



**ACADEMY AWARDS
GENERAL ENTRY CATEGORY
GUIDELINES, SUBMISSION REQUIREMENTS AND FAQ**

SPECIAL NOTICE FOR THE 94TH ACADEMY AWARDS

Due to the global pandemic caused by coronavirus/COVID-19, all matters of rules and eligibility for the 94th Academy Awards are subject to change based on national guidelines, state-mandated government orders and Academy-determined best practices. Eligibility for Academy Awards consideration is subject to Rules Two and Three (posted at oscars.org/rules) and to those special rules approved by the Board of Governors.

GENERAL ENTRY DEADLINES FOR THE 94TH ACADEMY AWARDS

The General Entry eligibility period for the 94th Academy Awards is **between March 1, 2021, and December 31, 2021**. The submission deadline for General Entry, including Best Picture, is **November 15, 2021**. **December 10, 2021** is the last day to withdraw a film from Academy Awards consideration.

GENERAL ENTRY SUBMISSION BASICS

To submit your film in the General Entry category, go to submissions.oscars.org to register **and** request access to the Feature Film categories. Include the title of your film (working titles are fine), its length (feature or short) and your connection to the project (e.g., director, producer, distributor). Failure to supply these details may result in delays or a denial of approval.

Once your account is approved, you'll receive an automated email with instructions on creating an online Oscar Submission Form (OSF). **Please note that in order for your film to also be eligible for Documentary Feature, Animated Feature and/or Music, submissions in those categories must be completed.**

After finalizing your entry, upload the following materials on the submission site: • **Signed Oscars Submission Form (OSF)** • **Complete cast and crew credits** (the film's full opening and closing credits as they appear on screen).

Please upload materials to the appropriate tab ("Required Submission Documents," "Materials for Academy Screening Room," etc.) using the FILM TITLE in the file name (i.e. FANTASIA_LegalBilling).

GENERAL ENTRY FAQs FOR THE 94TH ACADEMY AWARDS

1. What is the Academy Screening Room and when do I have to use it?

The Academy Screening Room (ASR) is a members-only streaming platform, accessible on our submission site on the Upload Materials page. For General Entry films that had a qualifying theatrical release, use of ASR is strictly optional. Films that did not release theatrically in one of the six qualifying U.S. metro area, however, are required to stream on ASR. (For a list of the six qualifying U.S. metro areas, please see Rule 2 in Rules & Eligibility at oscars.org/rules.)

2. Is there a fee to submit a film for consideration?

There is no entry fee for submission in the General Entry category. However, if you are submitting a film not released theatrically in a qualifying U.S. metro area, you will be required to stream the film on our Academy Screening Room (ASR), at a non-negotiable cost of \$12,500. Streaming on ASR allows Academy members around the world to access and view your film prior to voting

3. Is theatrical distribution outside the qualifying U.S. metro areas permissible? What about screenings at schools or film festivals?

Features under consideration for General Entry may be released in commercial theaters outside of Los



Angeles County and other qualifying metro areas and may play in schools and at film festivals without affecting their eligibility.

4. Can I 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. My film was broadcast on television outside the U.S. before its qualifying release in the U.S. Is it still eligible?

If the film had a qualifying release outside the U.S. *before* it was broadcast on television, and if the broadcast was *only* outside the U.S., the film could still be eligible. Please contact Credits Submissions with details.

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

No. Only a Digital Cinema Package (DCP) meets our digital requirements. See above for more information on what constitutes a Digital Cinema Package.

7. If my film is nominated for Best Picture, which individuals receive the statuette?

The individuals must have screen credit of "producer" or "produced by" on the nominated film. See Rule 16, Special Rules for the Best Picture of the Year Award for more information.

8. Rule 4, titled "Submission," says I need to send prints of the film to the Academy, and I need to sign an agreement. Should I upload or send that with the Oscars Submission Form (OSF) and credits?

No, do not send DVDs or streaming links of the film when submitting the OSF for consideration in the General Entry category. You'll be asked to send a print with an acknowledgement of the Academy Regulations if the film receives a nomination(s).

9. The submission site asks me to list some credits for the Oscars Submission Form (OSF), but you're also asking for complete screen credits or legal billing? What are those?

Screen credits are the full cast and crew credits that appear on the film itself, from beginning to end. Studios often refer to the screen credits as legal billing, because there may be contractual agreements about the appearance or location of a credit on the film. For the purposes of the Awards, we use the complete screen credits to verify the information on the OSF.

10. I submitted my film 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 or re-releases.

11. My film was originally released in another country, and/or the dialogue in my film is in a foreign language, not English. Shouldn't I submit it for the International Feature Film Award instead of General Entry?

All entries for the International Feature Film Award must be submitted through the country of origin by a specially appointed committee or representative. However, motion pictures from all countries may be eligible for the General Entry awards (Rule 2 and Rule 3), as long as they satisfy the requirements of the other applicable rules and contain English-language subtitles if released in a foreign language.

12. What advertisements are required?

An ad may be as simple or as elaborate as you wish. For the purposes of a General Entry submission, a theater listing or theater showtimes grid will meet this requirement.

Listed below are details and FAQs related to Feature Film eligibility criteria.

DEFINITION OF A COMMERCIAL THEATER

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

THEATRICAL REQUIREMENTS

Digital Qualifications and Submission Rules

Most of the Academy's Award categories allow for eligibility by means of digital presentation, as outlined in "Rule Two - Eligibility" in the Academy's "Rules & Eligibility."

Here is the language in Rule Two that applies to digital presentation:

All eligible motion pictures must be publicly exhibited 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 1 080 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 files packaged as Digital Cinema Packages (DCPs) in either "Interop" or "SMPTE DCP" formats. SMPTE DCP refers to SMPTE ST429-2 and related specifications. (Blu-ray format does not meet Digital Cinema requirements.)

The audio in a Digital Cinema Package (DCP) is typically 5.1 or 7.1 channels of discrete audio. 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 professional companies that specialize in converting projects to DCP 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 Del-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
- DYS

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.

And for up to date Digital Cinema goings on go to: www.dcinematoday.com