

## SPECIAL RULES FOR THE DOCUMENTARY AWARDS

### THEATRICAL REQUIREMENTS

#### Digital Qualifications and Submission Rules

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 typically 5.1 or 7.1 channels of discrete audio and these are the preferred audio configurations. 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 universal 7200 rpm 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 that meet the applicable SMPTE specifications, and will play DCPs that are mastered according to these specifications.

These companies include:

- Dolby Laboratories
- Doremi Labs
- GDC
- DVS

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. NO KDM KEYS.***

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'

**\*\* Your DCP should be pre-tested and must be able to be played on a Dolby Showplayer DSP 100.**

**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 legal DCP package playable on standard theater playout equipment.

**\*\* Please note that the Academy is not responsible for fixing badly transferred data.**

Note: Facilities owning a DVS "Clipster" or "Fuze" product can create/author legal DCPs without encryption if enhanced with the DCP package option.

Note: There is also a non-encrypted DCP creation program that runs on Final Cut Pro 7 from Doremi Labs.  
<http://www.doremilabs.com/products/cinema-products/final-cut-pro-plugin/>

**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)

## **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

## **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

## FAQ

1. Can my film have nontheatrical distribution (broadcast and cable television, PPV/VOD, DVD distribution, Internet transmission) and still be eligible for Academy Award consideration?  
**Yes, but not before the first day of the qualifying theatrical release. If the film has previously received nontheatrical distribution before its qualifying theatrical release then it cannot qualify for Academy consideration.**
2. What about same day and date VOD?  
**VOD can occur in conjunction with the first day of the qualifying theatrical release but not before.**
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. Due to the length of my film, I am unable to meet the four screening times a day requirement. How can my film qualify?  
**If your film is too long to screen four times daily between 12pm and 10pm, please contact the Awards Office to explain the circumstances of your film and request an exception.**
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 in the Documentary categories.**
7. The entry form only allows for two possible nominees but another person who worked on the film definitely deserves an award.  
**Upon submission, a maximum of two individuals may be named as possible nominees for a documentary feature. On occasion, a third individual may be named. Filmmakers may appeal for a third possible nominee in the event that the film advances to the shortlist.**
8. Does an HD-Cam or Blu-Ray meet the digital requirements?  
**Only a Digital Cinema Package (DCP) meets our digital requirements.**
9. 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.**
10. 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. DVDs must be in white individual paper sleeves and must include title, running time and director name only. No artwork, contact information, company name or film logo is acceptable on the DVD labels or sleeves.**
11. 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). Please note: a theater listing or theater grid will NOT meet this requirement. It must be a separate ad for the film only.**
12. 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 received a theatrical release outside the U.S. before it was broadcast on television, and if the television broadcast was only outside the U.S., the film could still be eligible. Please contact the Awards Office with details.**