conditions of Entry carefully before entering your script as entry criteria and conditions across a number of categories may have changed.

Writers must not under any circumstances resubmit any work in later years that has already been entered and judged in previous years.

CULTURAL CONSIDERATIONS

The Australian Writers' Guild is committed to responsible, ethical, and inclusive storytelling, and we are dedicated to excellence in both art and practice.

If your entry for the 58th AWGIE Awards significantly depicts the lived experiences of minority cultures or communities, and it falls outside your own lived experience, the AWG encourages you to accompany your entry with a short statement (maximum half a page) outlining the processes and practices that allowed you to confidently complete the submitted work.

The statement may detail processes involving co-writers, producers, consultants and/or actors, or anything else you deem helpful in assisting and informing the judging panel in understanding your methodology (any collaborators mentioned by name will be redacted for the judges). This statement is optional but will help the AWG and AWGIE judges maintain standards of excellence, quality, and integrity in the judging process.

ARTIFICIAL INTELLIGENCE

The Australian Writers' Guild asserts that art in all its forms is an expression of our humanity; that good writing is human writing; that the art and craft at the core of great writing results from human endeavour, experience, and aspiration, and often from application across many years.

The Australian Writers' Guild's primary purpose is to affirm and defend the right of every writer to have the value of their work recognised and protected through copyright, and properly remunerated through just and fair industrial agreements. Artificial Intelligence is by its nature iterative, and therefore an affront to that purpose.

By those measures, Artificial Intelligence will never knowingly be awarded for writing excellence by the Australian Writers' Guild. The AWGIE Awards have always been – will always remain – a recognition of excellence in human writing.

No script, or part thereof, that has been created, generated, storylined, drafted, or iterated utilising Artificial Intelligence can be entered into any Award Category.

Any script discovered to have been wholly, or in part, the result of Artificial Intelligence, will immediately be disqualified, and the entry fee forfeited. Further, any AWGIE later discovered to have been awarded to a work that did employ Artificial Intelligence at any point during the writing process will be withdrawn and re-awarded to the runner-up in that category for that year. And the new results will be publicly announced.

INDIVIDUAL CATEGORY CONDITIONS OF ENTRY

FEATURE FILM

Works must have completed principal photography (or principal production in the case of work requiring significant visual effects) between **1 January 2024 and 31 December 2024**. Collaborative AWGIE Award entry rules apply.

Wholly animated feature films may be entered in either the appropriate Feature Film category, or the Animation category.

Feature Film is divided into two categories:

Feature Film – Original

Entries should be a feature-length work from an original idea, concept, or lived experience, premiering for a theatrical cinema audience.

Feature Film – Adapted

Entries should be a feature-length work based on existing Intellectual Property or previously established material. Including, but not limited to, novels, short stories, memoirs, plays, poetic works, movies, television works, comics, web series, websites, podcasts, newspapers, or magazine articles, premiering for a theatrical cinema audience.

- Please see below for further guidelines on Adaptation.

SHORT FILM

Works must have completed principal photography between **1 January 2024 and 31 December 2024**. Collaborative AWGIE Award entry rules apply.

This category is open to all short films (either drama or comedy), up to and including 30 minutes duration. Both Full Members and Associates may enter the **Short Film** category. Comedy works may alternatively enter a **Comedy** category, if so eligible.

Where stand-alone drama or comedy films exceed 30 minutes in duration, but are not feature-length works, it is strongly advised that writers consult with the AWG at awgies@awg.com.au for advice on the correct category to enter before proceeding with an entry.

DOCUMENTARY

Works must have completed principal photography (or principal production where animation or significant visual effects were required) between **1 January 2024 and 31 December 2024**.

Collaborative AWGIE Award entry rules apply.

Documentary is divided into two categories:

Documentary – Public Broadcast

Works should be professionally produced for distribution and/or broadcast or streaming and intended to be publicly available to a broad audience. Scripts should best represent the writer'(s) intention and contribution to the project and can include notes of up to one page clarifying those aspects, uploaded as an additional document. Please note, non-observational documentaries should submit the production draft, or the last amended draft during production. In the case of observational documentaries, post-production scripts may be submitted, however they should not contain extraneous details (e.g. timecodes, shot numbers etc.)

Entries may comprise stand-alone works of 30 – 120 minutes (approximately), or 2 episodes of a Documentary series.

Documentary – Public Broadcast entries should not be current affairs or light entertainment in nature.

Documentary – Community, Educational and Training

This category also includes works otherwise commissioned to a specific brief and should include information on the original community and/or educational brief and target audience (of no more than one page).

Entries may comprise stand-alone works, or multiple episodes with a maximum length of 120 minutes.

TELEVISION DRAMA

Entries must have completed principal photography (or principal production where animation or significant visual effects were required) between **1 January 2024 and 31 December 2024** and may have been commissioned for either TV broadcast or VOD dissemination.

Television Drama is divided into three categories:

Television – Serial

Only single episodes that have completed principal photography during the nominated period may be entered (subject to current rules for jointly credited episodes, see below).

Television – Series (including original and adapted works)

Only single episodes may be entered (subject to current rules for jointly credited episodes, see below).

Series Television is defined as episodic storytelling: storytelling that demonstrably introduces and concludes a major story at the completion of an individual episode. Episodes in the Television Series category can, and often do, include heavily serialised elements and stories. Episodes in this category

are typically also part of a series that is intended to be returnable, and/or are episodes taken from later seasons in a series.

- Where the entered episode is beyond Episode 1, and the series has serialised story threads, it is suggested the writer(s) provide a brief synopsis of relevant story content for context (maximum one page).

Television – Limited Series or Telemovie (including original and adapted works)

A Limited Series is defined as a complete story told across a single series of episodes. Often (but not exclusively) 4 – 6 episodes. One in which the writer'(s) intent is to tell one major story across a defined number of episodes. Or to create an anthology. Typically, Limited Series are intended as stand-alone series that likely will not return for subsequent seasons.

Limited Series may be written by a sole writer or multiple writers, and may consist of episodes solely credited or jointly credited. All episodes must be submitted so that the Limited Series may be judged in its entirety as a single piece of work.

AWGIE Nominations / Awards will apply to all the writers of a Limited Series as collaborators. All AWG-member writers must agree to the joint entry. That consent should not be unreasonably withheld.

- In the rare instance where agreement on entry cannot be reached, consult with the AWG at awgies@awg.com.au for advice.

Where a limited series was previously entered in this category but now returns for a subsequent season, future entries must be in Television – Series.

Telemovie is a feature-length work premiering for a television or VOD audience.

- Understandably, there may be questions about whether a work is eligible for the Television Series or Television Limited Series category. Where doubt exists, it is strongly advised that writers consult with the AWG at awgies@awg.com.au to assess eligibility before proceeding with an entry.

CHILDREN'S TELEVISION

Entries must have completed principal photography (or principal production where animation or significant visual effects were required) between **1 January 2024 and 31 December 2024** and may have been commissioned for either TV broadcast or VOD dissemination.

Children's Television is divided into two categories:

P Classification (Including original or adapted works)

Entries should be written for a children's television program suitable for pre-school children under the age of 5 years. The program can involve either animation or live-action, or a combination of both. However, all television works written for pre-school children must be entered in this category.

C Classification (Including original or adapted works)

Entries should be written for a children's television program suitable for children aged 5 to 14 years. The program can involve either live-action, or a live-action / animation hybrid. Wholly animated works must be entered in the animation category.

COMEDY

Entries must have completed principal photography, or live performance, between **1 January 2024 and 31 December 2024**.

- Live-action / animated hybrid works may be entered in this category, but wholly animated works should be entered in the animation category. Collaborative AWGIE Award entry rules apply.

Comedy is divided into three categories:

Comedy – Situation or Narrative

Open to all comedic works driven by a clear narrative.

- Where stand-alone Comedy Narrative works are less than 30 minutes, they should be entered in **Short Film**. Where they are greater than 30 minutes, it is strongly advised that writers consult with the AWG at awgies@awg.com.au for advice on the correct category to enter before proceeding with an entry.

Comedy – Sketch or Light Entertainment

Revue/Sketch entries must be of at least 8 minutes running time and may be comprised of one or more sketches from one or more programs or performances. Broadcast comedy specials (including VOD) are eligible for this category.

Comedy – Stand-up

Open to comedic works performed as a solo scripted stand-up comedy show (as distinct from a comedic theatrical performance). Works between 30 and 90 minutes are eligible, performed by a single comedian or comedy act (with multiple performers). Works should be entered as a script, in either screenplay or playwrighting format, rather than a transcript, including for example any relevant directions and/or reference to props.

Entries must have been performed for a live paying audience.

The date and venue for the performance should appear on the title page of the entry.

Broadcast stand-up comedy specials (including VOD) are eligible for entry in this category, however the date of the live performance determines the eligibility period.

Open mic performances, and/or multiple act comedy showcases are not eligible.

Judging for the AWGIE Awards is anonymous, both in terms of the judging panels, and the writers entering scripts. Writer'(s) names should not appear within the body of the entry. However, given that stand-up comedy is often personal and self-referential, the first name only of the writer may appear within the script where necessary.

If in doubt as to the eligibility, it is strongly advised that writers consult with the AWG at awgies@awg.com.au for advice before proceeding with an entry.

ANIMATION

Open to all forms of scripted animation work, the **Animation** category may include feature film, short film, and television (either Adult or Children's C Classification), or other animated short works.

Principal photography or principal production (including when the producer received the animatic OR animated 'rough cut' of the project) must have been completed between **1 January 2024 and 31 December 2024**.

AUDIO

Entries must have been recorded for broadcast on radio or podcast streaming via a widely available platform and have completed principal recording between **1 January 2024 and 31 December 2024**.

Works not originally intended or commissioned as works of performance writing are not eligible. For clarity, novels, or excerpts of novels, recorded as audio books are not eligible for entry even where those works have been read / narrated by actors.

Stand-alone feature length Audio works may be entered.

In the case of Audio Fiction and Non-Fiction series, writers may submit a single episode, or up to a maximum of 40 pages of the series where episode lengths are shorter in duration.

Audio is divided into two categories:

Audio – Fiction (including original and adapted works)

Entries are open to all scripted works of drama and comedy.

Audio – Non-Fiction (including original and adapted works)

Entries are open to all scripted documentary, true-crime, personal interest and/or historical works.

- Non-fiction works should not be current affairs in nature.
- Please also note, the Audio Non-Fiction category is designed for audio scripts written to be produced, rather than audio documentary works that are transcribed after the fact.

THEATRE – STAGE

Entries must have had their first professional production (as distinct from reading) or been produced or curated by any recognised theatre management or institution between **1 January 2024 and 31 December 2024**. Additional information, including technical information, staging and production notes, should not be included in the script, but can be uploaded as an additional document (up to one page).

Anthologies are eligible, although the AWG reserves the right to reject such entries and invite separate

entries if deemed appropriate, with the writer(s) of the entry to be advised in writing.

Theatre – Stage is divided into two categories:

Theatre – Stage Original

Entries should be work from an original idea, concept, or lived experience, premiering in a recognised and accepted theatre space.

Theatre – Stage Adapted

Entries should be work based on existing Intellectual Property or previously established material. Including, but not limited to, novels, short stories, memoirs, plays, poetic works, movies, television works, comics, web series, websites, podcasts, newspapers, or magazine articles, premiering in a recognised and accepted theatre space.

- Please see below for further guidelines on Adaptation.

COMMUNITY THEATRE

Entries must have had their first formal production (as distinct from reading) between **1 January 2024 and 31 December 2024**.

Community Theatre is created with strong input from a particular community - which can include a school, youth group, or adult community – and may be inspired by a locality or be interest / issue-based. It may have been performed by a professional, non-professional, or student cast. The writer will have been commissioned to work in consultation with the community – or school, youth group or youth theatre company - involving such processes as workshops, oral research and/or community contributions to some or all aspects of the work.

Work that has no input from a community, or engagement with a community, school, or youth group is ineligible for this category. If the work is performed in a school, the writer must have been duly commissioned, employed, or contracted by the school or a relevant authority.

Entrants will need to submit the following information (two pages or less), clearly stating:

1. What is the community, school, or youth group to whom the play relates?
2. What specifically was the brief given to the writer by the commissioning organisation, community, school, youth group, or theatre company? E.G. Social, political, and/or historical context.
3. What was the make-up of the originating cast? Was this play commissioned for professional performers, semi-professional, or amateur performers, performers from a community, school, or youth **group**, or a combination? Where relevant, please also provide details on any community or group parameters that were relevant to the make-up, size, and/or abilities of the cast the writer was required to write for.

Additional information, including technical information, staging and production notes, should not be included in the script, but can be uploaded as an additional document (up to a maximum of one page).

If in doubt as to the eligibility or the correct category to enter, it is strongly advised that writers consult with the AWG at awgies@awg.com.au for advice before proceeding with an entry.

THEATRE FOR YOUNG AUDIENCES

The entry must have had its first formal production (as distinct from reading) between **1 January 2024 and 31 December 2024**.

Theatre for Young Audiences is written for a target audience of children or young people of any age up to and including 18 years. It includes 'Children's Theatre' and 'Theatre in Education' and should be a professional commission. The work is also usually performed by a professional cast. Entrants are asked to submit information on the age group for which the play was intended.

Additional information, including technical information, staging and production notes, should not be included in the script, but can be uploaded as an additional document (up to one page).

MUSIC THEATRE

Entries must have had their first formal production (as distinct from reading) between **1 January 2024 and 31 December 2024**.

Music Theatre is a work written for the theatre, in which music plays an integral part. The work will be judged from the script/text, lyrics or book alone, however, entrants are asked to submit accompanying music (at least three songs, recorded) for context only. A brief synopsis can also be submitted with the work. Entries include forms such as opera libretti, musicals, revue (8 minutes minimum), musical theatre, theatre restaurant and original cabaret. Additional information, including technical information, staging and production notes, should not be included in the script, but can be uploaded as an additional document (up to one page).

INTERACTIVE MEDIA & GAMING

Entries must have been commercially available (released or available for purchase) or publicly available (accessible via the internet) between **1 January 2024 and 31 December 2024**.

Interactive Media & Gaming involves writing in an interactive medium and must be a narrative-based project/production, or where the work is a game, have strong narrative elements, with the writer a central creative contributor. **Interactive Media & Gaming** may include computer games, interactive web projects, interactive graphic novels, augmented reality experiences, smartphone and tablet-based apps, interactive fiction, and any other interactive medium where the script is an integral part of the work/experience potentially combining design/visuals/writing in order to bring the story to life.

For online and web-based works, active links and relevant access codes for a full version of the work must be provided. For games, if a playable version of the game/app with the access code is not available, a 'video of play' is acceptable. Video games, interactive graphic novels and other self-contained forms may be submitted on CD, DVD, USB (four copies, each on a separate media) or uploaded via Dropbox. Video demonstrations, or teasers/trailers, of interaction and gameplay for off-line viewing, may also be submitted on DVD, USB or uploaded via Dropbox. For app-based projects distributed via online app-stores (e.g. iOS/iTunes, Steam, Android/Google Play, PlayStation network, Xbox Live etc.), links to the app plus promotional access codes must be provided.

Scripts must be supplied. All script formats are acceptable, provided the finished work accompanies

the entry. Entrants must provide a game/narrative design document that includes the target audience, platforms, intent, and any other relevant information on the work. Supporting material can also include a narrative bible and a dialogue spreadsheet.

All **Interactive Media & Gaming** entries must be accompanied by a signed declaration, from the creative director of the project or production, that the writer has been an integral part of the creative team. The script, and its role in the production/game and any elements of performance, will form the essential basis of the judging process.

The final entry must include the:

- Script
- Title page
- Game/narrative design document
- Creative Director declaration
- Links to the full version of the work

All entries must be void of the writer's name or credits. There is no limit on the length of individual entries.

NB: Any work which features sufficient interactivity to qualify for the **Interactive Media & Gaming** category, subject to AWG confirmation, must be entered in the **Interactive Media & Gaming** category.

'Instructional App' works, produced for the internet and other platforms, featuring minimal interactivity are eligible for the **Documentary – Community, Educational and Training** category. However, if they feature sufficient interactivity (as described above), the work must be entered in the **Interactive Media** category.

WEB SERIES

(And other Non-Broadcast/Non-VOD TV short works)

Works must have completed principal photography (or principal production where animation or significant visual effects were required) between **1 January 2024 and 31 December 2024**. Collaborative AWGIE Award entry rules apply.

Web Series will be comprised of short episodes, typically between 2 to 15 minutes (approximately), may be comedy or drama works, series or anthology, and are often (but not exclusively) posted or premiered on social media platforms. Entries can be up to a maximum of 60 pages for either an individual episode or a combined number of lesser-duration episodes.

Where a writer, or a team of writers, wish to enter an entire web series and the page-count exceeds sixty pages please consult with the AWG at awgies@awg.com.au

MEMBERSHIP, CREDITS, AND ENTRY CRITERIA

All entrants must be financial Full Members or Associate Members of the Australian Writers' Guild by

the closing date for entries, and for the duration of the judging process. If a work is nominated, all entrants must be financial Full Members or Associate Members of the Australian Writers' Guild at the time of the AWGIE Awards.

Associate Members may enter produced scripts in any category. However, if the entrant is eligible for Full Membership at the time of entry, a transfer to Full Membership will be required before the entry can be processed.

Student Members are required to upgrade to Associate Membership to enter the AWGIE Awards, or even to Full Membership if eligible (see above).

It is the entrant's responsibility to ensure that all submitted credits are correct and correspond to the credits on the production (including 'Lyrics by' and any other relevant credit where appropriate).

The AWG reserves the right to withdraw an entry at any time if it finds otherwise. Entries may be deemed ineligible if the entrant has not provided the required information before the closing date for entries. Once judging has begun, if the information provided by the entrant is determined – in the AWG's opinion – to be sufficiently subject to question or doubt, the AWG similarly reserves the right to withdraw the entry.

If the entry is part of a series or anthology, then both the title of the series or anthology – and the title(s) of the individual episode(s) – should be stated on the entry form.

All applicable forms of writing for Stage, Theatre, Radio, Film, Interactive Media, Television, Web Series or otherwise shall be deemed eligible for entry, whether specifically provided for by the published categories or not. However, the AWG's decision on the applicable category for any given work shall be final.

All works must be written in English (or include an English translation) and must be either written by an AWG member who is an Australian national (or an Australian resident), or have been produced/performed in Australia.

The AWG reserves the right to change, combine or re-name categories if it believes a fairer grouping of entries can result. Entries shall be judged in the category entered wherever possible, however:

The AWG reserves the right, subject to notifying the entrant in writing, to recategorise an entry that the AWG believes to be entered inappropriately, incorrectly, or not to its best advantage.

This includes strictly ensuring that different entries from the same series, show, or program are judged in the same category. If an entrant objects for any reason, the entrant may withdraw the entry.

- It is strongly advised that where episodes from a series are eligible for multiple categories, writers of that series confer in advance of entry to come to a collective decision about the best category to submit their work. If a decision cannot be agreed to by the writers, the AWG will choose the category deemed most appropriate.

Entries should be either the writer's final submitted draft (i.e. prior to the edited 'release', or be their submitted 'shooting' or 'production' script) or the draft 'as accepted for production', including any additional work or amendments performed by the writer during production.

With all categories, if the high number of entries so warrants, the AWG reserves the right to employ a 'multi- panel' or similar form of judging.

All dates regarding eligibility shall be without exception unless so deemed by the AWG at its discretion.

ADAPTATIONS

A work is an adaptation if it is based on existing Intellectual Property or previously established material. Including, but not limited to, novels, short stories, memoirs, plays, poetic works, movies, television works, comics, web series, websites, podcasts, newspapers, or magazine articles.

In determining whether a work is original or an adaptation, the AWG may also take into account the credit attributed to the entry or its resulting production.

- For clarity, for an underlying work to be considered existing intellectual property or previously established material, for the purposes of entry into the AWGIE Awards, the underlying work must have been made publicly available to a broad audience.
- Understandably, there may be questions about whether a work is an Adaptation or an Original. Where doubt exists, it is strongly advised that writers consult with the AWG at awgies@awg.com.au to assess eligibility before proceeding with an entry.

COLLABORATIVE AWGIE AWARD ENTRY RULES

AWGIE Awards for the most outstanding work of high merit in a category will be presented to AWG members who are the writers or co-writers of the work.

All instances of collaborations and authorship applicable under AWG rules must be declared, and all joint writers who are members of the AWG must be party to the entry.

Where an AWG member has co-written with a non-AWG member or members, the AWG member may enter the script provided that all non-member co-writers who would qualify for a writing credit are acknowledged in the entry in line with credit protocols.

The AWG member should advise any non-AWG members who are co-writers of their intention to enter the script in advance of the entry deadline, thereby giving the non-members the opportunity to join the AWG and to share in any nominations or awards for the work.

Where the AWG member, or members, enter a script that has been co-written with non-AWG members, they must enter their **last submitted draft**. Any subsequent drafts written by non-AWG members, up to and including the final shooting draft, are not eligible for entry.

Any entry involving non-AWG members that wins will only bear AWG member(s) names.

A non-member will not be eligible for an award once a work has been nominated or awarded. To receive an AWGIE nomination or award, all nominees must have registered for AWG membership or ensured their membership is current at the time of entry and that their membership remains current at the time of the AWGIE Awards.

Nominations and/or awards will not be retrospectively given if a writer becomes a member following the announcement of nominations.

AWGIE AWARDS AND NOMINATION

- 1. Only a work or works of high merit shall be nominated, with the most outstanding work receiving the AWGIE Award.**
- 2. If there is only one nomination, it must receive the AWGIE Award.**
- 3. If there is only one nomination, the name of the nominee will not be made public until the AWGIE Award is presented at the 58th Annual AWGIE Awards.**

In all categories, if required, an entrant must be able to confirm that the work was commissioned, contracted, or curated – and that its production/performance was of sufficient professional standard – to the satisfaction of the National Judging Coordinator(s).

As previously stated: any work which has been entered and formally judged in previous years will be subject to disqualification.

The name of the writer(s) must appear on the title page only, the name of the writer(s) must not appear in the body of the script (e.g., header and footer) or the synopsis page.

Entries that do not comply with the entry criteria may be rejected.

The AWG reserves the right to print and/or photocopy scripts for judging purposes, if necessary.

Queries should be directed in the first instance via email to awgies@awg.com.au.

All queries regarding the 58th Annual AWGIE Awards remain subject to the discretion and ultimate ruling of the National Judging Coordinator(s) and the Australian Writers' Guild.

Any decision relating to the AWGIE Awards made by the AWG is final, and no subsequent correspondence may be entered into.

NUMBER OF ENTRIES

Works shall not be entered in more than one category.

Entrants may submit a maximum of three works in any one category, except for **Interactive Media &**

Gaming, and certain other categories of Television (see below).

No member may enter more than one episode, regardless of duration, of the same **Serial** or **Series** program, with a limit of three entries per writer per Television category.

- **Television Serial** writers may enter one episode per show per calendar eligibility period (except where the co-writing provisions outlined below apply).
- Where a **Television Series**' production falls across two eligibility periods – i.e. production commences late one year and finishes early the following year – the writer is only entitled to submit one episodic work from that season of the series. The writer will choose which episode represents their best work and submit only to that AWGIE Awards (except where the co-writing provisions outlined above apply).

In the case of collaborative credits in a series, no co-credited writing team may enter more than one episode of the same series. Where multiple episodes have been written collaboratively, the writing team must choose ONE episode for that series as their entry for this AWGIE eligibility period.

A member may enter one of their own individually credited episodes even if another episode of the same program – written by the member in collaboration with another member writer or writers – has been entered.

As stated above, a **Limited Series** will be judged in its entirety, the collective scripts for the Limited Series will be considered as one entry, whether from a single writer or multiple writers in collaboration (even if some or all episodes feature only one individual credit).

- As all episodes are deemed to be one entry, a Limited Series' period of eligibility is at the completion of principal photography (or principal production where animation or significant visual effects were required) of the whole series.

Children's Television, Animation, Comedy, and Documentary categories

The rules governing the number of entries in the Television Serial and Series categories will apply to the above-mentioned categories in all cases.

Interactive Media

Entrants may submit a total of two works. Where entries are under five minutes in length, entrants may enter a total of three examples of the same project as one entry where applicable. All entries must include a script.