



FOR DUE DATES SEE DOCUMENTARY AWARD RULES

PLEASE PRINT OR TYPE ALL INFORMATION CLEARLY

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.

FILM 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 \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

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

Address \_\_\_\_\_

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

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

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

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

TECHNICAL INFORMATION

Format  16mm  35mm  70mm  DCP\*

Aspect ratio

Film  1.33  1.66  1.75  1.85  2.35

Digital  4x3  16x9  Other \_\_\_\_\_

Sound

Mono  Dolby A  Dolby SR  Dolby SRD

DTS  SDDS  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

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

The Documentary award is limited to **two individuals**, one of whom must have a DIRECTOR credit on screen. The second individual may be a DIRECTOR or a PRODUCER as defined in the Documentary Producer Definition. **There are no exceptions to this rule.** If no second person is listed, please state NONE.

Name \_\_\_\_\_ Director \_\_\_\_\_

Address \_\_\_\_\_

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

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

Name \_\_\_\_\_ Credit \_\_\_\_\_

Address \_\_\_\_\_

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

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

**Everyone with a DIRECTOR or PRODUCER credit on the motion picture and the COPYRIGHT HOLDER must read the following and sign below and agree that the name(s) listed above are the person(s) most responsible for the concept and creative execution of the motion picture for Academy Award purposes as either a director or as a producer.**

- **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 listed **directors** and **producers** must sign the form. However, in the unlikely event of a dispute among the filmmakers with respect to the two names chosen to receive the award, I understand that I may submit a letter of appeal to request arbitration by the Documentary Branch Executive Committee. The letter of appeal may NOT be submitted until the film has been voted into the semifinal round, and it must be submitted to the Documentary Branch Executive Committee by Thursday, December 1, 2011.
- 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.

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 \_\_\_\_\_

Name \_\_\_\_\_

Signature \_\_\_\_\_

Signature \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_

Name \_\_\_\_\_

Signature \_\_\_\_\_

Signature \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_

Name \_\_\_\_\_

Signature \_\_\_\_\_

Signature \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_

Name \_\_\_\_\_

Signature \_\_\_\_\_

Signature \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_

Credit \_\_\_\_\_ Date \_\_\_\_\_



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

**84th Annual Academy Awards**  
FOR DUE DATES SEE  
DOCUMENTARY AWARD RULES

**DOCUMENTARY SHORT SUBJECT  
ENTRY FORM INSTRUCTIONS**

**ENTRY REQUIREMENTS**

**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, 2011.**

**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, 2011** all paperwork including legal contracts must be completed and received by the Academy by **5 p.m. PT on Thursday, September 1, 2011**.  
**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 convey's 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.
- The Producers Eligibility Form and the Contact Information Form.
- Filmographies of the director(s) or producer 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.

**MAILING/SHIPPING 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)



## **RULE TWELVE SPECIAL RULES FOR THE DOCUMENTARY AWARDS**

### **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 84th 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, 2011, and ends on December 31, 2011, with the one time inclusion of the period from September 1 to December 31, 2010. **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, 2011, all paperwork, including legal contracts, must be completed and received by the Academy by 5 p.m. PT on Thursday, September 1, 2011.**
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 84th 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 16mm, 35mm or 70mm film, or in a 24- or 48-frame progressive scan format with a minimum projector resolution of 2048 by 1080 pixels; source image format conforming to SMPTE 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. 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 SMPTE 428-2-2006 D-Cinema Distribution Master – Audio Characteristics and SMPTE 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 no later than 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 17, 2011.
2. The creators of the shortlisted documentaries must submit either two 35mm or 70mm film prints (16mm is not acceptable) or two DCP versions of the documentary by 5 p.m. PT on Monday, October 17, 2011. 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.
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

## 84th ANNUAL ACADEMY AWARDS

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

For films qualifying between September 1, 2010 and December 31, 2011

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

**Fill out form completely, including all dates and times. Type or print clearly.**

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

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

GAUGE  16mm  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 117  
Fax: 310.247.2600  
E-mail: [mayala@oscars.org](mailto:mayala@oscars.org)

## DEFINITION OF A COMMERCIAL VENUE

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

1. Regularly show new releases
2. Charge admission
3. Have regular non-specialized programming open to the general public
4. Exploit and market films through regular listings and advertising
5. Generally run films for seven consecutive days, with multiple showings daily



## 84th 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 During 2009".

Here is the language (in bold type) in Rule Two that applies to digital presentation: "All eligible motion pictures, unless otherwise noted, must be publicly exhibited by means of 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 SMPTE 428-1-2006 D-Cinema—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 DCP is 5.1 channels of discrete audio and that is the preferred audio configuration. 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 SMPTE 428-2-2006 D-Cinema Distribution Master- Audio Characteristics and SMPTE 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 (see below), 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 HDD (hard disk drive)—typically a USB drive or a universal CRU drive.

### 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 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 that meet the applicable SMPTE specifications, and will play DCPs that are mastered according to these specifications. These companies include (in alphabetical order) Dolby Laboratories, Doremi, DTS, GDC, Kodak, QuVis, and XDC. 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 "compliant" with the applicable SMPTE digital cinema specifications.

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

Encrypted DCPs will not be accepted.

**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—typically a USB drive. Please include only one version of one film per hard drive. The encoding format of your DCP should be JPEG2K/Interop. The image size for 1.85 aspect ratio should be 1998 x 1080. For a 2.39 aspect ratio, image size should be 2048 x 858. Please specify the Target Color Gamut Data (TCGD). We prefer X'Y'Z' **Your DCP must be able to be played on a Dolby Showplayer DSP 100.**

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

Included with these notes is a list of companies in the Los Angeles area who can provide complete DCP mastering and packaging services. Please note that this is by no means a comprehensive list, and inclusion on this list does not imply Academy endorsement.

There are DCP mastering facilities worldwide. If you wish to master your project in New York or London, for example, please ask the companies on the attached list to refer you to an appropriate facility in the city of your choice. The Academy is not responsible for fixing badly transferred data.

**Digital content is fragile. Please ship carefully**

Helpful links: [www.dcinovies.com/specification/index.tt2](http://www.dcinovies.com/specification/index.tt2) [www.dcinematoday.com](http://www.dcinematoday.com)

(Los Angeles area)

**Deluxe Digital Cinema**

300 S. Flower Street  
Burbank, CA 91505

Contact: Daniel Fair  
818-525-4022

**Dolby Laboratories, Inc.**

Production Services Group  
3601 W. Alameda Avenue  
Burbank, CA 91001

Contact: Tim Andrews  
Content Operations Manager  
818-823-2800

**FotoKem**

2801 W. Alameda Avenue  
Burbank, CA 91505

Contact: John Nicolard  
Head of Digital Production  
818-846-3101 x217

Pamela Scott-Farr  
DI Producer  
818-846-3101 x197

**Laser Pacific Media Corporation**

809 N. Cahuenga Boulevard  
Hollywood, CA 90038

Contact: Donald Lane  
Director, Digital Cinema Packaging &  
Location Services  
Feature Film Division  
323-468-4430

Cathy Ziehl  
ASR, Digital Cinema  
Packaging & Distribution  
Feature Film Division  
323-468-1536

**Modern Videofilm, Inc.**

1733 Flower Street  
Glendale, CA 91201

Contact: Mark Smirnoff  
President of Studio Services  
818-840-1700

**Technicolor Digital Cinema**

2233 N. Ontario Street  
Burbank, CA 91504

Contact: Darren McGovern  
Mastering Services  
Production Manager  
818-260-3700

Nick Mitchell  
818-260-6707

**Visual Data Media Services**

145 West Magnolia Blvd.  
Burbank, CA 91502

Contact: Ruben Garcia  
818-558-3363 ext 129



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

## 84th 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 DEFINITION

**All producers are required to complete a Producer Eligibility Form describing the exact nature of the work he or she performed for the film. This form is due with your entry.**

A producer initiates, co-ordinates, supervises and controls, either on his own authority (entrepreneur producer) or subject to the authority of an employer (employee producer), all aspects of the documentary production process, creative, financial, technological and administrative, throughout all phases from inception to completion, including coordination, supervision and control of all other talents and crafts.

A documentary producer's functions include active involvement in most of the following:

1. Development of concept and/or outline
2. Creation of shooting script, if any
3. Securing of financing, when necessary
4. Selection of people to film/interview
5. Selection and securing of shooting locations
6. Selection and briefing of the cinematographer
7. Preparation of the final budget
8. Preparation of the shooting schedule
9. Selection and securing of all necessary production equipment
10. Supervision and approval of day-to-day expenditures as they relate to the final budget
11. Supervision of the day-to-day operation of the shooting company
12. Resolution of day-to-day disputes and conflicts related to the production
13. Viewing and approval of dailies with the director and editor
14. Constant evaluation of the film's progress and need for additional shooting/interviews
15. Selection and briefing of the editor and editorial staff
16. Selection and briefing of the composer
17. Selection and securing of all post production/editorial equipment
18. Viewing and appraisal of all cuts
19. Spotting of music and sound effects, if any
20. Supervision of the music recording session
21. Supervision of all sound mixing sessions
22. Design and approval of titles and opticals, if any
23. Approval of the answer print or edited master
24. Planning and securing of distribution



THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

**84th Annual Academy Awards**  
**PRODUCER ELIGIBILITY FORM**  
**Documentary Branch**

To be considered for a Documentary Academy Award or Nomination for either Feature Documentary or Short Subject Documentary, a producer must have performed most of the producer functions listed on the Documentary Producer Definition included in your entry packet and must complete this Producer Eligibility Form. Only the credits "Produced by" or "Producer" are eligible for this award. Should your film advance to the semifinal round, your credit as producer will be vetted using in part the information provided below.

Your Name: \_\_\_\_\_

Film title: \_\_\_\_\_

Your title as credited: \_\_\_\_\_

Director's name: \_\_\_\_\_

Please list your credits in any other capacity on this production: (e.g., Writer, Director)

\_\_\_\_\_

Please circle the designation which **best describes** your level of involvement for each producing function:

M = MINIMAL INVOLVEMENT

S = SUBSTANTIAL INVOLVEMENT

F = FULL INVOLVEMENT

(Leave blank if you had no involvement with the specific function, or if that function did not exist on this particular production)

**DEVELOPMENT:**

M S F Conceived the underlying concept upon which the production is based, or involved at its inception

M S F Selected the writer(s), if any

M S F Secured necessary rights for development and production of the material

M S F Supervised and oversaw the development process (i.e., overall process of moving the concept forward before pre-production began)

M S F Secured the initial financing

M S F Served as the primary contact for the financing entity

**PRE-PRODUCTION:**

M S F Supervised preparation of the preliminary budget

M S F Consulted with the director to select the people featured in the film

M S F Consulted with the director to select the cinematographer

M S F Consulted with the director to select the editor

- M S F Approved final shooting schedule in consultation with the director
- M S F Approved the final budget

**PRODUCTION:**

- M S F Final approval of the deals for the principal components of the production
- M S F Supervised the producing team (associate producers, production manager, post supervisor, etc.)
- M S F Provided regular/continuous in-person consultation with the director
- M S F Provided in-person consultation with the writer, if any
- M S F Provided regular/continuous in-person consultation with the principal on-camera subjects
- M S F Approved all cost reports (accounting/financial reports)
- M S F Supervised "on-set" and on a regular basis the day-to-day operation of the documentary
- M S F Viewed "dailies" and provided in-person consultation with the director, editor, and/or financing entity

**POST-PRODUCTION:**

- M S F Consulted with the director to select the composer
- M S F Participated in-person with the composer and the director in the scoring process
- M S F Provided in-person consultation with the director and editor in preparing the first cut
- M S F Provided in-person consultation with the director and editor in preparing the final cut
- M S F Provided in-person consultation with the director in the sound mixing process
- M S F Provided in-person consultation with the director on the titles and graphics
- M S F Provided in-person consultation with the cinematographer, the director, the studio and/or financing entity on mastering process (on-line assembly and/or answer print) for final delivery of the film
- M S F Consulted on the media plan and materials
- M S F Consulted on the marketing and distribution plans for the documentary, if any

If there were extenuating circumstances precluding your involvement with any phase of the production, please explain (use extra page, if necessary):

---



---



---



---



---



---



---



---



---



---





THE ACADEMY  
OF MOTION PICTURE ARTS AND SCIENCES

84th Annual Academy Awards  
CONTACT INFORMATION FORM

Please list name(s), exact titles, e-mail, phone and fax numbers for the key personnel in the following crew positions. Use additional pages if necessary.

- **Director(s)**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

- **Director(s) of Photography**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

- **Editor(s)**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

- **Sound**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

- **Composer(s)**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

- **Writer(s)**

Name \_\_\_\_\_

Title \_\_\_\_\_

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

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

# 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. My film was broadcast on television in a foreign country for one night before it opened theatrically in the U.S. Is it still eligible?

**No. Television broadcast of any kind anywhere in the world that takes place before a documentary's qualifying theatrical release disqualifies it from Awards consideration.**

3. What about DVD sales?

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

4. What about schools and film festivals?

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

5. 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.**

6. 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.**

7. 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.**

8. 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.**

9. 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.**

## SHIPPING INSTRUCTIONS

### FOR FILMS COMING FROM OUTSIDE THE UNITED STATES

1. If shipping via **FedEx**, **UPS**, **DHL** or **TNT** consign shipment to:

A.M.P.A.S.  
Attn: Bruce Younger, 3rd Floor  
8949 Wilshire Blvd.  
Beverly Hills, CA 90211  
U.S.A.  
(310) 247-3000

2. If shipping via any other means please consign shipment to:

A.M.P.A.S.  
c/o Pack Air  
5510 W. 104th Street  
Los Angeles, CA 90045  
(310) 337-0529

3. Shipment should be made by air freight accompanied by a commercial invoice showing:

- (a) **PREPAID** shipment consigned to Academy of Motion Picture Arts and Sciences.
- (b) Name of picture.
- (c) Exact footage from tip to tip.
- (d) Total value.

4. Attach to the shipment itself an envelope containing the waybill and a duplicate copy of commercial invoice.