

## **SPECIAL RULES FOR THE DOCUMENTARY SHORT SUBJECT AWARD**

### **I. DEFINITION**

An eligible documentary film is defined as a theatrically released nonfiction motion picture dealing creatively with cultural, artistic, historical, social, scientific, economic or other subjects. It may be photographed in actual occurrence, or may employ partial reenactment, stock footage, stills, animation, stop-motion or other techniques, as long as the emphasis is on fact and not on fiction.

### **II. CATEGORIES**

The Documentary awards are divided into two categories:

- A. Documentary Feature - motion pictures with a running time of more than 40 minutes, and
- B. Documentary Short Subject - motion pictures with a running time of 40 minutes or less, including all credits.

### **III. DOCUMENTARY FEATURE (not included here)**

### **IV. DOCUMENTARY SHORT SUBJECT**

#### **A. Eligibility**

1. To be eligible for 85th Academy Awards consideration, a documentary short subject must complete a seven-day commercial run in a theater in **either** Los Angeles County **or** the Borough of Manhattan, during the eligibility period.
2. The eligibility period for documentary short subjects begins on January 1, 2012, and ends on December 31, 2012. **All paperwork must be completed and received by the Academy no later than 30 days after the end of the qualifying run. For films completing their qualifying run after August 1, 2012, all paperwork, including legal contracts, must be completed and received by the Academy by 5 p.m. PT on Monday, September 3, 2012.**
3. The qualifying run must take place within two years of the motion picture's completion date. The picture must be submitted in the same Awards year in which it first qualifies. Documentaries submitted for the 85th Academy Awards in any category will not be eligible for consideration in subsequent Awards years in any category.
4. The picture must be exhibited using 35mm or 70mm film, or in a 24- or 48- frame progressive scan Digital Cinema format with a minimum projector resolution of 2048 by 1080 pixels, source image format conforming to ST 428-1:2006 D-Cinema Distribution Master—Image Characteristics; image compression (if used) conforming to ISO/IEC 15444-1 (JPEG 2000), and image and sound file formats suitable for exhibition in commercial Digital Cinema sites.

The audio in a typical Digital Cinema Package (DCP) is 5.1 channels of discrete audio and that is the preferred audio configuration, although up to 7.1 channels is acceptable. The minimum for a non-mono configuration of the audio shall be three channels as Left, Center, Right (a Left/Right configuration is not acceptable in a theatrical environment).

The audio data shall be formatted in conformance with ST 428-2:2006 D-Cinema Distribution Master – Audio Characteristics and ST 428-3:2006 D-Cinema Distribution Master Audio Channel Mapping and Channel Labeling.

5. Screenings in the qualifying run must occur at least once daily and begin between noon and 10 p.m. The motion picture must be exhibited for paid admission, and must be advertised during its run in a major newspaper: *The New York Times*, *Time Out New York* or *The Village Voice* (New York); *Los Angeles Times* or *LA Weekly* (Los Angeles). Advertisements must have minimum dimensions of one inch by two inches and must include the theater, film title and the dates and screening times of the qualifying exhibition. Advertising must begin on the first day of the qualifying run.
6. Works that are essentially promotional or instructional are not eligible, nor are works that are essentially unfiltered records of performances.
7. Only individual documentary works are eligible. This excludes from consideration:
  - episodes extracted from a larger series,
  - segments taken from a single “composite” program,
  - alternate versions of ineligible works, and
  - documentary short subjects created from materials substantially taken from or cut down from completed, publicly exhibited feature-length documentaries.
8. The significant dialogue or narration must be in English, or the entry must have English-language subtitles.
9. **Films that, in any version, receive their first public exhibition or distribution in any manner other than as a theatrical motion picture release will not be eligible for Academy Awards.** (This includes broadcast and cable television as well as home video marketing and Internet transmission, with the exception of password-protected Internet screenings for press review or film festival submission.) Up to ten percent of the running time of a film is allowed to be shown in a nontheatrical medium prior to the film’s theatrical release.

## B. Submission

1. A Theatrical Screening Information Form informing the Academy of the details of the qualifying run must be filed with the Awards office **before** the run begins.
2. Entrants (including non-U.S. entrants) must have submitted to the Academy a fully completed Official Entry Form, 30 DVDs of the entry, without trailers or other extraneous material, capable of playing on Region 1/NTSC DVD players, and all other required materials by 5 p.m. PT on the dates listed in paragraph IV.A.2 above.

## C. Voting

1. Documentaries will be viewed by Documentary Branch members, who will use an averaged score system to produce an eight-picture shortlist. Three to five nominees will then be chosen by a second round of balloting, using the averaged score system.
2. Final voting shall be restricted to active and life Academy members who have viewed all of the nominated documentaries in a theatrical setting. Viewing nominated works on “screeners” will not qualify a member for a ballot in the category, with the exception of those Documentary Branch members who have participated in the nominations selection process.

## D. Copies Required

1. In addition to the 30 DVDs required for the first round of balloting, filmmakers whose entries are voted onto the shortlist must submit another 50 DVDs, without trailers or other extraneous material, capable of playing on Region 1/NTSC DVD players, by 5 p.m. PT on Monday, October 15, 2012.
2. The creators of the shortlisted documentaries must submit either two 35mm or 70mm film prints or two DCP versions of the documentary by 5 p.m. PT on Monday, October 15, 2012. Following the

nominations screenings, one copy of the work shall become the property of the Academy Film Archive.

#### **E. Nominees and Award Recipients**

1. The nominee(s) should be the individual(s) most involved in the key creative aspects of the filmmaking process. **A maximum of two persons may be designated as nominees, one of whom must be the credited director who exercised directorial control, and the other of whom must have a producer or director credit.** If a producer is named, that individual must have performed a major portion of the producing functions, in accordance with Academy producer criteria. All individuals with a "Producer" or "Produced by" credit on films that reach the semifinal round will automatically be vetted. The Documentary Branch Executive Committee will determine which producer, if any, is eligible to receive an Oscar. In the unlikely event of a dispute, filmmakers may appeal the Committee's decision.
2. Production companies or persons with the screen credit of executive producer, co-producer or any credit other than director or producer shall not be eligible as nominees for the motion picture.

#### **F. Advertising and Publicity Restrictions**

Only documentaries that receive nominations or Academy Awards may refer to their Academy endorsements in advertising and publicity materials. A film that is selected for the shortlist may not identify itself as an "Academy Award finalist," "Academy Award shortlist film" or the like except when it appears in a program consisting entirely of such films.

#### **G. Other Rules**

The Documentary Branch Executive Committee shall resolve all questions of eligibility or rules.



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

## 85th ANNUAL ACADEMY AWARDS

### DOCUMENTARY AWARD - SHORT SUBJECT DOCUMENTARIES THEATRICAL SCREENING INFORMATION FORM

For films qualifying between January 1, 2012 and December 31, 2012

**BEFORE QUALIFYING RUN BEGINS:** FAX or mail this form to the Academy.

Fill out form completely, including all dates and times.

TITLE OF FILM \_\_\_\_\_

RUNNING TIME \_\_\_\_\_

GAUGE     35mm     70mm     DCP (see Documentary Rules)

CITY \_\_\_\_\_ THEATER \_\_\_\_\_

DATES \_\_\_\_\_

SCREENING TIMES \_\_\_\_\_

Signature: \_\_\_\_\_

PRINT YOUR NAME: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Email: \_\_\_\_\_

#### MAILING ADDRESS

Documentary Film Entry  
The Academy of Motion Picture Arts and  
Sciences  
8949 Wilshire Blvd.  
Beverly Hills, CA 90211

#### CONTACT INFORMATION

Phone: 310.247.3000, ext 1117  
Fax: 310.247.2600  
E-mail: [mayala@oscars.org](mailto:mayala@oscars.org)

## DOCUMENTARY SHORT SUBJECT

## ENTRY FORM INSTRUCTIONS ENTRY REQUIREMENTS

## CONTACT INFORMATION

The Academy of Motion Picture Arts and Sciences  
8949 Wilshire Blvd.  
Beverly Hills, CA 90211  
Phone: 310.247.3000, ext 1117  
Fax: 310.247.2600  
E-mail: [documentaries@oscars.org](mailto:documentaries@oscars.org)

**Read carefully the Special Rules for the Documentary awards.** By submitting your film to AMPAS you are agreeing to these rules, so read them carefully. Some information in the rules may not be repeated here. If you have any questions about the rules, please call the Academy at the number below BEFORE you submit your entry.

**No entry forms will be distributed after August 31, 2012.**

### PRIOR TO THE THEATRICAL QUALIFYING EXHIBITION

The Academy must receive the **Screening Information Form**.

### SUBMISSION REQUIREMENTS

All paperwork must be completed and received by the Academy no later than **30 days** after the end of the qualifying run. For films completing their qualifying run **after August 1, 2012** all paperwork including legal contracts must be completed and received by the Academy by **5 p.m. PT September 3, 2012**. **There are no exceptions.**

**NOTE:** ALL INFORMATION SUPPLIED ON YOUR ENTRY FORM IS FINAL. This information will be used for official Nominations and Awards announcements. Please make certain all people and entities who should be credited are accurately represented on the form. **The Academy will not make changes or corrections.**

Entries must include:

- The Documentary Award Official Entry Form, including all technical information, dates of commercial exhibition and ALL REQUIRED SIGNATURES. **The Academy will not accept any entry if the form is not completely filled out.**
- A synopsis, in English, that conveys the film's story in two to three sentences.
- Complete production credits, including acknowledgements, as they appear on screen, in English.
- The Documentary Award Disclosure Form.
- A letter from the theater validating the Seven-Day Qualifying Exhibition.
- Filmographies of the director(s) named as Oscar recipient(s).
- 30 Region DVDs, capable of playing on 1/NTSC DVD players, without trailers or other extraneous material. No contact information please. **DVD labels should include title and running time ONLY.**
  - Return DVDs after Awards show
  - Destroy DVDs after Awards show
- Clippings of published advertisements in *Los Angeles Times* or *LA Weekly* (Los Angeles) or *The New York Times*, *The Village Voice* or *Time Out New York* (New York) documenting the Seven-Day Qualifying Exhibition. Ads must be at least one inch by two inches and include the theater, film title, dates of exhibition and screening times. PLEASE NOTE: a listing in the theater grid will not meet this requirement.
- Representative stills from the documentary. Stills should be at least 4" x 3" (10.16 cm x 7.62 cm) and clearly labeled with the picture's title **exactly** as it appears on the entry form. Stills sent on disk should be minimum 300 d.p.i. and at least 8 x 10 standard.
- A stamped, self-addressed envelope or postcard (U.S. entries only) or a fax number (foreign entries only) if you would like receipt confirmation.



NOTE: ALL INFORMATION SUPPLIED ON YOUR ENTRY FORM IS FINAL. This information will be used for official Nominations and Awards announcements. Please make certain all people and entities who should be credited are accurately represented on the form. The Academy will not make changes or corrections.

DOCUMENTARY TITLE \_\_\_\_\_

Month/Year completed \_\_\_\_\_ Copyright Date \_\_\_\_\_

Has this film had a non-theatrical exhibition, including but not limited to broadcast and cable television, home video sales and Internet transmission? \* [ ] Yes [ ] No If yes, date first shown \_\_\_\_\_

Channel (PBS, HBO, Discovery, KCBS, www., etc) \_\_\_\_\_ City \_\_\_\_\_

QUALIFYING COMMERCIAL EXHIBITION \*

Theater \_\_\_\_\_ Dates \_\_\_\_\_

Qualifying Format \* \_\_\_\_\_ City \_\_\_\_\_

Production Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_ Post code \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Distributor (If any) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_ Post code \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Name of copyright holder \_\_\_\_\_

Copyright holder contacts Phone \_\_\_\_\_ Email \_\_\_\_\_

TECHNICAL INFORMATION

Format [ ] 35mm [ ] 70mm [ ] DCP\* [ ] Stereoscopic

Aspect Ratio (only those listed below will be accepted)

Film [ ] 1.33 [ ] 1.66 [ ] 1.75 [ ] 1.85 [ ] 2.35

DCP [ ] 4x3 [ ] 16x9 [ ] Scope

Sound

[ ] Mono [ ] Dolby A [ ] Dolby SR [ ] Dolby SRD [ ] DTS

[ ] Other (please specify) \_\_\_\_\_

Running Time (minutes) \_\_\_\_\_

Color [ ] Color [ ] Black & White [ ] Both

Percentage of reenacted footage \_\_\_\_\_

RETURN PRINT(S) TO (No Post Office Boxes)

Name \_\_\_\_\_

Address \_\_\_\_\_

Address 2 \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Post code \_\_\_\_\_ Country \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

International shipping use [ ] FedEx [ ] UPS [ ] DHL

Account number (for customs/duty charges) \_\_\_\_\_

\*See Special Rules for Documentary awards

The Documentary award is limited to **two individuals**, one of whom must have a DIRECTOR credit on screen. **There are no exceptions to this rule.** Please enter below **only** the name(s) of the individual(s) with a "Director" or "Directed by" credit. If your film reaches the semifinal round, all individuals with a "Producer" or "Produced by" credit will automatically be vetted by the Documentary Branch Executive Committee, who will determine which producer is eligible to receive an Oscar. In the unlikely event of a dispute, filmmakers may appeal the Committee's decision.

Name \_\_\_\_\_ Director  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_ Post code \_\_\_\_\_  
Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Name \_\_\_\_\_ Director  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_ Post code \_\_\_\_\_  
Phone \_\_\_\_\_ E-mail \_\_\_\_\_

**Everyone with a DIRECTOR or PRODUCER credit on the motion picture and the COPYRIGHT HOLDER must read the following and sign below.**

- **I have read the attached rules governing Academy Award submission for documentaries and accept them. Any violation of the rules may lead to the retraction of any Academy honor the film receives.**
- I certify that all the information provided on this Entry Form is correct.
- I understand that a nominated or Oscar-winning short documentary may not subsequently be expanded to a running time of greater than 40 minutes and continue to be identified as an Academy Award-nominated or -winning achievement. I understand that failure to comply with this rule may lead to the retraction of any Academy honor.
- I understand that in order for the film to be eligible, **ALL** credited **directors** and **producers** must sign the form.
- I understand that, according to Academy rules, the submitted film prints will be held until the voting process is completed and then, if not nominated, returned to the name and address provided above. I further understand that if the documentary is selected for nomination, the Academy will retain one print for its archives and permission is hereby granted for the Academy to select, tape, transfer and broadcast an excerpt from the film on the televised awards presentation.
- I agree that all questions of eligibility and rules interpretation will be resolved by the appropriate Academy committee.

**Print out this page, sign and mail separately.** If necessary for additional signatures, copies of this page, **with Award-eligible name(s) filled in at the top**, may be made and attached.

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

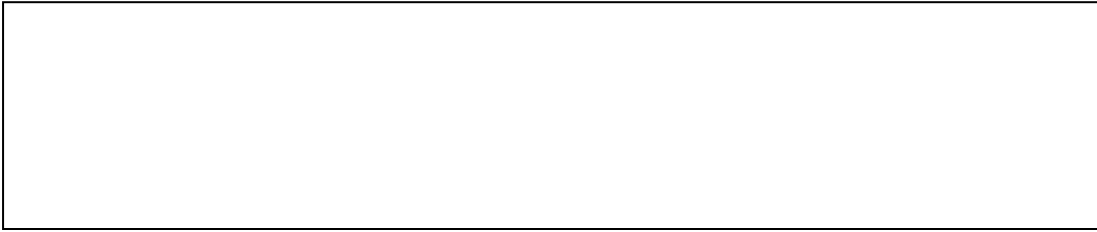
Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit \_\_\_\_\_ Date \_\_\_\_\_

Synopsis of two to three sentences.

A large, empty rectangular box with a thin black border, intended for the user to write a synopsis of two to three sentences.





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## 85th ACADEMY AWARDS DOCUMENTARY AWARD DISCLOSURE FORM

Academy rules specifically allow “partial re-enactment, stock footage, stills, animation, stop-motion or other techniques.” However, to preserve the distinction between documentary and drama, use of these and other techniques must be fully disclosed to voting members of the Academy. Please limit your descriptions to a maximum of two pages.

FILM TITLE: \_\_\_\_\_

Please list all:

- **Re-enactments -**
  
- **Scripted sequences -**
  
- **Computer-generated imagery -**
  
- **Artificially distressed material -**
  
- **Use of actors, stunt performers or extras -**
  
- **Specially constructed sets -**
  
- **Specially trained or bred animals -**
  
- **Other -**

False or incomplete information may lead to disqualification. The Documentary Branch Executive Committee shall determine and resolve all questions of eligibility.

**This form is due with your entry.**



## DOCUMENTARY PRODUCER GUIDELINES

If a documentary film reaches the semifinal round, all credited producers will be required to complete a Producer Eligibility Form describing the exact nature of the work they performed for the film.

Working in close cooperation with a documentary director, a documentary producer's functions include active involvement in at least two-thirds of the following (each of which are not necessarily equally weighted.)

1. Conceiving the underlying concept or selecting the material on which the production is based
2. Securing any necessary rights
3. Selecting and hiring any writers and collaborating on the development of the treatment/outline
4. Securing financing
5. Selecting and engaging the director, when applicable
6. Managing rights, clearances, insurance and all legal issues throughout production
7. Selecting and securing people to film/interview
8. Selecting and securing shooting locations
9. Selecting and briefing the cinematographer
10. Preparing the final budget
11. Preparing the shooting schedule
12. Selecting and securing all necessary production components, including equipment
13. Designing and managing production workflow
14. Selecting and briefing the editor and editorial staff
15. Supervising and approving day-to-day expenditures and cost reports as they relate to the final budget
16. Supervising the day-to-day operation of the production crew
17. Resolving day-to-day disputes and conflicts related to the production
18. Ongoing viewing and appraising of raw footage with the director and editor
19. Constantly evaluating the film's progress and need for additional shooting/interviews
20. Selecting and briefing the composer and/or music supervisor
21. Selecting and securing all post-production/editorial equipment and managing post-production workflow
22. Viewing and appraising all cuts
23. Spotting music and sound effects
24. Supervising the music recording session
25. Supervising all sound mixing sessions
26. Conceiving and approving titles and graphics
27. Approving the final print (film or digital)
28. Planning and securing distribution
29. Collaborating on the marketing, publicity and distribution plans for the motion picture

30. Collaborating on the plans for exploitation of the motion picture in foreign and ancillary markets

rev: 2011



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## DEFINITION OF A COMMERCIAL VENUE

To be considered a commercial motion picture venue for Academy Awards purposes, a theater must meet the following criteria:

Regularly show new releases

Charge admission

Have regular non-specialized programming open to the general public

Exploit and market films through regular listings and advertising

Generally run films for seven consecutive days, with multiple showings daily



**85th Academy Awards  
DIGITAL QUALIFICATION AND SUBMISSION RULES  
Informal Notes**

Most of the Academy's Award categories allow for eligibility for award consideration by means of digital presentation, as outlined in "Rule Two—Eligibility" in the Academy's "Rules for Distinguished Achievements."

Here is the language (in bold type) in **Rule Two** that applies to **digital presentation**:

"All eligible motion pictures must be publicly exhibited using 35mm or 70mm film, **or in a 24- or 48- frame progressive scan Digital Cinema format with a minimum projector resolution of 2048 by 1080 pixels, source image format conforming to ST 428-1:2006 D-Cinema Distribution Master—Image Characteristics; image compression (if used) conforming to ISO/IEC 15444-1 (JPEG 2000), and image and sound file formats suitable for exhibition in commercial Digital Cinema sites.**

**The audio in a typical Digital Cinema Package (DCP) is 5.1 channels of discrete audio and that is the preferred audio configuration, although up to 7.1 channels is acceptable. The minimum for a non-mono configuration of the audio shall be three channels as Left, Center, Right (a Left/Right configuration is not acceptable in a theatrical environment).**

**The audio data shall be formatted in conformance with ST 428-2:2006 D-Cinema Distribution Master – Audio Characteristics and ST 428-3:2006 D-Cinema Distribution Master Audio Channel Mapping and Channel Labeling.**

**What does this mean for filmmakers?**

The first thing that you will need is what is now called a Digital Cinema Package, commonly abbreviated as **DCP**. The SMPTE and ISO/IEC documents mentioned in the general rule are international standards that define the technical characteristics of the DCP. As a practical matter, you can rely on specialized digital cinema mastering facilities to provide you with a DCP that will comply with these standards. Your original image capture can be whatever you want (film, digital video, CGI, and so on), but ultimately you will need individual, "one per frame" digital image files for the compression step of the mastering process.

Once you choose a mastering facility, you may discuss with them the most efficient and cost-effective method of conversion for your project. Your finished DCP will be provided to you on a computer Linux-formatted HDD (hard disk drive)—typically a USB drive or **preferably** a SATA drive in a CRU drive carrier.

**OK. I have a DCP. What next?**

For your qualification screenings, as defined in Rule Two and the special rules for the various categories, you will need to find a commercial theater equipped with a digital cinema projector that meets the requirements outlined in Rule Two, as well as a digital cinema server that will play the SMPTE DCP you have received from your mastering facility.

In practice, there are only two types of DCI-compliant digital cinema projectors that are acceptable for your qualification screenings. The first type uses DLP Digital Cinema technology licensed by Texas Instruments to projector manufacturers. Be sure your cinema has a true DLP Digital Cinema projector, one that has a pixel count of **2048 x 1080**, and not one of the industrial grade DLP projectors that typically have pixel counts of 1920 x 1024 with reduced color and other image performance characteristics. The second type of projector is the **Sony SXR Ultra HiRes Cinema "4K"** series intended for digital cinema applications.

There are several companies who manufacture digital cinema servers or integrated media blocks (IMB) that meet the applicable SMPTE specifications, and will play DCPs that are mastered according to these specifications.

Be sure the server system in your cinema can play a SMPTE DCP as defined in Rule Two above.

If you are not sure, you may confirm with the manufacturer that the server you plan to use is a SMPTE/DCI compliant digital cinema or IMB server.

**I've heard about encrypted DCPs and KDMs. What do these terms mean for me?**

**ENCRYPTED DCPS WILL NOT BE ACCEPTED! NO KDM KEYS.**

**I've completed my qualification screenings. What do I need to submit to the Academy?**

You will need to submit a copy of your DCP, as supplied to you by your mastering facility. As noted above, this will be a computer hard drive—***preferably an appropriately formatted SATA drive in a CRU drive carrier or a USB drive.***

The encoding format of your DCP should be JPEG2K/Interop.  
The image size for a “Flat” 1.85 aspect ratio should be **1998 x 1080**.  
For a 2.39 “Scope” aspect ratio, image size should be **2048 x 858**.  
Please specify the Target Color Gamut Data (TCGD). We prefer X'Y'Z'

***\*\* Please include only one version of one film per hard drive.***

**Where can I find a mastering facility to make my DCP?**

There are DCP mastering facilities worldwide. Please contact us for facilities in the Los Angeles area who can convert your submission to that of a compliant DCP package playable on standard theater playout equipment.

***\*\* Please note that the Academy is not responsible for fixing corrupt data on supplied media.***

**Remember, Digital content on a hard drive is fragile! Please ship carefully!**

For more info on DCI specifications and the state of the Digital Cinema progress please go to:  
[http://www.dcinovies.com/DCIDigitalCinemaSystemSpecv1\\_2.pdf](http://www.dcinovies.com/DCIDigitalCinemaSystemSpecv1_2.pdf)  
[http://www.dcinovies.com/DCI\\_Stereoscopic\\_DC\\_Addendum.pdf](http://www.dcinovies.com/DCI_Stereoscopic_DC_Addendum.pdf)

And for up to date Digital Cinema goings on go to: [www.dcinematoday.com](http://www.dcinematoday.com)

**DOCUMENTARY FILMS AWARDS**  
**FREQUENTLY ASKED QUESTIONS**

1. Can my film play on television, cable, pay per view, on demand, the Internet, or in other similar venues and still be eligible for Academy Award consideration?

**Yes, but not before its theatrical release has begun.**

2. What about DVD sales?

**DVD sales are allowed on the first day of a theatrical run.**

3. What about schools and film festivals?

**Documentaries may play in schools and at film festivals without affecting their eligibility.**

4. Does this mean I can't run a trailer on the Internet?

**Trailers are fine as long as the footage totals no more than ten minutes or ten percent of the film's running time, whichever is less.**

5. I would like to name the executive producer as the second possible nominee for my film.

**Only individuals with a director or producer credit are eligible to receive an Oscar in the Documentary categories.**

6. The entry form only allows for two possible nominees but another person who worked on the film definitely deserves an Award.

**A maximum of two individuals may receive the Oscar for any documentary. In extremely rare circumstances, a third individual may be added on a feature documentary.**

7. My film has already opened and I didn't realize I had to submit a Theatrical Screening Information Form before that. What can I do?

**Call the Awards Office and request a form as soon as possible.**

8. My assistant filled out the form and made some mistakes. Will you make the changes?

**It is your responsibility as the filmmaker to make sure that all information on the entry form is accurate. When you sign the entry form, you are agreeing that the information on the form is correct.**

9. I hired a company to take care of the submission, but they did not fill out the forms correctly and they forgot to mail it on time. What can I do.

**Again, it is the filmmaker's responsibility to make sure that all paperwork is correct and arrives at the Academy by the deadline.**

10. Does an HD-Cam or Blu-Ray meet the digital requirements?

**Only a Digital Cinema Package (DCP) meets our digital requirements.**

11. I submitted my documentary last year, but since then I've added different material and removed other material. Can I submit it again?

**No. We do not accept works in progress; the version submitted to the Academy must be the final and definitive version of your film.**

12. My film won awards at several film festivals. Can I include that information on the DVD?

**The DVD should include only the film you are submitting without any additional information or special features. The DVD label must show only the title and running time. No contact information should be included.**

13. What advertisements are required?

**The ad may be as simple or as elaborate as you wish. However, it must be a minimum of one inch by two inches and must include the film title, exhibition times and dates for all screenings of the film. The ad must run in *The New York Times*, *Time Out New York* or *The Village Voice* (New York); *Los Angeles Times* or *LA Weekly* (Los Angeles). We hope that you want an audience for your film as much as we do and will advertise your film with that in mind.**

14. My film was broadcast on television outside the U.S. for one night before it opened theatrically in the U.S. Is it still eligible?

**If the film was released in a commercial motion picture theater for paid admission for at least seven consecutive days before it was broadcast on television, and if the television broadcast was only outside the U.S., the film might still be eligible. Please contact the Awards Office with details.**