



# **2021 AACTA AWARDS RULE BOOK**

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## 1. INTRODUCTION

The AACTA Awards are a continuum of the proud tradition of celebrating Australia's screen excellence and heritage established by the Australian Film Institute's (AFI) Awards. The AFI Awards became known as the AACTA Awards when the AFI launched AACTA – Australian Academy of Cinema and Television Arts – on 18th August 2011. More information on AACTA can be found at [www.aacta.org](http://www.aacta.org).

In addition to awarding screen excellence, AACTA also functions as the industry engagement arm of the AFI, and operates as the peak industry body for Australia's screen professionals.

A not-for-profit, membership based organisation, AACTA comprises practitioners from a cross-section of the screen industry including production, distribution, exhibition and television networks, as well as from each of the crafts. AACTA aims to attract a diverse range of members, spanning various age groups, levels of experience and cultural backgrounds.

AACTA also continues its important remit of connecting the screen loving public with Australian content, and membership is open to anyone with an interest in Australian film and television.

## 2. ENTRY TIMELINE

All Entries Open	13/05/2021
Documentary Entries Close	11/06/2021
Film Entries Close	01/07/2021
Television Entries Close	02/08/2021
Short Form and Online Entries Close	02/08/2021
Visual Effects or Animation Entries Close	03/09/2021

## 3. ELIGIBILITY TIMELINE

The dates below relate a completion or screening period for your production. For more information on whether your production needs to have been completed, broadcast or made publicly available between the below dates, please consult the individual Entry Category pages.

Documentary	26/11/2020 – 25/08/2021
Film	26/11/2020 – 24/11/2021
Online	01/11/2020 – 12/08/2021
Short Film	21/07/2020 – 12/08/2021
Television	01/11/2020 – 31/10/2021

#### 4. GLOSSARY

- (a) **AACTA** - the Australian Academy of Cinema and Television Arts.
- (b) **AACTA Awards** – the annual awards established by the AFI and now continued by AACTA to recognise and honour outstanding achievement in the Australian film and television industry.
- (c) **AACTA Member** - a member of AACTA that has paid AACTA's membership fee and has met AACTA's criteria for membership (as published on the AACTA Website). For more information on membership, see [here](#).
- (d) **AACTA TV** – AACTA's secure members-only viewing platform.
- (e) **Additional Supporting Materials** - the materials required to be provided to AACTA following Nomination for an Award as set out on the AACTA Website and the Entry Portal.
- (f) **AFI** - the Australian Film Institute (ACN 006 725 266) who produce and administer the AACTA Awards.
- (g) **Australian** - an individual who was born in Australia, or is a current passport holder/citizen, or has been a permanent resident for at least 5 years.
- (h) **Award Candidate** - an individual listed on a Form as eligible to receive an Award.
- (i) **Award Category** – each individual and respective award.
- (j) **Awards Ceremony** - any event at which the winners of the Awards are announced and may consist of more than one ceremony or event to be held at the discretion of the AFI and AACTA.
- (k) **Board** - the board of directors of the AFI elected in accordance with the Articles of Association of the AFI.
- (l) **Branch** - a pool of sufficiently and relevantly accredited AACTA Voting Members who will judge the entries in a particular category, and determine the nominees and winner for that category.
- (m) **Complete** – eligibility for some categories require the production to have been 'completed' between certain dates. The production is considered complete when it is finished and ready for public viewing, as determined by the Entrant.
- (n) **Entrant** - the person(s) completing the Entry Form to submit a Production into the Awards.
- (o) **Entry Category** - any of the following:
  - (i) Additional Awards,
  - (ii) Documentary;
  - (iii) Film;
  - (iv) Short Form and Online;
  - (v) Television Program; and
  - (vi) Visual Effects or Animation.
- (p) **Entry Fee** - the sum of money in Australian dollars inclusive of Goods and Services Tax payable by the Entrant at the time of submitting a Form to AACTA. The fees payable in relation to each Award Category will be stated on the AACTA Website and the Form relevant to the Award Category and may change from year to year.
- (q) **Entry Form** - the online form, which the Entrant completes to submit a Production for consideration for the Awards. Each Award Category will have a separate and distinct Form.
- (r) **Entry Portal** – the website that houses all entry forms through which AACTA accepts all entries for the AACTA Awards and can be accessed by logging into [aacta.org](http://aacta.org) with

your membership information and clicking the “Entry Portal” button in the footer of our website.

- (s) **Nomination/Nominee/Nominate** - the selection of a Production or an Award Candidate as being considered eligible to receive an Award.
- (t) **Production** - a film, online program or television program falling within one of the Award Categories.
- (u) **Producer** - the person or persons credited as the Producer(s) of a Production in the official production credits.
- (v) **Rule Book** - the rules appearing in this document as supplemented by any information posted on the AACTA Website and/or Entry Forms clarifying the process to enter a Production into the Awards.
- (w) **Scrutineer** - the independent agency or body appointed by the AFI from time to time to ensure the voting process is conducted in a fair and transparent manner.
- (x) **Supporting Materials** - the materials required to be provided to AACTA at the time of submitting an entry, to support the entry of a Production, as set out on the AACTA Website and the Form from time to time. These materials are required to be submitted with the Entry Form via the Entry Portal
- (y) **Television Program** - a Production broadcast in Australia produced specifically for television broadcast on free to air or subscription television, or available on VOD or SVOD platforms, but excluding broadcasts made on community television networks.
- (z) **Voting Members** - the AACTA Members whose terms of membership give that member relevant voting rights (in relation to each Award Category).

## **5. ENTRY PROCESS AND GENERAL RULES OF ENTRY**

### **5.1 ENTRY SUBMISSION**

- (a) All entries must be completed via the AACTA Awards Online entry portal which can be accessed by logging in to <https://aacta.org> and then clicking the “Enter Now” button on the relevant entry page.
- (b) Your entry should be completed by the Producer or a representative of the Production Company or Distributor/Broadcaster. If your entry form is not being completed by a Producer, please ensure all information entered has been approved by them to make for a smooth confirmation process.
- (c) Please read the 2021 AACTA Awards Rulebook for information on when the deadlines of your category are, what information we require and what materials you will need to provide along with any format requirements.

### **5.2 GENERAL ELIGIBILITY FOR ALL ENTRIES**

- (a) In order for a Production to be deemed eligible for entry (other than in relation to the International Awards), the Production must:
  - (i) contain “significant Australian content” for the purposes of section 376-65(2)(a)(i) of the Income Tax Assessment Act 1997 regardless of whether the Production satisfies the thresholds for “qualifying Australian production expenditure” as set out in section 376-65(6) of the Income Tax Assessment Act 1997; OR
  - (ii) have at least 51% financing from Australian investors; OR
  - (iii) be an official co-production (as per a formal agreement with Australia and an international territory) or produced under the creative control of Australians if an international collaboration has occurred outside of a formal treaty; OR
  - (iv) otherwise satisfy the AFI and AACTA, in their sole and absolute discretion, that the Production is an eligible Production.
- (b) A Program, Film, Episode or Season which has been previously entered into the Awards is ineligible for entry into the current or any future Awards.

### **5.3 GENERAL ENTRY RULES AND RESPONSIBILITIES**

- (a) Responsibilities of the Entrant
  - (i) The entrant warrants that it has the unrestricted authority to grant the rights specified in this Rule Book whether in the Entrant’s own right or on behalf of any third party directly or indirectly associated with the Production.
  - (ii) Entrants must have obtained the consent of each individual member of the cast and crew to:
    - (A) the Entrant making disclosure to the AFI of that individual’s contact details (including telephone number, email address and street address, in each case whether work or personal); and
    - (B) the AFI making contact with any individual member of the cast or crew by using the personal information provided by the Entrant to AFI and AACTA.
  - (iii) The Entrant confirms the accuracy of any written or verbal declaration made or information provided to AFI in connection with the Awards and that the Production, including a series or part of a series, has not previously been entered into the Awards.

- (iv) Where a Production satisfies the eligibility criteria for more than one Award Category, the Entrant must select on its Entry Form the most appropriate Award Category. Productions may only be entered into one Award Category.
- (b) The entrant agrees to grant to AFI a non-exclusive, non-transferable, royalty-free licence:
  - (i) to publicise the Production by any means, which the AFI considers appropriate;
  - (ii) to use any or all of the Supporting Materials and Additional Supporting Materials submitted with or in support of an entry;
  - (iii) to use all or any part (selected in the AFI's sole and absolute discretion) of a Production for the purposes of general member viewing (including by digital distribution to all AACTA members), Awards consideration (including by digital distribution to all AACTA members), Awards Screenings (including by digital distribution to all jurors/Branch Members or Members eligible to vote in respect to the Entrant's entry and by or in association with any of the AFI's opposed or appointed sponsors or supporters of any of those events), the Awards Nominations Announcement, the Awards Ceremony, and the television broadcast of the Awards Ceremony, or the publicity and promotion of AACTA and its activities through any medium whatsoever including by digital distribution; and
  - (iv) to screen any Production.
- (c) The Entrant agrees to indemnify the AFI for any loss or damage arising from any inaccurate, misleading or false declarations made or information provided.
- (d) The Entrant agrees that, where any Award includes a cash prize or prize other than a trophy, the Award recipient will comply with any terms and conditions attached to that prize as a condition of accepting that prize. Terms and Conditions of any prize will be notified to an Award recipient before such prize is presented to that Award recipient.

#### **5.4 SUPPORTING MATERIALS**

- (a) The Entrant shall ensure any portable hard drives are correctly formatted and clearly labelled; and
- (b) any other required materials are supplied in the format specified on the AACTA Website and/or on the Form appropriate for the Award Category.
- (c) In the case of a Feature Film or Television Program, a copy of the final draft script will be lodged with the AFI Research Collection at the Royal Melbourne Institute of Technology.
- (d) The balance of materials submitted to AACTA in connection with an entry (including portable hard drives) will be returned to the Entrant after the Awards Ceremony.
- (e) Neither the AFI nor AACTA shall be responsible for any loss or damage to any materials submitted with or in support of an entry (including but not limited to Supporting Materials and Additional Supporting Materials), whether in the possession of the AFI, AACTA or any other person (including any screening facility or cinema).
- (f) During the judging process, AACTA will retain possession of the Supporting Materials and Additional Supporting Materials; and
- (g) none of the Entrant, Producer, Distributor or any other person associated with the Production may access the Supporting Materials.

#### **5.5 AFTER ENTRIES HAVE CLOSED**

- (a) AACTA reserves the right to charge an administrative fee on any changes to a Form or entry made after the Closing Date for Entry.

- (b) An entry may only be withdrawn in exceptional circumstances and where an entry is withdrawn:
  - (i) at any time prior to the Closing Date for Entry for the particular Award Category, AACTA will refund the full amount of the Fee; or
  - (ii) at any time between the Closing Date for Entry and the Awards Nominations Announcement, AACTA may at its discretion refund up to one half of the Fee.
- (c) An entry may not be withdrawn or changed after the Awards Nominations Announcement by AACTA.

## **5.6 IN CASE OF NOMINATION**

- (a) The Entrant must supply all relevant Additional Supporting Materials to the AFI within 5 business days, unless otherwise communicated, of the Awards Nominations Announcement and
- (b) Make the production available by any and all means (including via AACTA TV, WOM, FYC screenings or in-season screenings) to AACTA members for the purposes of Awards consideration.

## **5.7 POWERS OF THE AFI**

- (a) The AFI reserves the right:
  - (i) to rely solely on the information and materials submitted with or in support of an entry without any obligation or expectation on AACTA to make further inquiries or communications with the Entrant or any other third party;
  - (ii) to determine whether an entry is validly made in accordance with the Rule Book;
  - (iii) to reject an entry not validly made in accordance with the Rule Book;
  - (iv) to determine what process, if any, it may adopt to resolve the validity of any entry;
  - (v) to determine the appropriate Award Category for any Production and override the selection of the Award Category made by the Entrant;
  - (vi) to select any excerpt from a Production for screening at the Awards Nominations Announcement or the Awards Ceremony;
  - (vii) to determine the eligibility of an entry for an Award by reference to the credits either as they appear on the screen or as certified by the Entrant on the Form;
  - (viii) to select the membership of a jury or branch, and where appropriate, to determine a jury's/branch's processes and whether a jury/branch may make a Nomination or determine a winner of an Award;
  - (ix) to exercise a casting vote if a particular jury/branch is unable to decide the winner of an Award;
  - (x) to vary any of the rules in the Rule Book at any time prior to the Closing Date for Entry. AACTA will endeavour to publicise any such variations on the AACTA website;
  - (xi) to allow or refuse an Entrant to make an amendment to the Form after the Closing Date for Entry or to the Supporting Materials after the Closing Date for Materials;
  - (xii) to decline to give an Award in any given year, or to merge two or more Awards, where in the absolute discretion of the AFI and AACTA, the quantity



or quality of entries do not warrant the giving of an Award (provided that where Awards are merged, Award Candidates for the affected Awards will be automatically entered into the merged Award);

- (xiii) to delegate any power, right or discretion to the Board or its delegate(s); and
  - (xiv) to consult as required with the Scrutineer about any aspect of the application of the Rule Book.
- (b) AACTA may, at its discretion, waive compliance with any Rule contained in the Rule Book in relation to 'Release Periods', 'Completion Periods' or 'Broadcast Periods' (as stated in the eligibility section of each Award Category) if it is satisfied that an Entrant is genuinely unable to comply with the Closing Date for Entry or meet any of the other eligibility criteria in the appropriate year having regard to its release, broadcast or completion date(s).
- (c) Neither the AFI nor AACTA will enter into any dispute between Producers or any Producer and a third party in relation to the entry of a Production into the Awards or any other matter.
- (d) AACTA will only consider an Entry Form as valid if the submission of it has been agreed to by all of the Producers of a Production.
- (e) The decisions of the AFI and AACTA, including the decision of any Branch or Jury, shall be final.
- (f) The AFI and AACTA retain a general right of discretion in relation to all matters relating to the Awards, notwithstanding any other provision of the Rule Book.

## **5.8 LICENCE OF AFI AND AACTA LOGO**

- (a) A Production that receives a Nomination in respect of any Award may apply to AACTA for permission to use an approved Awards logo on the Production's promotional material subject to any terms and conditions imposed by AACTA in respect of the use of that logo.

## **5.9 AACTA AWARD STATUETTES**

- (a) AACTA will present one statuette to the winner of each Award within each Award Category.
- (b) If there is more than one winner, AACTA may arrange at their discretion the purchase of any additional statuettes (at the expense of the Entrant).
- (c) Awards will only be presented to the individuals named as winners of the Award. Awards will not be presented to corporate entities that produce the Production.
- (d) The Award statuette remains the property of the AFI. Possession of the statuette is to remain with the Award winner to whom it is presented and that person's heirs and descendants. Should the Award leave the care of the Award winner or his or her heirs and descendants, the AFI reserves the right to repurchase the Award statuette for a fee of \$1.00. Under no circumstances are Award statuettes permitted to be sold to third parties, but the AFI will consider applications to transfer possession of an Award statuette to an appropriate museum, gallery or other not-for-profit institution.

## 6. DOCUMENTARY

### 6.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Documentary
- (b) AACTA Award for Best Cinematography in a Documentary
- (c) AACTA Award for Best Editing in a Documentary
- (d) AACTA Award for Best Sound in a Documentary
- (e) AACTA Award for Best Original Score in a Documentary

### 6.2 DEFINITIONS FOR THIS CATEGORY

- (a) Documentary means a single self-contained non-fiction film longer than 50 minutes in duration, that is a creative treatment of actuality intended primarily for cinema release. Documentaries intended primarily for television broadcast should enter the Documentary or Factual Program category.

### 6.3 ELIGIBILITY

- (a) All feature documentaries submitted to the AACTA Awards must have been completed between November 26<sup>th</sup>, 2020 and August 25<sup>th</sup>, 2021. Whether a Production is complete is determined by the entrant. There is no condition that they must have screened publicly or been released.

### 6.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of five Award Candidates listed on the Form must be current AACTA members. If you are listing less than five Candidates on the Entry Form, then all Candidates must be current AACTA Professional members.
- (b) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

### 6.5 CANDIDATES

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your film receive a nomination/win in any of the associated categories. You submit a maximum of four people per category.
- (b) You may only put forward candidates in areas for which they are credited eg. A music composer cannot be put forward in the Sound category; they should be put forward in the Original Music Score category.
- (c) Up to four candidates most responsible for the undertaking of the production are the nominees for the Best Documentary Award, **one of which must be the Director**, and the remaining combination of which is at the discretion of the entrant.

### 6.6 INITIAL ENTRY MATERIALS

- (a) Your entry form will need to be accompanied by:
  - Opening and closing credits as they appear in the production
  - Final draft script
  - Official press kit
  - **At least two** production publicity stills

- Official **vertical** production poster
  - 1080p (or equivalent) copy of the submitted production, with stereo audio
  - 1080p (or equivalent) copy of the official production trailer (only if one is available)
  - Subtitle file (.srt format only)
  - Professional headshots for all submitted candidates (where available)
- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list on Page 29 for tech specs and naming conventions.

## 6.7 ADDITIONAL MATERIALS

- (a) Should your film receive a nomination, you will need to provide the following **within 5 days** of the nomination announcement.
- 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
  - The theme song or a preferred piece of music from the film (mp3) emailed to [2021awards@afi.org.au](mailto:2021awards@afi.org.au)
  - A high-res digital copy of your poster file (if not supplied already)
  - All files must be named with **full production title** (no abbreviations will be accepted).

## 6.8 VIEWING AND VOTING

- (a) The Entrant must take all reasonable actions to ensure that the Production is able to be viewed by voting AACTA Members on AACTA TV, as well as via FYC, In-season, WOM and other special screenings, for the purposes of judging. The Entrant will take steps to ensure the distributor of the Production liaises with the AFI and AACTA for the specific arrangements.
- (b) Nominees and winners are decided by all AACTA voting Members.

## **7. FILM**

### **7.1 AWARDS PRESENTED IN THIS CATEGORY**

- (a) AACTA Award for Best Film
- (b) AACTA Award for Best Indie Film
- (c) AACTA Award for Best Direction in Film
- (d) AACTA Award for Best Lead Actor in Film
- (e) AACTA Award for Best Lead Actress in Film
- (f) AACTA Award for Best Supporting Actor in Film
- (g) AACTA Award for Best Supporting Actress in Film
- (h) AACTA Award for Best Original Screenplay in Film
- (i) AACTA Award for Best Adapted Screenplay in Film
- (j) AACTA Award for Best Cinematography in Film
- (k) AACTA Award for Best Editing in Film
- (l) AACTA Award for Best Sound in Film
- (m) AACTA Award for Best Original Score in Film
- (n) AACTA Award for Best Production Design in Film
- (o) AACTA Award for Best Costume Design in Film
- (p) AACTA Award for Best Hair and Makeup\*
- (q) AACTA Award for Best Casting\*

**\*Note:** Combined with scripted television candidates.

### **7.2 DEFINITIONS**

- (a) Feature Film – A dramatized story of at least 70 minutes duration.
- (b) Indie Film – A Feature Film who's overall budget is below 2 million AUD.
- (c) Qualifying Australian Film Festivals
  - Adelaide Film Festival
  - Brisbane International Film Festival
  - Cinefest Oz Film Festival
  - Gold Coast Film Festival
  - Mardi Gras Film Festival
  - Melbourne International Film Festival
  - Melbourne Queer Film Festival
  - Monster Fest
  - Revelation Film Festival
  - Sydney Film Festival
  - Tasmanian Breath of Fresh Air Film Festival
- (d) Qualifying VOD/SVOD Platform
  - Amazon Prime Video
  - Apple TV+
  - Binge
  - Disney+
  - Fetch TV
  - Foxtel Now

- GooglePlay
- iTunes
- Netflix
- OzFlix
- Paramount +
- Stan
- Telstra Box Office
- YouTube Premium

### 7.3 ELIGIBILITY

- (a) A Production must have been released publicly (or had the intention to release) between November 26<sup>th</sup> 2020 and November 24<sup>th</sup> 2021, via one of the options below, to be eligible in this category.
- (i) Have been in a commercial cinema, in a minimum of two Australian capital cities including Sydney or Melbourne, for a run of at least seven consecutive days; or
  - (ii) Have been in an approved Qualifying Australian Film Festival along with a minimum of four separate screenings (paid admission) at a commercial cinema across a minimum of two Australian Capital cities with one city being Melbourne or Sydney; or
  - (iii) Have been in an approved Qualifying Australian Film Festival along with a release on at least one approved Qualifying VOD/SVOD platforms; or
  - (iv) Have been released on an approved Qualifying VOD/SVOD platform along with a minimum of four separate screenings (paid admission) at a commercial cinema across a minimum of two Australian Capital cities with one city being Melbourne or Sydney; or
  - (v) Have been released on an approved Qualifying VOD/SVOD platform exclusively for a period of at least 60 days; or
  - (vi) Have a release strategy that otherwise satisfies AACTA, at its discretion.
- (b) Only films with a budget of less than \$2million (AU) are automatically eligible for the Best Indie Film Award. When you complete your online entry form, you will be asked to specify whether your budget is above or below this figure.
- (c) Special Eligibility for Screenplay Awards (Adapted and Original)
- (i) Only scripts that are wholly original and written for the screen can be considered for the AACTA Award for Best Original Screenplay. This includes scripts that are based on real-life events, only if it has **not** drawn from pre-existing narrative source material, in which case it would be adapted.
  - (ii) Only scripts that are based on pre-existing narrative source material can be considered for the AACTA Award for Best Adapted Screenplay. This includes screenplays based on pre-existing stories and feature film adaptations of novels, plays, television programs and short films.
  - (iii) In the event that there are insufficient entries to warrant two Screenplay Award categories then all screenplay Award entries will be considered in the combined category of Best Screenplay.
- (d) Special Eligibility for Acting Awards
- (i) The Entrant must select the most appropriate Award Category for a particular Candidate (e.g. Lead or Supporting Actor).
  - (ii) Candidates for the Lead Actor and Lead Actress Awards cannot also be Candidates for the Supporting Actor or Supporting Actress Awards for the same Production.

- (iii) Award Candidates for the Lead and Supporting Actor Awards must be human and male.
- (iv) Award Candidates for the Best Lead and Best Supporting Actress Awards must be human and female.
- (v) Award Candidates identifying as transgender or gender diverse can elect to enter either the Actor or Actress category.
- (vi) Voice-over actors in animated films are not eligible for these awards.

#### 7.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of five Candidates on the Entry Form must be AACTA Professional members. If you are listing less than five Candidates on the Entry Form, then **all** candidates must be AACTA Professional members.
- (b) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

#### 7.5 CANDIDATES

- (a) The Candidates that should be entered on your entry form are the people whose names will be listed should your film receive a nomination/win in any of the associated categories. You may submit a maximum of four people per category (with the exception of Hair and Makeup for which you can submit three).
- (b) You may only put forward candidates in areas for which they are credited eg. A music composer cannot be put forward in the Sound category; they should be put forward in the Original Score category.
- (c) The Candidates for the AACTA Award for Best Film are the Producers of the film. AACTA **does not** accept Executive Producers, Co Producers, Associate Producers or any other variation of "Producer" as candidates on Feature Film Entries. If you have someone who completed the role of a Producer but needed to be listed as an Executive/Co/Associate, etc. Producer on the credits for any reason, please contact the AACTA Awards Department to apply for special consideration.

#### 7.6 INITIAL SUBMISSION MATERIALS

- (a) Your entry form will need to be accompanied by:
  - Opening and closing credits as they appear in the production
  - Final draft script
  - Official press kit
  - **At least two** production publicity stills
  - Official **vertical** production poster
  - 1080p (or equivalent) copy of the submitted production, with stereo audio
  - 1080p (or equivalent) copy of the official production trailer (only if one is available)
  - Subtitle file (.srt format only)
  - Professional headshots for all submitted candidates (where available)
  - All files must be named with **full production title** (no abbreviations will be accepted).
  - **Up to 12** before and after/process/behind the scenes images to represent the Hair and Makeup process (only if submitting to this Award Category)
  - A written statement (up to 300 words) outlining the Hair and Makeup process including materials used, challenges faced, design process, implementation, etc. (only if submitting to this Award Category)

- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list on Page 29 for tech specs and naming conventions.

## 7.7 ADDITIONAL MATERIALS

- (a) Should your film receive a nomination, you will need to provide the following **within 5 working days** of the nomination announcement.
  - 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
  - The theme song or a preferred piece of music from the film (mp3) emailed to [2021awards@afi.org.au](mailto:2021awards@afi.org.au)
  - A high-res digital copy of your poster file (if not supplied already)
  - If you are nominated for the AACTA Award for Best Costume Design, please submit between 3 and 5 costume sketches/designs from the film (jpeg files only)
  - If you are nominated for the AACTA Award for Best Production Design, please submit between 3 and 5 production sketches/designs from the film (jpeg files only)

## 7.8 VIEWING AND VOTING

- (a) The Entrant must take all reasonable actions to ensure that the Production is able to be viewed by voting AACTA Members on AACTA TV, as well as via FYC, In-season, WOM and other special screenings, for the purposes of judging. The Entrant will take steps to ensure the distributor of the Production liaises with the AFI and AACTA for the specific arrangements.
- (b) Nominees and winners are decided by all AACTA voting Members.
- (c) The nominees and winner for the AACTA Award for Best Casting are decided upon by the Casting branch.
- (d) The nominees and winner for the AACTA Award for Best Hair and Makeup are decided upon by the Hair and Makeup branch.

## **8. SHORT FORM AND ONLINE**

### **8.1 AWARDS PRESENTED IN THIS CATEGORY**

- (a) AACTA Award for Best Short Form Drama
- (b) AACTA Award for Best Short Form Comedy
- (c) AACTA Award for Best Online Entertainment

### **8.2 DEFINITIONS**

- (a) Short Form Drama:
  - (i) a self-contained live action or animated narrative drama film/video of less than 40 minutes; or
  - (ii) a live action or animated narrative drama series with self-contained stories or a continuing story with an ongoing plot and characters of potentially unlimited number of episodes but not less than two, that debuts via the internet and is intended primarily for online release and consumption via a video sharing site or unique URL.
- (b) Short Form Comedy:
  - (i) a self-contained live action or animated narrative comedy film of less than 40 minutes; or
  - (ii) a self-contained live action or animated narrative comedy/sketch comedy/observational comedy/stand-up comedy video of less than 40 minutes that debuts via the internet and is intended primarily for online release and consumption via a video sharing site or unique URL; or
  - (iii) a live action or animated narrative Comedy series with self-contained stories or a continuing story with an ongoing plot and characters of potentially unlimited number of episodes but not less than two, that debuts via the internet and is intended primarily for online release and consumption via a video sharing site or unique URL; or
  - (iv) a live action or animated sketch comedy/observational comedy series of potentially unlimited number of episodes but not less than two, that debuts via the internet and is intended primarily for online release and consumption via a video sharing site or unique URL; or
  - (v) a channel/creator that collates original, self-created comedy content (as defined above).
- (c) Online Entertainment - A Production must be content that debuts via the internet and it intended primarily for online release and consumption via a video sharing site or unique URL that fits into one of the categories below:
  - (i) How To – Channels or videos that provide step by step details of how to accomplish or undertake a task. These may include tutorials, before & afters, renovation instructional videos and 'hacks' accompanied with instructions.
  - (ii) Beauty/Fashion/Style – Channels or videos that specialise in clothing, style, makeup, hair and accessories. This may include wardrobe edits, fashion critiques, red carpet reviews, product reviews and fashion interviews.
  - (iii) Education/Science/Technology – Channels or videos that are informational and provide knowledge/facts/answers on specific or diverse topics, and may be geared toward children/school students as well as adults.
  - (iv) Sports and Wellness – Channels or videos that focus on health, fitness and wellbeing such as workout routines, diet tips, meditation, sporting games, sporting interviews, sports blunders and sports highlights.



- (v) Kids and Family – Channels or videos aimed at children and family viewing. This can include unboxing, playing with/road-testing toys, songs/singalongs, family vlogs.
- (vi) Entertainment – Channels or videos that can include panel, quiz, game show, chat show, variety, competition, reality, food, wine, house, garden, travel, leisure.
- (vii) Gaming – Channels or videos with a focus on video and computer games. These may be walkthroughs, let's plays, reviews, game hacks, game set up, game mods and character creation.
- (viii) Music – Channels or videos with a focus on music and the music industry. This may include live performances, song covers, album reviews, music listicles (top 10) and artist interviews.
- (ix) Documentary, News, Factual and Culture – Channels or videos that focus on Factual.

### 8.3 ELIGIBILITY

- (a) All Short Films submitted to the AACTA Awards must have been completed between July 21<sup>st</sup>, 2020 and August 12<sup>th</sup>, 2021. Whether a Production is complete is determined by the entrant.
- (b) All Online programs submitted to the AACTA Awards must have premiered online for public consumption between November 1<sup>st</sup>, 2020 and August 12<sup>th</sup>, 2021.
- (c) Student work is eligible for entry into all categories.
- (d) If a Short Film is part of a series, a single program must remain self-contained in respect of its content at all times and not be part of a series that has a continuous theme or story-line in order to be eligible. The Entrant may submit up to a maximum of three programs from the one series provided that each of the programs otherwise complies with the rules relevant to that Award Category and remains self-contained in respect of its content.
- (e) AACTA shall treat each Short Film entered from the one series as a separate entry and a separate Fee shall apply to each entry.

### 8.4 MEMBERSHIP REQUIREMENT

- (a) A minimum of two Award Candidates listed on the Entry Form must be current AACTA members. If you are only listing 1 person on the entry form, that person will need to be an AACTA member.
- (b) Valid forms of AACTA membership for this category are Professional, General and Student. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

### 8.5 CANDIDATES

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your film receive a nomination/win.
- (b) Up to four candidates most responsible for the undertaking of the production are the nominees, the combination of which is at the discretion of the entrant. AACTA generally observes these roles can include the Producer, Director and Screenwriter, however, the submitted Candidates are at the discretion of the Entrant.

## 8.6 INITIAL SUBMISSION MATERIALS

- (a) Your entry form will need to be accompanied by:
- Opening and closing credits as they appear in the production
  - **At least two** production publicity stills
  - Official **vertical** production poster
  - 1080p (or equivalent) copy of the submitted production, with stereo audio
    - In the case of a short film, the entire production should be submitted
    - In the case of a web series, 3 episodes or 40 minutes of content should be submitted, whichever is less.
  - 1080p (or equivalent) copy of the official production trailer (only if one is available)
  - Subtitle file (.srt format only)
  - All files must be named with **full production title** (no abbreviations will be accepted).
- (b) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (c) Please see the **FURTHER TECHNICAL INFORMATION** list on Page 29 for tech specs and naming conventions.

## 8.7 ADDITIONAL MATERIALS

- (a) Should your entry receive a nomination, you will need to provide the following **within 5 working days** of the nomination announcement:
- The theme song or a preferred piece of music from the production (mp3) emailed to [awards@afi.org.au](mailto:awards@afi.org.au)
  - 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)

## 8.8 VIEWING AND VOTING

- (a) All Productions submitted to the AACTA Awards will be made available on AACTA TV for a period of time during their Viewing and Voting Round.
- (b) Nominations are decided by all AACTA voting Members.
- (c) Winners are decided by all AACTA Voting Members.

## 9. TELEVISION PROGRAM

### 9.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Children's Program
- (b) AACTA Award for Best Comedy Entertainment Program
- (c) AACTA Award for Best Documentary or Factual Program
- (d) AACTA Award for Best Drama Series
- (e) AACTA Award for Best Entertainment Program
- (f) AACTA Award for Best Factual Entertainment Program
- (g) AACTA Award for Best Lifestyle Program
- (h) AACTA Award for Best Miniseries or Telefeature
- (i) AACTA Award for Best Narrative Comedy Series
- (j) AACTA Award for Best Reality Program
- (k) AACTA Award for Best Stand-Up Special
- (l) AACTA Award for Best Lead Actor in a Drama
- (m) AACTA Award for Best Lead Actress in a Drama
- (n) AACTA Award for Best Comedy Performer
- (o) AACTA Award for Best Supporting Actor in a Drama
- (p) AACTA Award for Best Supporting Actress in a Drama
- (q) AACTA Award for Best Direction in a Drama or Comedy
- (r) AACTA Award for Best Direction in Nonfiction TV
- (s) AACTA Award for Best Screenplay in TV
- (t) AACTA Award for Best Cinematography in TV
- (u) AACTA Award for Best Editing in TV
- (v) AACTA Award for Best Sound in TV
- (w) AACTA Award for Best Original Score in TV
- (x) AACTA Award for Best Production Design in TV
- (y) AACTA Award for Best Costume Design in TV
- (z) AACTA Award for Best Hair and Makeup\*
- (aa) AACTA Award for Best Casting\*

\***Note:** Combined with Film candidates.

### 9.2 TELEVISION CATEGORY DEFINITIONS

- (a) *Children's Program*
  - (i) A television program that is made predominantly for viewing by children, either created using animation or recorded in live action.
  - (ii) Can have a potentially unlimited number of episodes, comprising either:
    - a series of self-contained stories, which can be screened in any order; or
    - a number of interweaving and overlapping plots continuing from one episode to the next.

- (b) *Comedy Entertainment Program*
- A Television Program that primarily contains non-narrative comedic content and can include panel, quiz, personality hosted/chat, variety, and sketch.
- (c) *Documentary or Factual Program*
- (i) A television program that is either:
    - a single, self-contained and continuous documentary; or
    - a documentary series of a potentially unlimited number of episodes but not less than two episodes;
  - (ii) It is a creative treatment of actuality **and does not include** news, current affairs, sports coverage, magazine or infotainment programs.
  - (iii) This definition **does include** in-depth and investigational programs (standalone, series or episode) told with, or without, fictional elements or produced non-fiction content. This definition also includes arts, history, natural history and science, observational documentary/fly on the wall.
- (d) *Drama Series*
- (iv) A television program of a potentially unlimited number of episodes, but no fewer than five episodes, of no less than one half television hour in length per episode, comprising either:
    - (A) a series of self-contained stories, which can be screened in any order; or
    - (B) a number of interweaving and overlapping plots continuing from one episode to the next.
  - (v) This specifically excludes a Miniseries or Telefeature.
- (e) *Entertainment Program*
- (i) A Television Program that is a panel or variety style, competition, or game show.
- (f) *Factual Entertainment Program*
- (i) A Television Program that documents actual people and events, and where the primary objective is to entertain rather than to report. This can include panel, interview, personality hosted/chat, quiz, informational and other substantially non-scripted programs that consist of the Producers setting up a premise or initial situation that is then observed with minimal further intervention by the Producers. This definition excludes traditional news and current affairs programs, where the primary objective is to inform and report rather than to entertain.
- (g) *Lifestyle Program*
- (i) A Television Program that relates to contemporary recreational and domestic pursuits such as food and wine, home and garden, real estate and home improvements, health and wellbeing, travel and leisure, beauty and shopping.
- (h) *Miniseries or Telefeature*
- (i) A Telefeature is a Television Program that is a single, self-contained and continuous drama that is no less than one television hour in length or, in the case of predominantly animated programs, not less than one half television hour in length.
  - (ii) A Miniseries is a Television Program that is less than 10 hours in total aggregate length, which consists of a complete, self-contained, dramatised story with a major continuous plot for which there is an expectation of an ending resolving the major plot tensions.

- (iii) For the avoidance of doubt, only 'one-off' series/productions are eligible for this category. A production which has had previous seasons or which is reasonably expected by the Producers to return for further seasons, and in which substantially the same characters and/or narrative setting will appear, is not eligible.
- (i) *Narrative Comedy Series*
  - (i) A Television Program that is a narrative comedy series of a potentially unlimited number of episodes but no fewer than five episodes of no less than one half television hour in length per episode, comprising either:
    - (A) a series of self-contained stories, which can be screened in any order; or
    - (B) a number of interweaving and overlapping plots continuing from one episode to the next.
- (j) *Reality Program*
  - (i) A substantially non-scripted Television Program which involves participants being placed in an environment or format in which the premise, circumstances or situations they encounter are structured, and manipulated in an ongoing manner, for the purposes of creating the program; and can contain an element of competition and prizes.
- (k) *Stand-Up Special*
  - (i) A Television Program that captures a stand up performance by a comedian/s, or a compilation of individual stand up performances by comedians, before a live audience. Open to all Australian Comedians, irrespective of Australian input at production level.

### 9.3 ELIGIBILITY

- (a) All television programs submitted to the AACTA Awards must have had their first episode, or in the case of Telefeatures/one-off programs, the whole singular episode, broadcast in Australia for the first time between November 1<sup>st</sup>, 2020 and October 31<sup>st</sup>, 2021.
- (b) A Production must be made for television, VOD or SVOD in order to be eligible for the Television Program Award Category.
- (c) Special Eligibility for Acting Awards
  - (i) The Entrant must select the most appropriate Award Category for a particular Candidate (e.g. Lead or Supporting Actor).
  - (ii) Candidates for the Lead Actor and Lead Actress in a Drama Awards cannot also be Candidates for the Supporting Actor or Supporting Actress in a Drama Awards in the same year for the same Production.
  - (i) In order to be eligible for the following Awards:
    - Best Lead Actor in a Television Drama;
    - Best Lead Actress in a Television Drama;
    - Best Guest or Supporting Actor in a Television Drama; and
    - Best Guest or Supporting Actress in a Television Drama

the Award Candidate must have performed in a:

    - a Drama Series;
    - a Miniseries;
    - a Telefeature; or
    - a Children's Series.

- (iii) Award Candidates for the Lead and Supporting Actor or Performer Awards must be human and male.
- (iv) Award Candidates for the Lead and Supporting Actress or Performer Awards must be human and female.
- (v) Award Candidates identifying as transgender or gender diverse can elect to enter either the Actor or Actress in a Drama category.
- (vi) Award Candidates for Best Comedy Performer can be of any and all gender(s).
- (vii) Voice-over actors in animated programs are not eligible for these awards.

#### **9.4 MEMBERSHIP REQUIREMENT**

- (a) A minimum of five Candidates on the Entry Form must be current AACTA Professional members. If you are listing less than five Candidates are listed on the Form, then all Candidates must be current AACTA Professional members.
- (b) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (c) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

#### **9.5 CANDIDATES**

- (a) The candidates that should be listed on your entry form are the people whose names will be listed should your film receive a nomination/win in any of the associated categories. You may submit a maximum of four people per category (with the exception of Hair and Makeup for which you can submit three). Each candidate must have worked on one or both of the episodes submitted. You will be asked to attribute each candidate to a submitted episode when you enter their details in the Entry Portal.
- (b) You may only put forward candidates in areas for which they are credited eg. A music composer cannot be put forward in the Sound category; they should be put forward in the Original Music Score category.
- (c) Up to four Producers are the nominees for Best Production Award categories. Producers can include Executive Producer(s) and/or Series Producer(s), only if that person has directly participated in a majority of decisions concerning a majority of the producing functions for the Production). This, however, excludes Line, Co and/or Associate Producers.
- (d) The candidates for the AACTA Award for Stand-Up Special are the comedian(s) and producers (as defined in 9.5(c)) of the program, with up to four candidates in total.
  - (i) Where there are multiple comedians who are considered a duo/group/troupe, then their professional group performance name will be the candidate, along with the Producers.
  - (ii) Where a production is a variety, gala, line up or compilation, AACTA will review the number of candidates eligible and advise.

#### **9.6 INITIAL ENTRY MATERIALS**

- (a) Your entry form will need to be accompanied by:
  - Opening and closing credits as they appear in the production
  - Final draft script
  - Official press kit

- **At least two** production publicity stills
  - Official **vertical** production poster
  - 1080p (or equivalent) copy of the submitted production, with stereo audio
  - 1080p (or equivalent) copy of the official production trailer (only if one is available)
  - Subtitle file (.srt format only)
  - All files must be named with **full production title** (no abbreviations will be accepted).
  - Professional headshots for all submitted candidates (where available)
  - **Up to 12** before and after/process/behind the scenes images to represent the Hair and Makeup process (only if submitting to this Award Category)
  - A written statement (up to 300 words) outlining the Hair and Makeup process including materials used, challenges faced, design process, implementation, etc. (only if submitting to this Award Category)
- (b) For any entry with multiple episodes, Entrants must submit **at least one** episode of the program for judging but can submit two episodes should they wish.
- (c) If you are submitting a Telefeature or a one-off program (instead of a series) you must submit the entire program for judging.
- (d) If you are submitting a short form series (all episodes are less than 20 minutes each), you may submit 2 episodes or up to 120minutes of footage in one file.
- (e) If you are submitting a Miniseries, all episodes must be submitted to inform judging for the AACTA Award for Best Miniseries or Telefeature. You will be asked to select two episodes to put forward for cast and crew consideration.
- (f) These materials can all be uploaded via the Entry Form and are a condition of entry. If you are missing any of these items, please contact the [AACTA Awards Department](#).
- (g) Please see the **FURTHER TECHNICAL INFORMATION** list on Page 29 for tech specs and naming conventions.

## 9.7 ADDITIONAL MATERIALS

- (a) Should your film receive a nomination, you will need to provide the following **within 5 days** of the nomination announcement.
- 1 x HD Pro Res 422 (or equivalent) with split audio stems (separate tracks for Dialogue, Music and Effects)
  - The theme song or a preferred piece of music from the film (mp3) emailed to [2021awards@afi.org.au](mailto:2021awards@afi.org.au)
  - A high-res digital copy of your poster file (if not supplied already)
  - If you are nominated for the AACTA Award for Best Costume Design, please submit between 3 and 5 costume sketches/designs from the film (jpeg files only)
  - If you are nominated for the AACTA Award for Best Production Design, please submit between 3 and 5 production sketches/designs from the film (jpeg files only)

## 9.8 VIEWING AND VOTING

- (a) Nominees and winners in the Television Award categories, excluding technical craft, are decided upon by all AACTA voting members.
- (b) Technical craft awards are determined by the respective technical craft branch.
- (c) The nominees and winner for the AACTA Award for Best Casting are decided upon by the Casting branch.
- (d) The nominees and winner for the AACTA Award for Best Hair and Makeup are decided upon by the Hair and Makeup branch.

## 10. VISUAL EFFECTS OR ANIMATION

### 10.1 AWARDS IN THIS CATEGORY

- (a) AACTA Award for Best Visual Effects or Animation

### 10.2 ELIGIBILITY

- (a) The entrant for this category (the person completing the online form and supplying the materials) must be a representative of the Australian entity that was contracted by the production's producer to create the work being entered as 'work to be considered'.
- (b) In order to be eligible, the work must be Australian produced visual effects or animation that appears in a short film, online program, feature film, television or documentary production. The work must have been wholly created in Australia, with the exception of any matchmoving or rotoscoping services that may have been outsourced internationally.
- (c) The production itself does not have to be Australian.
- (d) The production must have been completed or released in accordance with its formats eligibility requirements:
  - (i) In the case of a **short film**, the production must have been must have been completed between July 21<sup>st</sup>, 2020 and August 12<sup>th</sup>, 2021.
  - (ii) In the case of an **online program**, the production must have premiered online for public consumption between November 1<sup>st</sup>, 2020 and August 12<sup>th</sup>, 2021.
  - (iii) In the case of a **feature film**, the production must have been released theatrically in Australia for the first time between November 26<sup>th</sup> 2020 and November 24<sup>th</sup> 2021.
  - (iv) In the case of a **documentary**, the production must have been released theatrically in Australia for the first time between November 26<sup>th</sup> 2020 and August 25<sup>th</sup> 2021.
  - (v) In the case of a **television production**, the first episode must have been broadcast in Australia for the first time between November 1<sup>st</sup> 2020 and October 31<sup>st</sup> 2021.
- (e) Only one entry per production per contracted Australian entity is allowed.

### 10.3 MEMBERSHIP REQUIREMENT

- (a) If the production has been submitted for another award category (eg. Feature Film or Television), and meets that categories membership requirement, then no additional memberships are needed.
- (b) If *just* the VFX elements are being submitted to the AACTA Awards and there is no corresponding production entry, a minimum of two candidates on the entry must be AACTA members.
- (c) The only valid form of AACTA membership for this category is AACTA Professional. For more information on AACTA membership, visit our website [here](#).
- (d) If you are unsure of whether you currently satisfy the membership requirement, or may fail to do so, please contact the [AACTA Awards Department](#).

### 10.4 CANDIDATES

- (a) The candidates that should be listed on your entry form should be the people most responsible for the design and creation of the Visual Effects and/or Animation for the production.



- (b) You may enter a maximum of five people who are those most responsible for the overall creative design, supervision, execution, management and delivery of the Work To Be Considered.
- (c) The Entrant is required to enter each of the overall:
  - (i) VFX Supervisor and VFX Producer (in the case of a live action Production);
  - (ii) Animation Director and Animation Producer (in the case of a fully animated Production); and
  - (iii) Special (Practical) Effects Supervisor of a live action feature, where the special effects contributed significantly to the overall visual impact of a production, OR
- (d) The Entrant may enter two additional Award Candidates, who must have made the most significant personal day-to-day contribution to the design, execution, and/or technology of the Work To Be Considered. These individuals may be, but are not limited to:
  - Vendor-side Supervisors of Visual Effects, Animation, CG, Modeling, Compositing or any similar role;
  - Vendor-side Producers of Visual Effects or Animation; and
  - Any Digital Artist, Lead Animators, CG Leads, Lead Compositors, etc.

## 10.5 MATERIALS

- (a) Your entry form will need to be accompanied by:
  - Opening and closing credits as they appear in the production\*
  - **At least two** production publicity stills\*
  - Official **vertical** production poster\*
  - A written statement (maximum 3, A4, single spaced pages) explaining the process undertaken, materials used and design inspiration. No additional images can be included in this statement. It must be submitted as a typed word document in a .doc or .docx format.
  - The Before and Afters and Work to Be Considered clip. See further information below.

## 10.6 BEFORE AND AFTERS/WORK TO BE CONSIDERED

- (a) The video component of your submission is made up of two parts:
  - (i) Before & Afters – this should demonstrate how the work was accomplished through one or more of the following: concept art, storyboards, animatics, previz, raw plates, raw elements, R&D tests, work-in-progress and/or the finished work. This is your opportunity to show the most interesting parts of the journey that your work has taken to the screen (whether creative or technical) and to outline any particular challenges that were overcome. We strongly suggest you add music to your 'Before & Afters' to avoid this material being mute. Voice-over narration is also acceptable.
  - (ii) Work to Be Considered – this is the finished product as it appears in the final released production. We recommend that the Work To Be Considered include the surrounding portions of the edit, if possible, to provide contextual reference on how the work fits into the scene, sequence, or film, however you must show them in the order they appear in the finalised production.
- (b) This video content must be uploaded with your entry form via the entry portal. The site will accept content in .mov (ProRes), AVI, MP4 formats. Please note there is a 10GB limit per upload. **Please contact us if you feel you may need extra time to provide your content. All files must be named with full production title (no abbreviations will be accepted).**

- (c) Your entry may be disqualified if the video component contains any of the following:
- Extraneous material/Before & After sequences that do not directly relate to the Work To Be Considered.
  - Shots or sequences that are not shown in the Work To Be Considered.
  - Talking heads explaining the work (voice-over narration is acceptable).
  - Work To Be Considered that does not appear in the theatrical release or television broadcast.
  - Fades or dissolves to 'smooth' awkward transitions created by cutting down the sequence. However, you may place a few frames of black between segments.
- (d) Your video component must follow the below format:
- (1) Opening Slate, provided by AACTA, on screen for **FIVE** seconds
  - (2) BLACK SCREEN for at least **ONE** second
  - (3) Work to be considered for a maximum of **FOUR MINUTES**
  - (4) BLACK SCREEN for at least **FIVE** seconds
  - (5) Before and Afters for a maximum of **FOUR MINUTES**
  - (6) BLACK SCREEN for at least **FIVE** seconds
- (e) Entrants are responsible for their own quality control. AACTA accepts no responsibility for viewing materials that do not play properly, are submitted at the wrong resolution or format, or are of inferior quality.
- (f) All material submitted must adhere to the following naming conventions:
- PostHouse\_MovieTitle.mov (.mp4 and .avi also accepted) e.g. lloura\_iFrank.mov
  - PostHouse\_MovieTitle.pdf e.g. lloura\_iFrank.pdf
- (g) All video material submitted must adhere to the following formats and specifications:
- 1920 x 1080p, 24 fps DNxHD 36 8-bit video. No exceptions.
  - Color Levels per Rec. 709/BT.709, where reference black is defined as 8-bit value 16, and reference white is defined as 8-bit value 235. Note: all entries will be displayed as above in video range; DO NOT submit materials in full RGB range or they will look incorrect.
  - Audio in 16-bit 44.1KHz

## 10.7 VFX BAKE OFF EVENT

- (a) As part of the Visual Effects or Animation judging process, AACTA annually stages a VFX Bake-Off where members have the opportunity to hear firsthand from the productions and practitioners competing in the Visual Effects or Animation category and view the video components.
- (b) You will be asked to send a representative from your team to this event to present your clip, read a statement and answer any questions from our members that may assist in the judging process.
- (c) More information about the date and locations of the VFX Bake Off Event(s) will be provided to you by the AACTA Awards Team during the entry process.

## 10.8 VOTING

- (a) All AACTA VFX Chapter Members as well as VES (Visual Effects Society) Members determine the nominees and winners in this category.

## 11. SPECIAL AWARDS

### 11.1 AACTA AWARD FOR BEST ASIAN FILM

AACTA launched the Asia International Engagement Program in June 2017 in Shanghai. The key aim of the Program is to foster the burgeoning relationship between the film industries of Australia and its closest Asian neighbours. The Program will not only champion the skills and achievements of Asian filmmakers to audiences and industry in Australia, but will also promote Australia's highly skilled screen practitioners to the booming industries of Asia, developing meaningful pathways for collaborations between Australia and the Asian region.

The cornerstone of the Program is the AACTA Award for Best Asian Film, recognising excellence in filmmaking throughout the Asian region. The Award reflects the growing popularity and importance of Asian films in Australia, with the growing Chinese and Indian diaspora having had a substantial impact on Australian box office and cinema trends.

The inaugural Best Asian Film Award was awarded to Indian sports drama DANGAL. Lead actress Sakshi Tanwar accepted the Award, which was presented by Best Asian Film Grand Jury President and Oscar® winner Russell Crowe at the 7th AACTA Awards Ceremony presented by Foxtel.

### 11.2 AACTA LONGFORD LYELL AWARD

First presented in 1968, the AACTA Longford Lyell Award is the highest honour that the Australian Academy can bestow upon an individual.

Originally known as the AFI | AACTA Raymond Longford Award, in honour of the great Australian film pioneer, Raymond Longford. The name of the Award was changed in 2015 following extensive industry consultation, in recognition of Raymond Longford's partner in filmmaking and in life, Lottie Lyell.

The AACTA Longford Lyell Award recognises a person who has made a truly outstanding contribution to the enrichment of Australia's screen environment and culture.

Director **Ian Dunlop** was the first recipient of the honour at the 1968 AFI Awards. Since then, many icons of the Australian screen industry have received the Award, including **Peter Weir, Geoffrey Rush, Fred Schepisi, Jan Chapman, David Stratton, Don McAlpine, Sue Milliken, Al Clark, Jacki Weaver, Andrew Knight, Cate Blanchett** and many more. Most recently the Award was presented to actor **Sam Neill** at the 2019 AACTA Awards presented by Foxtel in Sydney in December 2019.

### 11.3 BYRON KENNEDY AWARD

The Byron Kennedy Award celebrates outstanding creative enterprise within the film and television industries. Determined annually by an appointed jury, the Award is given to an individual or organisation whose work embodies innovation and the relentless pursuit of excellence.

Presented by Kennedy Miller Mitchell in association with AACTA, the Award honours Dr George Miller's original filmmaking partner and MAD MAX co-creator Byron Kennedy, and includes a cash prize of \$10,000.

Byron Kennedy Award recipients are dynamic and diverse. They include: filmmaker and film festival founder John Poulson; award-winning filmmaking duo Baz Luhrmann and Catherine Martin; cutting edge film technology/computer graphic imaging experts Animal Logic; multidisciplinary filmmaker Ivan Sen; cinematographer Adam Arkapaw; acclaimed virtual reality artist and filmmaker Lynette Wallworth; Oscar®-nominated collaborative filmmakers Martin Butler and Bentley Dean; and Award-winning filmmaker, photographer and philanthropist Ian Darling AO, who is also the founder of Shark Island Institute, Good Pitch Australia and the Documentary Australia Foundation, with all of whom he shares the Award.

#### **11.4 TRAILBLAZER AWARD**

The AACTA Trailblazer Award highlights the achievements, abilities and successes of an Australian screen practitioner who inspires others with their portfolio of work.

First awarded to Rose Byrne at the 4th AACTA Awards in January 2015, the Trailblazer Award recognises the multi-disciplinary achievements of talented individuals, acknowledging their valuable contribution to promoting Australian screen excellence both in Australia and abroad.

The AACTA Trailblazer Award is a discretionary award and is determined by the AFI | AACTA Board and President.

#### **11.5 Other Awards at the discretion of the AFI and AACTA.**

## 12. FURTHER TECHNICAL INFORMATION

### 12.1 What specifications should I use when uploading video?

- (a) The video file you supply via the Entry Form or via Dropbox will be used for member viewing only, as an online screener.
- (b) The file **must** be **HD, at least 1080p**. AACTA members will be viewing the HD file on AACTA TV for the purposes of judging.
- (c) Make sure content is fully prepared for distribution: what you upload is what the end user will see.
- (d) **Full stereo mixed audio on Channel 1 and 2. Surround sound files are not supported on AACTA TV and may not play as intended.**
- (e) If you choose not to upload your video content to the entry form, our preferred method of receiving content is via Dropbox. Please upload the production to your own Dropbox account and then **Share** the folder or file with the entries Dropbox address: [awards@afi.org.au](mailto:awards@afi.org.au)
- (f) There are no restrictions on file size, though you will need a Dropbox professional account for files larger than 2GB – [A 30 Day Free Trial is available here](#).
- (g) If you are having trouble uploading your file to the Dropbox website, or **if your file size is greater than 10GB**, please try installing the [Dropbox desktop application](#) and moving files into your Dropbox by dragging and dropping them into your Dropbox folder.
- (h) Most file formats and codecs are accepted, please reach out to [awards@afi.org.au](mailto:awards@afi.org.au) if you have any questions.

### 12.2 Security

- (a) AACTA TV is powered by Shift72 and utilises global industry security standards to prevent online viewers from pirating films. Our current system setup is compliant with all major studios and parallels the level of security achieved by leading streaming services like Netflix. Central to this is the inclusion of Studio Grade Digital Rights Management (DRM), namely Apple Fairplay, Microsoft Playready and Google *Widevine*. *Further information on Shift72's security processes [can be found here](#).*

## 13. FAQ's

### 13.1 WHO SHOULD BE THE PERSON WHO FILLS IN THE ENTRY FORM?

Given the information we need, the best person to fill in the form is the Producer of the production, however often it can also be done by the Director, Producer's Assistant, Production Assistant, Broadcaster or Distributor. Any of these people are able to lodge an entry to the AACTA Awards, but every entry needs to be approved by all listed Producers before the AFI will accept the entry.

### 13.2 HOW DO I FIND THE ENTRY PORTAL?

The entry portal can be accessed through the AACTA Website on any of the Entry category pages. You'll see an "ENTER NOW" button that will take you to the portal. You can also access it [here](#).

### 13.3 I CAN'T LOG IN TO THE ENTRY PORTAL – HELP!

The entry portal (name Award Force) is not linked to your AACTA Membership account so if you've not used it before, you will need to create a new profile by filling in your details and verifying your account. If you've created a user profile and forgotten your log in details, click the "Forgot Password" link to reset your password. If you're still struggling to log in, please contact the [AACTA Awards Department](#).

### 13.4 HOW LONG DOES IT TAKE TO COMPLETE AN ENTRY?

If you have read the appropriate sections of the 2021 AACTA Awards Rule Book and have collected the necessary materials, it shouldn't take more than 30 minutes. On any page, you are able to click the "Save and Close" button to save your progress and come back another time to continue. The form is not considered complete until you have completed all required fields, submitted all materials, accepted the conditions on the final page and paid for the entry. At this point, you will receive an email confirming our receipt of your entry. **Please allow yourself time to review the entry before finalising it to ensure all details are correct as there are limited opportunities to amend the entry once it has been submitted.** The Awards Department strongly recommends that you start your entry WELL BEFORE the closing date for your category to ensure you are able to supply all the required information and entry materials. We always experience a **high** volume of enquiries closer to the closing dates, and will respond to your enquiries as quickly as we can.

### 13.5 WHERE DO I FIND THE FEES, DEADLINES AND ELIGIBILITY REQUIREMENTS FOR EACH CATEGORY?

The AACTA Website will list all fees, deadlines, membership requirements and key eligibility for each Award Category, however key entry information and all eligibility criteria can be found in the 2021 AACTA Awards Rule Book. It is a requirement of entry to have read the conditions of entry and eligibility in the 2021 AACTA Awards Rule Book.

### 13.6 WHY DO YOU NEED EVERYONE'S EMAIL ADDRESS AND PHONE NUMBERS?

On the Entry Form you will be asked to provide contact details for all candidates (producers, actors, etc.). This information is a condition of entry. AACTA will use these details to contact those listed in your entry to advise them that they are a candidate and, in case of nomination, to send them their invitation. We **MUST** be able to directly contact your candidates in case of nomination – you cannot provide a generic production company email address for any candidates. You *can* provide an agent's email address for acting candidates.

### 13.7 I'M NOT SURE WHICH CATEGORY TO ENTER MY PRODUCTION IN – HOW DO I CHOOSE?

Please read the Award Category eligibility criteria carefully and any definitions or descriptions of that category. If your program fits into more than 1 category, please contact the [AACTA Awards Department](#) and we can help you pick the category that will best suit your production.

### **13.8 I DON'T UNDERSTAND SOME OF THE TECHNICAL FORMATS THAT MY MATERIALS NEED TO BE SUBMITTED IN – CAN YOU HELP?**

The formats we're asking for are quite standard delivery for Awards Programs and most production houses should have supplied your production to you in these formats anyway. If you're unsure, contact your post-production studio and check if they have supplied or are able to supply these formats. If you don't have a post-production house or are still unsure, you can contact the AACTA Awards Department with any questions. It's better to ask us than to spend time uploading the wrong file type!

### **13.9 DO I NEED TO SUPPLY A DCP?**

No. All AACTA viewing is done via AACTA TV so we only require an online screener of your production for these purposes.

### **13.10 HOW DO I BECOME AN AACTA MEMBER?**

AACTA Membership is available through the AACTA website here:  
<https://www.aacta.org/membership/>

We offer discounts for people with a valid concession card or guild memberships (ACS, SPA, etc.) and can be bought for 1 or 2 years at a time. AACTA Membership is only for industry professionals and you will be required to go through a simple accreditation process before your membership is approved. For some entries, AACTA General or Student membership will be valid, however most categories require AACTA Professional membership.

### **13.11 WHEN ARE NOMINATIONS ANNOUNCED?**

Nominations are announced over the course of the judging year. When a nominations announcement occurs, all members are notified via an email and it will be publicly displayed on the AACTA website and through various media outlets.

### **13.12 WHAT IS AACTA TV?**

AACTA TV is the AACTA's secure, member-only, password protected, online viewing platform. Think of it as Netflix for our members! AACTA controls the content that is uploaded and who can see it. You must have a current AACTA membership to log in to AACTA TV. Throughout the year, AACTA will upload Masterclasses, panel discussions and content for our members to view. This is how all members view content for judging. Users are not able to download to a device from this platform. AACTA understand how important security is when dealing with unreleased content and take every possible measure to ensure content is handled responsibly.

### **13.13 WHO DO I CONTACT WITH QUESTIONS**

[awards@afi.org.au](mailto:awards@afi.org.au)

03 9695 7259

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