



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

July 6, 2010

**83rd ANNUAL ACADEMY AWARDS
BEST FOREIGN LANGUAGE FILM AWARD**

All film producing countries are invited to submit a film for consideration for our annual Foreign Language Film award. Each country may submit only one film - its most outstanding picture of the past year.

To be eligible this year, pictures must have been released in their home countries for a run of at least seven consecutive days beginning no earlier than October 1, 2009 and no later than September 30, 2010.

Monday, August 2, 2010. A list of the selection committee members must be submitted to the Academy no later than 5 p.m. PT.

Due by 5 p.m. PT on Friday, October 1, 2010:

- Official Entry Form 1 - Completed and signed by the chairperson of the Selection Committee.
- Official Entry Form 2 - Completed by the Selection Committee.
- Official Entry Form 3 - Completed by the selected film's producer
- Synopsis in English
- Cast and production credits
- Advertisement of the film's commercial theatrical run
- Director's biography and photograph
- Film print or DCP

Entries received after the deadline will not be accepted.

October 1, 2010:

All film prints or DCPs are due no later than **5 p.m. PT.** We cannot make exceptions.

We look forward to your country's submission to our 83rd Academy Awards.

Cordially,

Bruce Davis
Executive Director

Enclosures
BD:ts

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83rd ACADEMY AWARDS RULE FOURTEEN

SPECIAL RULES FOR THE BEST FOREIGN LANGUAGE FILM AWARD

I. DEFINITION

A foreign language film is defined as a feature-length motion picture produced outside the United States of America with a predominantly non-English dialogue track.

II. ELIGIBILITY

- A. The motion picture must be first released in the country submitting it no earlier than October 1, 2009, and no later than September 30, 2010, and be first publicly exhibited for at least seven consecutive days in a commercial motion picture theater for the profit of the producer and exhibitor. It must be 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 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. **(See enclosed Digital Qualification and Submission Notes.)**

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.

- B. The picture must be advertised and exploited during its eligibility run in a manner considered normal and customary to the industry. The picture need not have been released in the United States.
- C. No type of television or Internet transmission may occur at any time prior to the motion picture's theatrical release.
- D. The recording of the original dialogue track as well as the completed picture must be predominantly in a language or languages other than English. **Accurate English subtitles are required.**
- E. The submitting country must certify that creative control of the motion picture was largely in the hands of citizens or residents of that country.
- F. The Academy will make the final determination in all questions of eligibility.

III. SUBMISSION

- A. Each country shall be invited to submit its best motion picture to the Academy. Selection of that picture shall be made by one organization, jury or committee that should include artists and/or

craftspeople from the field of motion pictures. A list of the selection committee members must be submitted to the Academy no later than August 2, 2010.

- B. **Only one picture will be accepted from each country.**
- C. The Academy will provide official entry forms to the proper committee in each country so that the producer of the selected picture can supply full information for that picture.
- D. The official entry forms, together with a cast and credits list, a brief English language synopsis of the film, a biography and photograph of the director, still photographs, a poster, and an original newspaper or magazine clipping advertising the picture's run, must be received in the Academy office not later than **October 1, 2010, 5 p.m. P.T.** Other fact sheets also may be sent to further document the submission.
- E. Prints or Digital Cinema copies should be shipped **prepaid** for award consideration to arrive at the Academy no later than **October 1, 2010, 5 p.m. P.T.**
- F. The print submitted for award consideration must be identical in form with the final version in general release in the country submitting the motion picture.
- G. Countries whose motion pictures are shortlisted will be required to provide a second English-language subtitled print of the film to facilitate voting screenings. This second print is due at the Academy on **January 20, 2011.**
- H. **Prints submitted will be retained by the Academy throughout the voting process.**
- I. "Every award shall be conditioned upon the delivery to the Academy of one print or one copy of every film nominated for final balloting for all Academy Awards. Such print or copy shall be in a format and of a quality equivalent to the film's theatrical release; if a film exists in more than one format, then the version deposited shall be the film print. Such print or copy shall become the property of the Academy, with the proviso, however, that the Academy shall not use such print or copy for commercial gain. Such print or copy shall be deposited with the Academy and, subject to matters not within its control, shall be screened by the Academy for the membership in advance of distribution of final ballots" (Academy Bylaws, Article VIII, Section 6). **The Academy will retain for its archives one print of every motion picture receiving a nomination for the Foreign Language Film award.** Prints of those films receiving nominations will be returned to the sender at Academy expense.

IV. VOTING

- A. All submissions sent to the Academy will be screened by the Academy's Foreign Language Film award Committee(s). After the screenings, the committee(s) will vote by secret ballot to nominate five foreign language motion pictures for this award.
- B. Final voting for the Foreign Language Film award shall be restricted to active and life Academy members who have attended Academy screenings, or other exhibition, of all five motion pictures films nominated for the award.
- C. **Viewing Foreign Language Film entries on videocassette or DVD will NOT qualify a member for voting purposes in this category.**
- D. The Academy Statuette (Oscar[®]) will be awarded to the motion picture and accepted by the director on behalf of the picture's creative talents.

V. ADVERTISING / PUBLICITY RESTRICTIONS

Only motion pictures that receive nominations or Academy Awards may refer to their Academy endorsements in advertising and publicity materials. A motion picture that is selected for inclusion in the

semifinal round competition may not identify itself as an “Academy Award finalist,” “Academy Award shortlist film” or the like in its individual marketing or publicity.

VI. ELIGIBILITY IN OTHER CATEGORIES

- A. Motion pictures submitted for Best Foreign Language Film award consideration may also qualify for the 83rd Annual Academy Awards in other categories, provided they comply with the rules governing those categories.
- B. In order to qualify for other categories, the motion pictures must be publicly exhibited by means of 35mm or 70mm film or as a Digital Cinema Package for paid admission (previews excluded) in a commercial motion picture theater in Los Angeles County, for a run of at least seven consecutive days, beginning between January 1, 2010, and midnight of December 31, 2010.
- C. **Motion pictures nominated for the Best Foreign Language Film award shall not be eligible for Academy Awards consideration in any category in any subsequent Awards year.** Submitted pictures not receiving nominations are eligible for Awards consideration in other categories in the subsequent year, provided the picture begins its seven-day run in Los Angeles County during that calendar year.



FOREIGN LANGUAGE FILM AWARD
OFFICIAL ENTRY FORM 1

CHAIRPERSON OF THE SELECTION COMMITTEE SHALL COMPLETE THE FOLLOWING:
PLEASE PRINT OR TYPE ALL INFORMATION CLEARLY

Country _____

Film Title _____

Name of Selection Committee _____

Address _____

City _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

CHAIRPERSON'S NAME _____

Chairperson's title and profession ("Cinematographer", e.g.) _____

COMMITTEE MEMBERS

Please list names and professions of all members who selected the motion picture. The committee should include artists and/or craftspeople from the field of motion pictures in this country.

Artists or executives who participated in the making of any of the pictures being considered **must not be included in the selection process.**

NAME

PROFESSION

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Use additional paper if necessary

I (we) hereby certify that creative control of the motion picture was largely in the hands of citizens or residents of this country.

Chairperson's Signature _____



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

FOREIGN LANGUAGE FILM AWARD
OFFICIAL ENTRY FORM 2:
GUIDELINES

83rd ANNUAL ACADEMY AWARDS
DUE OCTOBER 1, 2010

The Academy uses the following guidelines to determine a film's eligibility in the Foreign Language Film Award category.

A. Citizens or permanent residents of the submitting country should be represented in at least **two** of these categories:

- Producer(s) ¹
- Director(s)
- Writer(s)

and

B. Citizens or permanent residents of the submitting country should be represented in the **majority** in these categories:

- Cinematographer
- Editor
- Art Director or Production Designer (whichever title designates the senior designer)
- Costume Designer
- Music Composer
- Sound Mixer

and

C. Citizens or permanent residents of the submitting country should be **significantly** represented among the **major** roles in the cast.

¹. Only those with full "Producer" credit (as distinct from "Executive Producer," "Associate Producer" etc.) are entitled to represent the picture for the purposes of the eligibility requirement. Individuals with producer credit whose contributions were essentially financial will not be regarded as satisfying the requirement.



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

**FOREIGN LANGUAGE FILM AWARD
OFFICIAL ENTRY FORM 2:
ELIGIBILITY**

**83rd ANNUAL ACADEMY AWARDS
DUE OCTOBER 1, 2010**

FILM TITLE _____ **COUNTRY** _____

Credit	Name	Citizenship Please state if artist holds dual citizenship
Producer(s)	_____	_____
	_____	_____
Director	_____	_____
Writer(s)	_____	_____
	_____	_____
Cinematographer	_____	_____
Editor	_____	_____
Production Designer	_____	_____
Costume Designer	_____	_____
Music Composer	_____	_____
Sound Mixer	_____	_____
Main cast in order of importance	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____

Guidelines on reverse



FOREIGN LANGUAGE FILM AWARD OFFICIAL ENTRY FORM 3

83rd ANNUAL ACADEMY AWARDS DUE OCTOBER 1, 2010

PRODUCER OF THE FILM SHALL COMPLETE THE FOLLOWING: 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.

Country _____

Film Title _____

Language(s) spoken, listed in order of prominence _____

The film print must have English subtitles which accurately convey the sense of the language spoken. We strongly recommend that subtitles be either yellow or drop-shadowed for readability.

Date of first release in the submitting country * _____ Number of days run _____

Name of theater * _____ City _____

Production Company _____

Address _____

City _____ Postal Code _____

Telephone _____ FAX _____

E-mail _____

Year motion picture completed _____

U.S. Distributor (if any) _____

Address _____

City _____ Postal Code _____

Telephone _____ FAX _____

E-mail _____

TECHNICAL INFORMATION

Format 35mm 70mm DCP

Aspect ratio

Film 1.33 1.66 1.75 1.85 2.35

Digital 4x3 16x9 (widescreen) Other _____

Sound

Mono Dolby A Dolby SR Dolby SRD DTS

SDDS Other _____

Running Time (minutes) _____ Footage _____

Color Color Black & White

RETURN PRINT(S) TO

(No P.O. boxes, please)

Name _____

Address _____

Address 2 _____

City _____

State _____ Postal code _____

Country _____

Phone _____ Fax _____

E-mail _____

*See Special Rules for the Foreign Language Film award

Film Title _____

Has this film been shown on television anywhere? Yes No

If Yes, please answer the following:

Date first exhibited on TV _____ Where _____

Channel or Network _____

The film's producer must read the following and sign below.

I have read the attached rules governing Academy Award submission for foreign language films and accept them. Any violation of the rules may lead to the retraction of any Academy honor the film receives.

- I hereby certify that the above information is correct.
- I understand that, according to Academy rules, the print of the motion picture submitted to the Academy will be held until the voting process is completed and then, if not nominated, returned to the filmmaker at Academy expense.
- I understand that if the motion picture is selected for the shortlist for the Foreign Language Film Award, a **second** English language print or DCP must be delivered to the Academy by **January 20, 2011** and that **the Academy will retain one print for its archives**. My permission is hereby given for the Academy to select and tape-transfer excerpts from the film for broadcast on the Annual Awards presentation, should it choose to do so.
- I understand that only films that receive Academy nominations or Awards may refer to their Academy endorsements in advertising and publicity materials.
- Finally, I understand and agree that, in accordance with the Academy's rules, the Academy has the right to make the final determination in questions of eligibility.

Producer's Signature: _____
Signature acknowledges your agreement and compliance with the Foreign Language Film award rules

Print Producer's Name: _____

MAILING/SHIPPING ADDRESS

Foreign Language Film Entry
Academy of Motion Picture Arts and Sciences
8949 Wilshire Blvd.
Beverly Hills, CA 90211-1972
USA

CONTACT INFORMATION

Phone: (310) 247-3000, ext. 116 or 190
Fax: (310) 247-2600
E-mail: tsvitol@oscars.org



83rd 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, Qube, 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 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.dcmovies.com/specification/index.tt2 www.dcinematoday.com

DCP Mastering Facilities (Los Angeles area)

Deluxe Digital Cinema

5433 Fernwood Avenue
Hollywood, CA 90027

Contact: Sean Romano
Vice President, Operations
323-960-1825

Dolby Laboratories, Inc.

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

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

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

Qube Cinema, Inc.

4640 Lankershim Blvd Suite 601
North Hollywood, CA 91602

Contact: Eric Bergez
Manager of Sales and Marketing -
Digital Cinema
818-392-8155

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: Hannah Cash
Director of Business Development-Digital
Cinema
818-434-8434 - Direct
818-558-3363 ext 129



THE ACADEMY
OF MOTION PICTURE ARTS AND SCIENCES

FOREIGN LANGUAGE FILM AWARD CHECKLIST

**83rd ANNUAL ACADEMY AWARDS
DUE OCTOBER 1, 2010**

DUE OCTOBER 1, 2010 by 5 p.m. PT

There are no exceptions

- Entry Form 1** -- from the Selection Committee
- Entry Form 2** -- from the Selection Committee
- Entry Form 3** -- from the film's producer
- Complete production credits as they appear on screen, in English
- Short synopsis of the film, in English
- Director's filmography and credits
- Director's photograph
- Two or three representative stills from the film. Stills sent on disk should be at least 300 d.p.i.
- A poster from the film.
- Clippings or copies of published advertisements in magazines or newspapers documenting the film's seven-day theatrical run
- A 35mm film print or DCP subtitled in English

LATE ENTRIES WILL NOT BE ACCEPTED

If the film is shortlisted, a second English-subtitled film or DCP is due by **JANUARY 20, 2011**. This print will be returned following membership voting screenings.

MAILING/SHIPPING ADDRESS

Foreign Language Film Entry
Academy of Motion Picture Arts and Sciences
8949 Wilshire Blvd.
Beverly Hills, CA 90211-1972
USA

CONTACT INFORMATION

Phone: (310) 247-3000, ext. 117 or 190
Fax: (310) 247-2600
E-mail: tsvitil@oscars.org

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.
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. For value, you may state: No commercial value. For Academy Award consideration.

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