



RULES & PROCEDURES

Submission Year

2011

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10TH ANNUAL VES AWARDS TIMETABLE

2011

Period of Eligibility for Entries	Jan. 1 – Dec. 31
Rules & Procedures Posted	Aug. 15
Entry Forms Available	Oct. 10
Upload Viewing Materials	Nov. 15 – Nov. 30
Submission Deadline	Nov. 30

2012

Bay Area, London, New York, New Zealand, Sydney, Vancouver Nominating Panels	<i>Contact Local Sections for Dates</i>
L.A. Nomination Judging Panels Meet and Vote	Jan. 7
Nominations Announced	Jan. 9
On-Line Viewing & Voting (Members Only)	Jan. 20 – Jan. 31
Awards Event	Feb. 7





THE VES AWARDS MISSION



These awards recognize the achievements of the visual effects community for the most outstanding work being created in the field of visual effects around the world, with the intention to promote creative and technical excellence, share knowledge, and to bring together both individuals and companies that make up the world of visual effects.

CATEGORY LISTING

GENERAL CATEGORIES

1. Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture
2. Outstanding Supporting Visual Effects in a Feature Motion Picture
3. Outstanding Visual Effects in an Animated Feature Motion Picture
4. Outstanding Visual Effects in a Broadcast Miniseries, Movie or a Special
5. Outstanding Visual Effects in a Broadcast Series
6. Outstanding Supporting Visual Effects in a Broadcast Program
7. Outstanding Achievement in a Live Action Commercial
8. Outstanding Visual Effects in an Animated Commercial or Video Game Trailer
9. Outstanding Visual Effects in a Special Venue Project

SPECIFIC ARTS CATEGORIES

10. Outstanding Animated Character in a Live Action Feature Motion Picture
11. Outstanding Animated Character in an Animated Feature Motion Picture
12. Outstanding Animated Character in a Broadcast Program or Commercial
13. Outstanding Created Environment in a Live Action Feature Motion Picture
14. Outstanding Created Environment in an Animated Feature Motion Picture
15. Outstanding Created Environment in a Broadcast Program or Commercial
16. Outstanding Virtual Cinematography in a Live Action Feature Motion Picture
17. Outstanding Virtual Cinematography in an Animated Feature Motion Picture
18. Outstanding Virtual Cinematography in a Broadcast Program or Commercial
19. Outstanding Models in a Feature Motion Picture
20. Outstanding Models in a Broadcast Program or Commercial
21. Outstanding Compositing in a Feature Motion Picture
22. Outstanding Compositing in a Broadcast Program or Commercial
23. Outstanding Visual Effects in a Student Project

WHAT'S NEW THIS YEAR



Welcome to the 10th Annual VES Awards, where the skills of the most talented visual effects artists in the world are honored. Every year the Awards Committee strives to improve the awards experience by modifying the Rules & Procedures to reflect the changing landscape of the visual effects industry.

Here follow some of the changes for this year:

- *The definition of Category 3 – Outstanding Animation in an Animated Feature Motion Picture - has been modified to place greater emphasis on the art of animation*
- *Category 8 – Outstanding Visual Effects in an Animated Commercial has been expanded to include video game trailers*
- *A new category, Outstanding Created Environment in an Animated Feature, has been added*
- *Three new Virtual Cinematography categories have been added, one each for Live Action Feature Films, Animated Feature Films, and Broadcast or Commercials*

We will also be making some significant design changes to the VES Awards website which will make it easier for members to access the information they need to submit entries. Members will be able to click on links that will take them directly to specific pages that are of immediate interest to them at every stage of the submission process, such as: the Submission Form; the Rules & Procedures; individual category definitions; instructions for uploading viewing materials, etc. The new design will go into effect before submissions open in October.

We are working to improve our submission procedures on an ongoing basis, so please visit the awards website, www.visualeffectssociety.com/ves-awards, frequently to check for updates. We will also advise members about changes in the Rules & Procedures through e-blasts.

If you have any questions or comments after you have read the Rules & Procedures, please send an email to awards@visualeffectssociety.com and the Awards Committee will do its best to answer your inquiries.

We look forward to your participation in the Awards and hope to see you at the awards festivities on February 7, 2012.

~ *The VES Awards Committee*

ENTERING THE AWARDS

CHECKLIST

To enter successfully you should:

Designate ONE person to be your primary “go to” person for all VES Awards matters. This person is the designated Submitter. He or she must sign the Submission Form.

Go online to www.visualeffectssociety.com/ves-awards and download the Submission Worksheet.

Then:

1. Gather all necessary information and fill out the Worksheet. Do NOT submit the worksheet as your submission; it is only to help you organize the needed information.
2. Decide which category to enter.
3. Decide whom to enter.
4. Check to see whose signatures you will need.
5. Take note of deadlines for submission and uploading of viewing material.
6. Go to <https://vesawards.sohonet.co.uk> and click on “Create New Submission.” Instructions on this website will take you through the complete registration and submission process and will guide you on how to prepare your materials.
7. Print out the Submission Form with the Submission number and get the signatures of the Submitter and either the overall VFX Supervisor, the overall VFX Producer, or the Student Faculty Adviser. **Do not lose** the login information or share it with an unauthorized individual.
8. Submit two (2) completed and signed copies of the Submission Form, along with payment, to the VES by the submission deadline of **November 30**.
9. Prepare any supplemental written material (optional except in the Student Award category) and submit it with your viewing materials to <https://vesawards.sohonet.co.uk>.
10. Note that slates for viewing materials are now automatically generated when you have filled out a submission form.
11. Upload your entry to the VES-SohoNet website **between Nov. 15 and Nov. 30**.
12. You may make payment by using the online credit card authorization form.

NOTE: Your submission is not complete until a signed copy has been received by the VES office and payment has been made.

By making an entry you are stating that you have read and agreed to the **RULES & PROCEDURES** and the **VES AWARDS POLICIES**.





Section 1:

CATEGORIES AND DEFINITIONS

GENERAL CATEGORIES

ELIGIBILITY IN GENERAL CATEGORIES

(Categories 1-9)

Projects may enter only one category of the General Categories (Categories 1 through 9). The Awards Committee reserves the right to question the category any submission is entered in and may ask you to redirect the entry into another category. For more information, please see VES Awards Policies, Section 2: Entry Requirements).

Eligibility: Any project that premiered within calendar year 2011 containing visual effects and fitting the definitions below is eligible for consideration (see the definition of “Premiered” in the Glossary, page 38).

WHO is Eligible: Up to a maximum of *four* (4) individuals *most* responsible for the overall creative supervision, management, and delivery of the project may be included.

Entrants are **required** to enter the *two* (2) key project supervisors/managers who had overall creative and producing responsibility respectively for the visual effects on the project. *No exceptions to this rule will be permitted.* These key individuals are:

- The **overall VFX Supervisor** *AND* the **overall VFX Producer** in film, broadcast, commercials, or special venue projects.
- The **overall Animation Director** *AND* the **overall Animation Producer** for fully animated film or broadcast projects.

At the discretion of either of the two key individuals named above, two (2) additional individuals may also be entered. These additional individuals must have made a 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:

- Special Effects Coordinator
- Supervisors of Digital Effects, Animation, CG, Modeling, Compositing, etc.
- Lead Animator, CG Lead, Lead Compositor, etc.

If there is valid reason to question the eligibility of an entrant, the VES Awards Committee reserves the right to investigate the situation and take appropriate action (see Section 5, VES Awards Policies, for more information).



GENERAL CATEGORY DEFINITIONS

NOTE: SPECIAL EFFECTS

It is the policy of the Awards that Special (Mechanical) Effects practitioners be recognized for their contribution to the overall visual effects in a production when appropriate. Therefore, any submission in the General Categories where the in-camera special effects make a significant contribution to the visual effects in either number or complexity should include the Special Effects Supervisor or Coordinator among the four entrants.

CATEGORY 1

OUTSTANDING VISUAL EFFECTS IN A VISUAL EFFECTS-DRIVEN FEATURE MOTION PICTURE

This award is to honor the overall achievement of the visual effects within a live action motion picture where the visual effects are a visible, essential, and integral part of the story and play a principal and active role in the motion picture. A rule of thumb for defining whether a motion picture would be considered effects-driven would be to ask if the story could be told without the *active* participation of the VFX (including Special Effects). On the whole, the VFX in an effects-driven film would be easily identifiable by the viewing public and professionals working in the VFX field.

Fully animated films are **not** eligible in this category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

5:00

5:00

Before & Afters Length



CATEGORY 2

OUTSTANDING SUPPORTING VISUAL EFFECTS IN A FEATURE MOTION PICTURE

This award is to honor the overall achievement of the visual effects within a live action motion picture where the visual effects play a supporting, minor or background role in the telling of the story. Supporting visual effects, when taken as a whole, may help create the setting, environment, or mood of an entire film, but are generally intended to be subtle or invisible to the lay viewer. They do not consist of a significant number of CG characters, science fiction or fantasy elements, and other highly visible effects that one would expect to see in a visual effects-driven or “tent pole” film.

Effects-driven films may **not** enter their “invisible” effects in this category, and animated films are not eligible.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

3:00

5:00

Before & Afters Length



CATEGORY 3

OUTSTANDING VISUAL EFFECTS IN AN ANIMATED FEATURE MOTION PICTURE

For purposes of these Awards, animation is considered to be a visual effect. This award is to honor the overall achievement of the animation within an *entire* animated motion picture. The animation may be created by traditional cel animation, computer animation, and/or stop motion, as long as it meets the definitions of Animation and Animated Project as stated in the Glossary of this Rules & Procedures. This award recognizes the process in creating animation, be it character or otherwise, to convey a sense of setting, mood, and action that set or enhance the film's overall visual and emotive efficacy. The technical achievement of the overall animation is to be considered in evaluating the effectiveness of the work.

Title sequences are *not* eligible in this category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

3:00

5:00

Before & Afters Length

4

CATEGORY 4

OUTSTANDING VISUAL EFFECTS IN A BROADCAST MINISERIES, MOVIE, OR SPECIAL

This award is to honor the overall achievement of the visual effects *within a single episode* of an effects-driven miniseries, made-for-television movie or special that was broadcast and delivered via over-the-air, pay/basic cable, or satellite transmissions to homes. A rule of thumb for defining whether a program would be considered effects-driven would be to ask if the story could be told without the *active* participation of the VFX (including Special Effects).

Special Rules for Broadcast Programs (Categories 4, 5, & 6)

- Programs whose storytelling depends on a significant amount of creature animation, or fantasy and science fiction elements are considered “effects-driven”.
- Multiple entries from the same series or mini-series will only be allowed if the entries are from different episodes and the submitted teams, including the overall VFX Supervisor and VFX Producer, are entirely different.
- “Pilots” are considered to be regular episodic programs for the purposes of these awards, provided that they were broadcast as part of the normal run of the series. MOWs which later serve as “back door” pilots should enter in Category 4 with television movies and specials.
- A two-hour special episode of a series may enter, provided that it aired in one continuous broadcast time slot with one main title at the beginning and one set of end credits at the end of the program. A two-part episode that airs on different nights or with separate end credits at the end of each part may only show work from one part for consideration.
- For purposes of these awards, a broadcast series or mini-series that is considered inherently “effects-driven” may not enter their “invisible” effects in the supporting category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

3:00

2:00

Before & Afters Length

5

CATEGORY 5

OUTSTANDING VISUAL EFFECTS IN A BROADCAST SERIES

This award is to honor the achievement of the visual effects *within a single episode* of a series where the visual effects are a visible, essential, and integral part of the story and play a principal and active role in the show. A rule of thumb for defining whether a series would be considered effects-driven would be to ask if the story could be told without the *active* participation of the VFX (including Special Effects).

Special Rules for Broadcast Programs (Categories 4, 5, & 6)

- Programs whose storytelling depends on a significant amount of creature animation, or fantasy and science fiction elements are considered “effects-driven”.
- Multiple entries from the same series or mini-series will only be allowed if the entries are from different episodes and the submitted teams, including the overall VFX Supervisor and VFX Producer, are entirely different.
- “Pilots” are considered to be regular episodic programs for the purposes of these awards, provided that they were broadcast as part of the normal run of the series. MOWs which later serve as “back door” pilots should enter in Category 4 with television movies and specials.
- A two-hour special episode of a series may enter, provided that it aired in one continuous broadcast time slot with one main title at the beginning and one set of end credits at the end of the program. A two-part episode that airs on different nights or with separate end credits at the end of each part may only show work from one part for consideration.
- For purposes of these awards, a broadcast series or mini-series that is considered inherently “effects-driven” may not enter their “invisible” effects in the supporting category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

3:00

2:00

Before & Afters Length

6

CATEGORY 6

OUTSTANDING SUPPORTING VISUAL EFFECTS IN A BROADCAST PROGRAM

This award is to honor the overall achievement of the visual effects that play a supporting or background role *within a single episode* of a broadcast series, miniseries, made-for-television movie, or special wherein the visual effects are not necessarily essential to the telling of the story in the way that the effects of an effects-driven broadcast program are. Supporting visual effects, when taken as a whole, may help create the setting, environment, or mood of an entire program, and are generally intended to be invisible to the lay viewer. They do not consist of a significant number of CG characters, science fiction or fantasy elements, and other highly visible effects that one would expect to see in a visual effects-driven broadcast program.

Special Rules for Broadcast Programs (Categories 4, 5, & 6)

- Programs whose storytelling depends on a significant amount of creature animation, or fantasy and science fiction elements are considered “effects-driven”.
- Multiple entries from the same series or mini-series will only be allowed if the entries are from different episodes and the submitted teams, including the overall VFX Supervisor and VFX Producer, are entirely different.
- “Pilots” are considered to be regular episodic programs for the purposes of these awards, provided that they were broadcast as part of the normal run of the series. MOWs which later serve as “back door” pilots should enter in Category 4 with television movies and specials.
- A two-hour special episode of a series may enter, provided that it aired in one continuous broadcast time slot with one main title at the beginning and one set of end credits at the end of the program. A two-part episode that airs on different nights or with separate end credits at the end of each part may only show work from one part for consideration.
- For purposes of these awards, a broadcast series or mini-series that is considered inherently “effects-driven” may not enter their “invisible” effects in the supporting category.

Section 1: Categories & Definitions

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Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

3:00

5:00

Before & Afters Length

CATEGORY 7

OUTSTANDING VISUAL EFFECTS IN A LIVE ACTION COMMERCIAL

This award is to honor the overall achievement of the visual effects within a live action commercial. Any commercial that is originated for Broadcast or specifically for advertising over the Internet may be considered, including paid commercials, PSAs and promos. Maximum length of commercials that will be considered is 120 seconds.

Infomercials, corporate IDs or marks and company logos are *not* eligible in this or any category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

8

CATEGORY 8

OUTSTANDING VISUAL EFFECTS IN AN ANIMATED COMMERCIAL OR VIDEO GAME TRAILER

This award is to honor the overall achievement of the visual effects within an animated commercial or video game trailer. Any commercial or video game trailer that is originated for Broadcast or specifically for advertising over the Internet may be considered, including paid commercials, PSAs and promos. Maximum length of commercials or trailers that will be considered is 120 seconds.

Infomercials, corporate IDs or marks and company logos are *not* eligible in this or any category.



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

9

CATEGORY 9

OUTSTANDING VISUAL EFFECTS IN A SPECIAL VENUE PROJECT

The award is to honor the overall achievement of the visual effects within an *entire* Special Venue project. Special Venues are defined as installations specifically set up to project large-format films (e.g. IMAX or OMNIMAX theaters), theme park theaters that may include a motion-based ride, museums, World Fairs, and similar venues.

To be eligible, a Special Venue project must have been exhibited publicly:

- In a commercial venue for a *paid admission*, which may include the general admission to a theme park or special venue theater;
- For a minimum period of one week on a regular daily schedule; and
- Premiered in the current awards year in a Special Venue theater as defined above.

The following are **not** eligible in this category, regardless of the material's original capture format:

- Special purpose events such as trade shows and conventions;
- Video material generally referred to as “pre-show” material;
- Repurposed films, i.e. projects initially intended for the theatrical market but which have been blown up for exhibition in large-format Special Venue theaters;
- Projects that were created as conventional 2D theatrical presentations but have been repurposed to stereographic 3D;
- Any 2D or stereographic 3D feature motion picture that either premiered first, or simultaneously, in any regular movie theater or in any broadcast medium;
- Any project that runs for an equal or greater amount of time in any regular movie theater or in any broadcast medium; and
- Movies intended for simultaneous distribution in both Special Venue and normal movie theaters. The intent of this category is to honor those projects made specifically for the Special Venue market.

Section 1: Categories & Definitions



Judging panels may select a maximum of five (5) entries as nominees for this award.

Submission Length

2:30

2:00

Before & Afters Length

SPECIFIC ARTS CATEGORIES

ELIGIBILITY IN SPECIFIC ARTS CATEGORIES

(Categories 10 through 22)

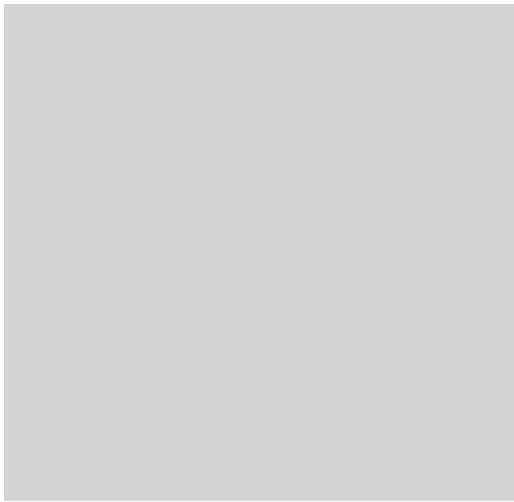
Eligibility: Any project that premiered within calendar year 2011, containing visual effects and fitting the definitions below is eligible for consideration. (See the definition of “Premiered” in the Glossary.)

WHO is Eligible: A maximum of *four* (4) individuals who *contributed significantly* to the creation of the work being entered may be named in any one Specific Arts entry. They must have *personally* performed the hands-on work on the shot(s) being submitted.

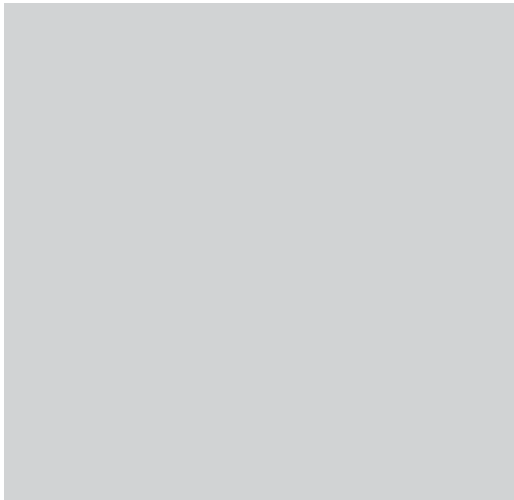
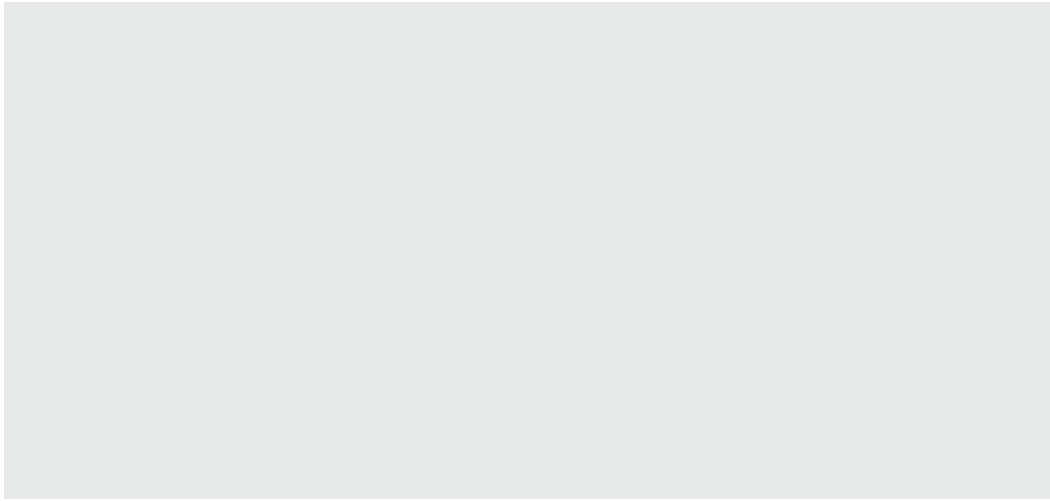
No overall key project supervisors/producers as defined in Section 1.A are eligible to receive an award in these categories unless they can clearly demonstrate that they personally performed a significant portion of the hands-on work. Key project supervisors/producers wishing to enter in a Specific Arts category in contravention to the above policy must submit a petition to the VES Awards Committee, who will consider the petition’s merits and may grant an exception to the rule at its sole discretion.

Supervisors of specific departments such as Technical Directors, Digital, Compositing, Modeling, Effects Animation and similar departmental supervisors are eligible to enter, *provided they personally performed significant hands-on work* on the shot(s) along with their supervisory duties. The VES Awards Committee reserves the right to disqualify any supervisor whose claim of having personally performed significant hands-on work on the shots cannot be verified.





SPECIFIC ARTS CATEGORY DEFINITIONS



CATEGORY 10

OUTSTANDING ANIMATED CHARACTER IN A LIVE ACTION FEATURE MOTION PICTURE

This award is to honor the overall achievement in a *single animated character* in a live action motion picture. The character may have been created by any technique or combination of techniques, including animatronics, as long as it meets the definition of Animation as stated in the Glossary of these Rules & Procedures.

Title sequences are *not* eligible in this category.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:30

2:00

Before & Afters Length

CATEGORY 11

OUTSTANDING ANIMATED CHARACTER IN AN ANIMATED FEATURE MOTION PICTURE

This award is to honor the overall achievement in a *single animated character* in an animated motion picture. The character may have been created by any technique or combination of techniques, including animatronics, as long as it meets the definition of Animation as stated in the Glossary.

Title sequences are *not* eligible in this category.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Single Character Animation Categories

The Before & Afters in all animation categories must clearly focus on the *single animated character* that is being submitted for consideration. Failure to do so may lead to the disqualification of the entry.

Submission Length

2:00

Before & Afters Length

2:00

CATEGORY 12

OUTSTANDING ANIMATED CHARACTER IN A BROADCAST PROGRAM OR COMMERCIAL

This award is to honor the overall achievement in a *single animated character* in a broadcast program or commercial. The character may have been created by any technique or combination of techniques, including animatronics, as long as it meets the definition of Animation as stated in the Glossary. The character may or may not be photorealistic.

Title sequences are *not* eligible in this category.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Single Character Animation Categories

The Before & Afters in all animation categories must clearly focus on the *single animated character* that is being submitted for consideration. Failure to do so may lead to the disqualification of the entry.

Submission Length

1:30

2:00

Before & Afters Length

CATEGORY 13

OUTSTANDING CREATED ENVIRONMENT IN A LIVE ACTION FEATURE MOTION PICTURE

This award is to honor the overall achievement of a *single created environment* in a live action motion picture that best creates an illusion of setting for the story being told. Created environments are defined as either completely artificial environments, or the enhancement of an existing practical set or location through the addition of elements not present during photography. The environment may occur more than once in the project and under different conditions, but must be the same environment, created by the exact same team.

This category judges not only the techniques for creating the environment, but also their integration with any practical plate photography. Before & Afters must show the integration of the multiple elements used to create the environment.

Stereo extractions of environments that do not contain any other significant enhancements or fully animated productions are **not** eligible in this category. For practical purposes, the environment should be a single setting within the story, and not, for example, all locations within an entire city.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

CATEGORY 14

OUTSTANDING CREATED ENVIRONMENT IN AN ANIMATED FEATURE MOTION PICTURE

This award is to honor the overall achievement of a *single created environment* in an animated motion picture that best creates an illusion of setting for the story being told. The environment may occur more than once in the project and under different conditions, but must be the same environment, created by the exact same team.

Before & Afters must show the integration of the multiple elements used to create the environment.

Stereo extractions of environments that do not contain any other significant enhancements are **not** eligible in this category. For practical purposes, the environment should be a single setting within the story, and not, for example, all locations within an entire city.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

CATEGORY 15

OUTSTANDING CREATED ENVIRONMENT IN A BROADCAST PROGRAM OR COMMERCIAL

This award is to honor the overall achievement of a *single created environment* in a live action broadcast program that best creates an illusion of setting for the story being told. Created environments are defined as either completely artificial environments, or the enhancement of an existing practical set location through the addition of elements not present during photography. The environment may occur more than once in the project and under different conditions, but must be the same environment, created by the exact same team.

This category judges not only the techniques for creating the environment, but also their integration with any practical plate photography. Before & Afters must show the integration of the multiple elements used to create the environment.

Stereo extractions of environments that do not contain any other significant enhancements, or fully animated productions, are **not** eligible in this category. For practical purposes, the environment should be a single setting within the story, and not, for example, all locations within an entire city.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

CATEGORY 16

OUTSTANDING VIRTUAL CINEMATOGRAPHY IN A LIVE ACTION FEATURE MOTION PICTURE

This award honors the art of cinematography within the digital realm of a live action feature motion picture. Digital Cinematography is defined as the outstanding use of traditional cinematography techniques to communicate story and mood in a live action feature film, such as light direction, color, camera framing or movement, and depth of field ***within a primarily CG scene***. It recognizes the combined collaborative work of pre-vis and layout artists, the lighting/CG supervisor, shot lighters, animators, and similar artists within this creative and interpretive process. Judges are to consider the use of light and camera in the scene, but are NOT judging the details of the models or environments that are being lit (these should compete in the Created Environment category). In the case of a live action movie, the film's Director of Photography may be included among the entrants if, and ONLY if, he/she had a significant hands-on role in the final look of the CG elements.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

CATEGORY 17

OUTSTANDING VIRTUAL CINEMATOGRAPHY IN AN ANIMATED FEATURE MOTION PICTURE

This award honors the art of digital cinematography within an entire animated feature motion picture. Digital Cinematography is defined as the outstanding use of traditional cinematography techniques to communicate story and mood in an animated feature film, such as light direction, color, camera framing or movement, and depth of field ***within an animated scene***. It recognizes the combined collaborative work of pre-vis and layout artists, the lighting/CG supervisor, shot lighters, animators, and similar artists within this creative and interpretive process. Judges are to consider the use of light and camera in the scene, but are NOT judging the details of the models or environments that are being lit (these should compete in the Created Environment category).



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

18

CATEGORY 18

OUTSTANDING VIRTUAL CINEMATOGRAPHY IN A BROADCAST PROGRAM OR COMMERCIAL

This award honors the art of cinematography within the digital realm of a live action broadcast program or commercial. Digital Cinematography is defined as the outstanding use of traditional cinematography techniques to communicate story and mood in a broadcast program or commercial (live action or animated), such as light direction, color, camera framing or movement, and depth of field ***within a primarily CG scene***. It recognizes the combined collaborative work of pre-vis and layout artists, the lighting/CG supervisor, shot lighters, animators, and similar artists within this creative and interpretive process. Judges are to consider the use of light and camera in the scene, but are NOT judging the details of the models or environments that are being lit (these should compete in the Created Environment category). In the case of a live action program, the program's Director of Photography may be included among the entrants if, and ONLY if, he/she had a significant hands-on role in the final look of the CG elements.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

CATEGORY 19

OUTSTANDING MODELS IN A FEATURE MOTION PICTURE

This award honors an outstanding *single* model in a live-action or animated feature motion picture. The model may have been created virtually, physically, or any combination thereof, and may be of any scale. The model's artistry and overall quality are to be considered. However, scenic lighting and compositing should be disregarded. An entry may include multiples of the same model with minor variations, such as scale and features, but they must have been created by the same team. However, character models are specifically excluded from this category, but are eligible in Category 11 – Outstanding Animated Character in a Live Action Feature Motion Picture. Further, the same model may not be entered in both categories 13 – Outstanding Created Environment in a Feature Motion Picture and 19 – Outstanding Models in a Feature Motion Picture.

Model supervisor and artist(s), texture artists, shader writer(s), paint artist(s), etc. are eligible in this category. Overall project supervisors and/or producers are specifically not eligible.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

20

CATEGORY 20

OUTSTANDING MODELS IN A BROADCAST PROGRAM OR COMMERCIAL

This award honors an outstanding *single* model in a live-action broadcast program or commercial. The model may have been created virtually, physically, or any combination thereof, and may be of any scale. The model's artistry and overall quality are to be considered; however, scenic lighting and compositing should be disregarded. An entry may include multiples of the same model with minor variations, such as scale and features, but they must have been created by the same team. However, character models are specifically excluded from this category, but are eligible in category 12 – Outstanding Animated Character in a Broadcast Program or Commercial. Further, the same model may not be entered in both Category 15 – Outstanding Created Environment in a Broadcast Program or Commercial and Category 20 – Outstanding Models in a Broadcast Program or Commercial.

Model supervisor and artist(s), texture artists, shader writer(s), paint artist(s), etc. are eligible in this category. Overall project supervisors and/or producers are specifically not eligible.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

21

CATEGORY 21

OUTSTANDING COMPOSITING IN A FEATURE MOTION PICTURE

This award is to honor outstanding achievement in compositing multiple elements into a final visual effect shot or group of shots in a live action feature motion picture. This category is for a body of work created for a single motion picture by an individual artist or team of artists.

Multiple entries from the same project are eligible *provided the compositing teams are 100% different* and the shots being submitted are completely different. Title sequences are eligible as long as:

- They are submitted in *textless* form in order not to conflict with any other awards rule; and
- They are part of the storytelling and are not a specially designed separate animated title sequence in a live action project.

Animated films are **not** eligible in this category.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length



CATEGORY 22

OUTSTANDING COMPOSITING IN A BROADCAST PROGRAM OR COMMERCIAL

This award is to honor outstanding achievement in compositing multiple elements into a final visual effect shot or group of shots in a *single live action episode* of a broadcast program or commercial. This category is for a body of work created for a single broadcast episode by an individual artist or team of artists. Multiple sequences may be entered from the same episode or series *provided the compositing teams are 100% different* and the shots being submitted are completely different.

Animated programs or main title sequences are **not** eligible in this category.



Judging panels may select a maximum of four (4) entries as nominees for this award.

Submission Length

2:00

2:00

Before & Afters Length

STUDENT AWARD

STUDENT AWARD NOTICE:

Except for the following special provisions, student entries are bound by the same Rules & Procedures as other entries. READ THEM CAREFULLY.

SPECIAL PROVISIONS FOR STUDENT AWARD

- A Student Project is defined as any media project containing visual effects that was created by a student or group of students *while attending* a recognized school and that was *completed* during the current calendar year of 2011.
- Entries must be submitted personally *by the student(s)* who created the Work to Be Considered.
- Students must have been registered in and attending the school during the current calendar year ending **December 31, 2011**. You must send a copy of a valid and dated student I.D. card or proof of registration along with the entry form.
- A maximum of *four* (4) students may be entered in any one submission.
- If a team of students (up to a maximum of *four*) submits a joint entry, the group should choose one team member to sign the Submission Form for them.
- If an entry was created by a team of students, be sure to list all eligible team members (maximum of four) on the Submission Form.
- Entries submitted by students' representatives, administrators, agents, or faculty members will not be accepted.
- Entry forms must be co-signed by the teacher or educational advisor under whose guidance the project was created to certify that the project was completed during the eligibility period stated above.
- By entering these awards you are agreeing that AUTODESK has the right to play the submitted Student Award material, without charge, on its website or a website of its designation for the purposes of promotion.
- The VES shall have the unrestricted but non-exclusive right to exhibit the submitted Student Award material at any venue and in any media, including but not limited to, websites, television, visual effects anthologies and other activities in connection with the legitimate business of the VES.

STUDENT AWARD

CONTINUED

RECOGNIZED SCHOOL

The VES recognizes all schools around the world that are accredited or otherwise endorsed by an official educational body. Additionally, the VES recognizes schools that specialize in the teaching of film, television and visual effects. The word “school” is used here to mean any organized institution that has a faculty, teaching facilities, and a program of learning that results in graduation that is recognized by other learning institutions or the earning of certificates attesting to completion of one or more courses.

If you have a question about your school’s eligibility please contact the VES as soon as possible.

CONTACT PERSON AVAILABILITY

Student entrants must provide the name, phone number and email address of an individual who can be contacted during the Christmas-New Year break who is authorized to act in behalf of the entrant(s) in case of questions. It is especially important for entrants to have access to editing and/or dubbing facilities in case a submission needs to be corrected. Failure to do so may result in disqualification of the entry.

23

CATEGORY 23

OUTSTANDING VISUAL EFFECTS IN A STUDENT PROJECT

This award is to honor outstanding achievement in visual effects in a Student Project. A Student Project is defined as any media project that was created by a student or group of students while attending a recognized school. There is no limit to the length of the finished project, but the length of the *entry* is limited to 2:00 (see below).

Before & Afters are not required to be submitted for this category but may be submitted at the option of the submitter. However, entrants who choose not to submit Before and Afters are required to submit a short written explanation of how the work was created.



Judging panels may select a maximum of four (4) entries as nominees for this award.

* The Student Category is **not** required to submit Before & Afters. However, should you wish to submit a Before and Afters clip, the maximum length of the Before & Afters material is 1:00.

Section 1: Categories & Definitions

Submission Length

2:00

1:00*

Before & Afters Length



Section 2:

ENTRY REQUIREMENTS



DEADLINE

The deadline to submit all materials – visual and written – is

Wednesday, November 30, 2011, 5:00 PM PST.

SECTION 2.1

ENTRY DEADLINE EXTENSION

Projects that are scheduled to premiere after the November 30 deadline must complete a submission form, pay the entry fee prior to the deadline, and submit a Petition Form to awards@visualeffectssociety.com stating the facts of their delayed release date. Viewing materials must then be submitted at the earliest practicable date, which is to be agreed on between the submitter and the VES Awards Committee, but in no event later than **December 23, 2011** except for projects with a release date later than December 15.

Should a program *unexpectedly* premiere after the close of entries (November 30, 2011), an entrant may petition the Awards Committee in writing for an exception to the deadline rule, submitting satisfactory proof that the project did in fact premiere after the cutoff date.

SECTION 2.2

SUBMISSION FORMS AND SUBMISSION NUMBERS

You must fill out a Submission Form online (<https://vesawards.sohonet.co.uk>) to obtain a **Submission Number**. You must have a Submission Number to be in the Awards. Print out the completed form, have it signed, and mail, fax, or scan and e-mail it to the VES office. The contact information is as follows:

Mailing address: 5535 Balboa Bl. Suite 205, Encino, CA 91316

FAX: 818-981-0179

E-mail: awards@visualeffectssociety.com

Note: Your submission is not complete until a signed copy has been received by the VES office and payment has been made.

Be sure that you have spelled all project titles and entrants' names correctly on the submission forms. List entrants in the order in which you wish them to appear in future publicity, nomination, and award announcements. The ballot listings and subsequent publicity announcements are taken directly from the entry forms. The VES is not liable or responsible for incorrect order or misspelling of names.

SECTION 2.3

SIGNATURES



Entry forms must be signed by:

The person submitting the entry

(who may or may not be an entrant);

and

The overall project VFX Supervisor

(or their equivalent in the animation sector);

or

The overall project VFX Producer

(or their equivalent in the animation sector).

By signing the entry form, the signers acknowledge that all entrants agree to follow and be bound by the rules, procedures, and policies of the VES Awards. Should a dispute arise with regards to who should or should not be named on the awards, the signer(s) agrees to be responsible for mediating and settling these disputes within any guidelines as directed by the VES Awards Committee, and inform the Committee of the results. Any such disputes **must** be settled within **seven (7)** calendar days of the nominations being announced, or they will stand as-is.

In the case of multiple entries from the same submitting organization, the overall VFX Supervisor or overall VFX Producer (or the equivalent to these job titles in the animation sector) may submit a single signed letter to the Awards Committee covering all of the award submissions they are authorizing, instead of signing each individual entry submission form.

This letter *must include each individual Submission Number for which they are signing*. To avoid confusion, this letter should be submitted to the VES office at the same time as the entries it is authorizing.

SECTION 2.4

CONTACT PERSON

Please assign one contact person for all your entries. This is the individual (the Submitter) to whom the *username* and *password* for uploading your electronic submission will be sent.

This contact person must be available to the Awards Committee ***during the Christmas / New Year's week*** to deal with any potentially disqualifying issues that the Awards Committee may uncover during the vetting of your submission. He or she should know where to reach everyone named on the submission during that time in case of questions.



Section 3:

SUBMISSION INSTRUCTIONS

SUBMISSION INSTRUCTIONS

1. Download and print the **Submission Work Sheet** from the VES Awards website (www.visualeffectssociety.com/ves-awards). Fill it out *before* attempting to fill out the online submission form. This will save you time by giving you a heads-up as to what information will be needed to enter successfully.
2. Submission forms are available to all entrants beginning on or about **October 10, 2011** at the VES/SohoNet Awards website: <https://vesawards.sohonet.co.uk>
3. **One submission per form.** Do not combine multiple entries on a single submission form. *It will **not** be accepted and you will have to re-submit.*
4. Give each entry a distinct name on both the entry form and on the slate (e.g., Star Wars – “Death Star Attack” Sequence).
5. After you have gathered all the required information, complete the **Online Submission Form** at <https://vesawards.sohonet.co.uk>. When you have completed this form and clicked on “Submit”, a unique submission number will be automatically generated for you. At the same time, slates will be automatically generated for your viewing materials.
6. Print your completed Submission Form, making a note of the official Submission Number that is supplied during your online submission process. The Submission Number is also printed on the top of your completed official Submission Form. *This number must be included on all physical submissions, viewing materials and correspondence concerning your submission.*
7. Have your printed-out entry form signed by the appropriate individuals.
8. Submit two copies of the completed entry form to the VES office with the entry fee, and vouchers. Student entries should also include copies of their student I.D.s or registration form. Entry fees may be paid by credit card, using the online credit card authorization form found on <https://vesawards.sohonet.co.uk>.
9. Label each item in your submission packet with the Submission Number generated by your online application.
10. Upload your viewing materials as specified in Section 4, Viewing Materials and Formats, observing the deadline for uploads to take place.

UPLOADING DEADLINES

You **must** upload your viewing materials between **November 15** and **November 30, 2011**. If your project premieres after the November 30 deadline, you **must** contact the VES Awards Committee by November 30th to request an extension.

Projects that contact the Committee past that date may be disqualified.



Section 4:

VIEWING MATERIALS AND FORMATS

ENTRY CONTENT



4.1.A

WORK TO BE CONSIDERED

FACILITY LOGOS

No submitted viewing or supplemental materials may contain facility or production company logos, logo bugs, or the names of individuals or facilities that worked on the project. This rule applies to the slate as well. Network logo bugs are acceptable if the broadcast material aired with the logo. Entries containing such material will be required to resubmit without identifying marks or may be disqualified.

Your entry is made of two or, in some cases, three parts:

- The work you are submitting for the judges to view, referred to as **Work to Be Considered**.
- The **Before & Afters** material (required of all except Student Projects who do not need to submit this material but may do so if they like).
- **Supporting written material**, which is optional for all categories, but is **required** for Student Projects.

Entrants are responsible for their own quality control. The VES accepts no responsibility for viewing materials that do not play properly, are submitted at the wrong resolution or format, or are of inferior quality.

This is the viewing material you need to upload (or otherwise deliver) to the Awards. This material is what is being judged. All Work to Be Considered must be submitted as premiered (see the definition of Premiered in the Glossary).

It is **against** the rules to:

- Change the order of sequences from how they appeared within the project.
- Change the order of shots within a sequence.
- Put different contextual material around the Work to Be Considered other than how it was premiered.
- Add fades or dissolves to “smooth” awkward transitions created by cutting down the sequence. However, you may place a few frames of black between segments.

In most categories you are required to provide contextual material surrounding the Work to Be Considered. “Contextual Material” is the shots (visual effects or otherwise) immediately preceding and following the work you are submitting. This Contextual Material shows how the Work to Be Considered fits into the scene, sequence, or film.

4.1.B

BEFORE & AFTERS



NEW SHOTS AND SEQUENCES

No new shots or sequences that are not shown in the Work to Be Considered may be introduced in the Before & Afters section of the submission.

4.1.C

WRITTEN SUPPORTING DOCUMENTS

All entries must submit Before & Afters (with the sole exceptions of the Student Project category). The Before & Afters material must be tailored to the category you are entering and must demonstrate how the work was accomplished through one or more of the following:

- Storyboards
- Animatics and/or previs
- Raw plates
- Raw elements
- Work-in-progress (developmental progression of shot)
- The finished shot

In addition:

- Special Venue entries may include video footage showing how the entry is staged or shown in its appropriate venue, such as a video wall.
- In any “single animated character” category (10, 11, and 12) the Before & Afters must clearly focus on the **one** character you wish to have judged.
- Your entry will be **disqualified** if the Before & Afters material contains any of the following:
 - Extraneous material that does not directly relate to the Work to Be Considered;
 - Talking heads explaining the work (voice-over narration is acceptable);
 - Visual effects company or production company logos or the names of companies or individuals who created the work; or
 - Shot(s) or sequence(s) that were not shown in the Work to Be Considered portion of the entry.

Written and printed descriptions of the Work to Be Considered are no longer required *except in the Student Category*. No printed materials will be accepted.

Entrants may, at their option, submit a PDF of supplemental written material at the time of submitting their viewing materials. PDFs of *nominated entries only* will be posted online during the View & Vote period along with their respective viewing materials.

At its sole discretion, the VES may elect to post supplemental written material online in time for viewing by judging panels prior to nominating events in the several VES Sections.

IMPORTANT

Please name the PDF file the same as the SUBMISSION NUMBER you were given when your submission was initially created (e.g. 01-999).



Anyone choosing to submit written supplemental material should adhere to the following guidelines:

- Keep the number of pages to a minimum.
- Use pictures to illustrate your points whenever possible.
- Focus on what makes your project uniquely challenging or technically innovative. Do not waste viewers' time describing routine production issues.
- The document may **not** include the specific names of any people or facilities that directly worked on the visual effects.
- Reprints of magazine or web articles may not be submitted.
- Send the PDF file of the material *at the time of submission* along with your viewing materials to <https://vesawards.sohonet.co.uk>.

The deadline for submitting PDFs of written supplemental material is also **November 30, 2011**. Late submissions will **not** be accepted.

4.1.D AUDIO

We encourage you to include sound on your entry. However, an entry may be submitted without sound. "MOS" or silent entries should clearly be labeled as such on the slate and on any DVDs if you submit in the physical form. All Work to Be Considered that does contain sound must be the original sync sound as premiered.

However, the Before & Afters material may have alternate audio, including relevant commentary. As stated previously, commentary may **not** include the names of facilities or individuals that did the work, be self-congratulatory, or otherwise off-topic.

4.1.E SLATE

You must use the official VES Awards Slate to identify your viewing material. The slate is automatically generated when you create your submission. Please fill out the information requested on the slate completely.

Broadcast programs must state the EPISODE TITLE in addition to the EPISODE NUMBER.

MOS (Without Sound) entries should be clearly labeled as such on the slate.

The Slate may **not** include the names of any entrants, studio, facilities, logo, logo bugs or other burn-ins.

If revised materials are submitted for any reason, they must be clearly labeled "*Revised*" **on the slate** and given a *revised submission date*.

SECTION 4.2

VIEWING MATERIAL: UPLOAD ORDER

The entry must be uploaded in two parts for speed and convenience:

The Work to Be Considered (the entry) must be one upload; and

The Before & Afters material must be the second upload.

Please put a slate on both uploads and follow the format below in assembling your submission:

UPLOAD NO. 1

Part 1: WORK TO BE CONSIDERED

A)	:05	VES SLATE
B)	:01	BLACK
C)	---	YOUR ENTRY (See category sections for length limits)
D)	:05	BLACK

UPLOAD NO. 2

Part 2: BEFORE & AFTERS

A)	:05	VES SLATE
B)	:01	BLACK
C)	---	BEFORE & AFTER MATERIAL (See category sections for length limits)
D)	:05	BLACK

IMPORTANT

Entries not adhering to these rules may be disqualified at any stage of the Awards process.

Only the official VES slate downloaded from the VES Awards website is acceptable.

Upload all your materials separately. Do **not** combine your uploads.

Viewing material deviating from these format specs will **not** be accepted.

SECTION 4.3

LABELING MATERIALS

Should you decide to deliver physical materials to SohoNet, a SohoNet-designated facility, or the VES office for uploading, please be sure to ***properly label the material.***

If you are delivering your entry on a hard drive or in another physical form and wish it returned to you, be sure to make the proper arrangements with the VES office prior to delivery. Otherwise we will take no responsibility for returning the physical delivery item(s) to you. Please see section 4.4.B below for guidelines.

SECTION 4.4

SUBMITTING VIEWING MATERIALS

Viewing materials should be submitted in electronic form whenever possible. We discourage submission in physical media form.

4.4. A

ELECTRONIC SUBMISSIONS

When you first created your submission you created a *username* and *password* to use for electronic material submissions. This username and password is unique to you, and can only be used to upload material for your submissions. Use the same username and password for *all* your submissions. But keep in mind that each individual entry will also be given a unique file name that corresponds to only one specific Submission Number.

Do not lose this information or share it with unauthorized persons.

The upload process is designed to be easy to use but secure, and will be using HTTPS. Full details and instructions for the electronic submission process will be available online starting **October 10, 2011** at <http://ves.sohonet.co.uk>.



4.4. A.1 SUBMISSION FORMAT

Codec Download

The latest version of the codec can be obtained from Avid's website, [here](#).

DNxHD 36

The electronic submission format is **DNxHD 36 in a QuickTime wrapper**. This should allow submissions to be made in the native aspect ratio of the material as premiered, and the required MD5 file will ensure that the material viewed is a precise replica of that submitted. This submission/encoding format is easy to use, and is compatible with all major computing platforms (PC, MAC, Linux). It has been designed to be practical on all but the slowest of Internet connections.

Viewing material must follow these guidelines:

- Video: 1920 x 1080p, 23.98 fps DNxHD 36 8-bit
- Color Levels: 709 (per rec709)
- Alpha Channel: None
- Audio: 16-bit 44.1KHz

Your uploaded submission(s) must be named as follows:

For Part 1: Work to Be Considered

Entry ID.mov

This is the actual entry

Entry ID.mov.md5

This is the file that verifies the data of the actual entry

For Part 2: Before & Afters

Entry ID.beforeandafters.mov

This is your Before & Afters file

Entry ID.beforeandafters.mov.md5

This is the file that verifies the Before & Afters data

For example, for Submission ID 02-0003, name your files as follows:

Work to Be Considered

02-0003.mov

02-0003.mov.md5

Before & Afters

02-0003.beforeandafters.mov

02-0003.beforeandafters.mov.md5

4.4. A.2 FILE NAMING CONVENTIONS



4.4. A.3

VERIFICATION

The electronic submission process contains a verification step to ensure that a complete and accurate duplicate of the submitted images is received by the VES. This involves generating a special checksum at the facility before anything is uploaded. This is the MD5 file, which, upon receipt of the material by the VES, verifies that the upload is correct and exactly as intended both in content and quality. If there are any errors, they will be displayed on the entry's upload page and you will be asked to submit your material again. For detailed information about the md5 file, please go to <http://ves.sohonet.co.uk/>.

4.4. A.4

SOHONET SUPPORT: 24/7

SohoNet will provide a 24/7 support operation for all aspects of the electronic submission process. For any questions or queries please use the following contact methods:

For all *general inquiries*, questions, and non-urgent problems, email vesawards@sohonet.co.uk ensuring that the subject line begins with **VES**. Please be sure to provide a contact phone number and time zone/hours available.

For *urgent issues* on uploading, please call one of the following 24/7 support lines, making clear that you are calling about the VES electronic submission process.

Please have your submission number available when calling.

USA:

+1 310.449.8610

UK:

+44 (0) 207.292.6909

AUSTRALIA:

+61 1800.77.5280



4.4. B

PHYSICAL MEDIA SUBMISSIONS

IMPORTANT

Regardless of the means by which you choose to submit your material, it must be in the DNxHD 36 format and 23.98 fps frame rate.

No exceptions.



In cases where electronic submissions are not practical due to your Internet connection, you may send or deliver the DNxHD QuickTime file on any hard drive or a DVD-R data disk (standard playable DVD disks are not acceptable) to:

- A designated delivery point for uploading to the Awards (contact the VES at awards@visualeffectsociety.com for information)

or

- The VES office. Your submission will then be uploaded for use at the Awards.

NOTE: If you choose to submit your materials on disk or hard drive to the VES office, they must be physically in hand **no later than November 23, 2011** in order for the VES to upload them by the submission deadline of November 30, 2011.

Because the VES has no means of verifying the accuracy of a submission made on physical media, the VES assumes no responsibility for quality issues that may arise during the upload from disks.

Broadcast entries should, when possible, be submitted de-interlaced. The VES is not responsible for any artifacting present in video files used for online voting that may be caused by interlaced footage.

If you wish the disk or drive returned to you, you must either make arrangements to pick them up or provide a self-addressed FedEx form with a valid account number to cover the cost of shipping.



Section 5:

ENTRY FEES & VOUCHERS

SECTION 5.1

ENTRY FEES

The total fee for each entry is **\$360**, regardless of how many individuals are named on the submission or their VES affiliation.

SECTION 5.2

STUDENT PROJECT ENTRY FEES

The total entry fee for a Student Project is **\$45.00** regardless of the number of individuals named on the entry. (The maximum number of entrants on a single submission is four.)

SECTION 5.3

VOUCHERS

Each VES member is entitled to one personal Submission Voucher that will cover that member's entry fee for one entry *only* or that member's pro-rated portion of one entry if he or she is a part of a team entry.

Each member may make a voucher by photocopying his or her valid VES membership card and including it with the submission as his or her portion of the entry fee.

Vouchers are non-transferable.

SECTION 5.4

PAYMENT

Payment must be received by the VES no later than **5 PM PST, November 30 2011**. Entries are not complete until payment has been made.

Number of Entrants	1	2	3	4
Entry Fee (Per Entrant / Per Submission)	\$360.00	\$180.00	\$120.00	\$90.00
		\$180.00	\$120.00	\$90.00
			\$120.00	\$90.00
				\$90.00
Total Entry Fee Per Submission	\$360.00	\$360.00	\$360.00	\$360.00
Voucher Value (Based on Number of Entrants)	\$360.00	\$180.00	\$120.00	\$90.00
Total Fee After Vouchers				
0 VES Members	\$360.00	\$360.00	\$360.00	\$360.00
1 Member	\$ -	\$180.00	\$240.00	\$270.00
2 Members		\$ -	\$120.00	\$180.00
3 Members			\$ -	\$90.00
4 Members				\$ -



Section 6:

GLOSSARY



ANIMATED PROJECT

An animated project is defined as a project wherein the overall performance of a significant number of major characters was created using a frame-by-frame manipulation technique, and where the aforementioned characters figure in no less than 75% of the picture's running time.

ANIMATION

- A simulation of movement created by displaying a series of individual pictures, or frames. Cartoons on television are one example of animation.
- A technique whereby apparent motion of an object, character or camera move is created using a frame-by-frame manipulation technique.

Note the difference between animation and video or film. Whereas video or film takes continuous motion and breaks it up into discrete frames, animation starts with independent pictures or frames and puts them together to form the illusion of continuous motion.

Frame-by-frame manipulation techniques include, but are not limited to:

- Traditional cel animation;
- Motion Captured performances containing a significant amount of frame by frame performance alteration;
- Stop-motion animation (*not including* filming live humans frame by frame); and
- Computer generated animation.

GLOSSARY



BROADCAST PROGRAMS

A Broadcast Program is defined as any project that was produced specifically to be viewed and delivered to viewers via over-the-air, pay or basic cable, satellite transmissions, or posting to the Internet. Unless otherwise noted in the specific category description, the following project types fall under this heading:

Television Series: Multiple episodes (minimum three, except for series canceled before completing three episodes) in which theme, story line and main characters are presented under the same title and have continuity of production supervision. *Visual effects produced solely for a main title sequence are not eligible, nor are clip shows, year-enders, “best-ofs” and anniversary specials that repurpose material that aired previously.*

Movies of the Week or a “Made for Television” Movie: A non-episodic program created specifically for broadcast on television, pay/basic cable or satellite channel.

Miniseries: A limited-run program of at least two episodes, but less than the current standard TV series season, which may be a serialized drama or anthology program with stories based on a particular theme. For the purposes of these Awards, only a single episode may be submitted for consideration. Submissions combining episodes are not allowed.

Specials: A one-time piece of entertainment programming, not including commercials, which is promoted and advertised as a “Special” but not a “Special Presentation” of an ongoing television series.

Commercials: A piece whose primary purpose is to promote a product or a message.

Internet: An original project created specifically for posting to the Internet. Projects that were repurposed or re-edited from previously broadcast programs or motion pictures are not eligible.

Pilots: Considered to be regular episodic programs for the purposes of these awards.

CONTEXTUAL MATERIAL

Contextual Material means the shots (visual effects or otherwise) immediately preceding and following the work to be considered. It allows the judges to understand how well your effects serve the story/scene. You may have as much Contextual Material as time allows for your entry.

GLOSSARY



PREMIERED

Only projects that premiered during the calendar year 2011 anywhere in the world are eligible to be entered in these Awards.

Motion Picture— The motion picture must have been exhibited publicly:

- In a commercial theater
- For a paid admission
- For a minimum period of one (1) week; and
- On a regular daily schedule

Broadcast – The show or program must have been:

- Broadcast on one of the network, cable or satellite television stations recognized by the viewing public in general in the country of origin and/or the Academy of Television Arts & Sciences; and
- Broadcast a minimum of one time.
- In the case of a “Direct-to-Video” or Internet distributed program, the program must have been available for sale, streaming or download to the general public. Internet programs that consist of repurposed material, or are alternate “Special Edition” cuts of a program that was also broadcast or shown in theaters, are not eligible.

Commercial Visual Effects – The commercial must have been:

- Broadcast on a network (domestic or international), or an independent, cable or satellite television station recognized by the viewing public in general and/or the Television Academy of Arts & Sciences; and
- Broadcast a minimum of one (1) time.
- In the case of a made-for-Internet entry, first posted for viewing by the general public on the Internet during the calendar year 2011.

GLOSSARY



Special Venue Projects – Projects primarily intended for a special venue location such as a theme park, large format theater (e.g. IMAX theater), World's Fair, ride film or other such venues must have been exhibited publicly:

- In a commercial venue;
- For a paid admission, which may include the general admission to a theme park, or a free admission, such as to a museum;
- For a minimum period of one (1) week; and
- On a regular daily schedule.

They may be:

- Live action or animated;
- Produced/released in 2D or stereographic 3D.
- This category ***excludes*** repurposed theatrical feature films, i.e. projects initially intended for the theatrical market regardless of the format they were captured in or projects that were created as 2D presentations but were repurposed to stereographic 3D.

WORK TO BE CONSIDERED

Work to Be Considered is defined as a unique shot or group of shots from a single project (including accompanying sound, if any) that make up one entry in one category. Before & Afters are not part of the Work to Be Considered as they serve to explain how the Work to Be Considered was accomplished.

GLOSSARY



SECTION 7:
FAQs

While we cannot anticipate all the questions that may come up during the entry submission process, this section will help resolve some questions and issues that have been raised by past entrants.

If you are still unsure of how to proceed after you have *carefully* read the Rules and Procedures, Policies, and the FAQs, please use your best judgment and submit the entry via normal channels. The Awards Committee vets all entries, and if there is a question as to the entry's eligibility, we will contact you to resolve the matter. The Committee will NOT give advice on where an entry should be submitted prior to vetting.

ELIGIBILITY

Q. Do I have to be a VES member to be an entrant?

A. No. Anyone may enter provided his or her work meets the criteria for entry.

Q. As the VFX Producer on my project, I am eligible for an award in a General Category (1 to 9), but I wish to withdraw my name and substitute that of an artist who contributed greatly to the work. May I do this, even though he would be named in addition to two artists already eligible? The total number of entrants would still be only four.

A. No. You should review the other categories, including the Specific Arts (10 to 22), to see if this deserving artist could be entered in another category. You may choose to omit your name from consideration, but you may not substitute anyone else. In this case there would then be only 3 entrants instead of the allowed four. The VFX Producer's spot would remain vacant.

Q. Our project did not have an overall VFX Producer. May we submit our entry anyway?

A. Yes, but you must first obtain a Submission Number and then send the Awards Committee a petition explaining your situation. If your petition is granted, the VFX Producer's spot will remain vacant.

Q. Our facility was hired to create an episode we want to enter in an Outstanding Visual Effect for Broadcast category. Are our in-house VFX Supervisor and VFX Producer eligible for the award?

A. Yes. If the production company hired you directly *and the production did not also employ an overall VFX Supervisor and VFX Producer*, then your in-house supervisor and producer are eligible along with two other artists from your company (for a total of four entrants). But if the production company *did* employ an overall VFX Supervisor and/or Producer, those individuals must be named as the primary entrants (see Section 1A) along with your in-house Supervisor and Producer, also for the maximum total of four entrants.

FAQs



NOTE: Unavailability of personnel to prepare submission materials in time to meet the entry deadline is *not* sufficient cause to petition for a deadline extension.

Q. The project we worked on had no overall VFX Supervisor. May our in-house supervisor submit an entry for our portion of the work, even though other facilities also worked on the project?

A. If there was an overall VFX Supervisor or VFX Producer, he or she should sign the entry form. If not, your supervisor may sign, but he/she must contact the project's Producer or Director first to see if they would be willing to sign the entry form. They may sign the form personally or send us an email at awards@visualeffectssociety.com to let us know that they approve the entry. Please be sure to have them reference the submission number.

Q. Because of the types of VFX shots in our project, there are five people whose roles as VFX Supervisors and Producer should be recognized. Will the Awards Committee consider making an exception if we make a persuasive case to include a fifth nominee on the entry form?

A. No. But you should consider nominating one or more of your exceptionally deserving colleagues in another category that is tailored more to their particular roles on the project.

DEADLINES

Q. We may not be able to get the materials ready for submission by the November 30, 2011 deadline because (fill in the reason that applies to you). Can we get an extension of the deadline?

A. An extension of the deadline for entries is at the discretion of the Awards Committee and is generally granted only because of circumstances beyond your control. You must apply for an extension by submitting a petition. In any case, you must submit your completed entry form and pay the entry fee by the published deadline (November 30, 2011). If we grant you the extension, the required electronic upload must have been made no later than December 23, 2011. Take extra care to make sure all submitted materials are complete and correct.

JOINT SUBMISSIONS

Q. We plan to submit our work jointly with another facility on the same submission form as entrants #1 and #2. How would that work?

A. You should decide among yourselves who the nominees should be, observing the rules for eligibility. You should also get the show's producer to approve the submission, either on the Submission form or in a separate email addressed to awards@visualeffectssociety.com.

FAQs



MULTIPLE ENTRIES

Q. We want to enter work from the same project in more than one category. Do we have to submit separate entry forms, viewing materials, and contextual materials for each category?

A. Yes. Each submission is treated as a separate entry that requires its own submission forms, viewing materials, and entry fees.

Q. May we enter more than one piece of work in one category?

A. Yes, provided that either:

- The entries are from different projects; or
- If the entries are from the same project, that the team that created the Work to Be Considered is completely different from any other entry from the same project in the same category. Further, please take note of special provisions that apply to broadcast programs (Categories 4, 5, and 6).

Q. We are planning on entering different shots from the same project in different categories. May we do this?

A. Yes, as long as you strictly observe the rules that apply to each category and do not attempt to do so in both the Outstanding Visual Effects and the Outstanding Supporting Visual Effects in either the motion picture or broadcast categories respectively. These categories are mutually exclusive.

Q. We want to enter the same shot in different categories. May we do that?

A. Yes, provided that:

- You strictly observe the rules that apply to each category you wish to enter;
- The majority of the team members who created the work are different individuals in each category. In this situation we consider two out of four members of the team being different as meeting the spirit of the rule of “majority”; and
- The Before & Afters relate to the work that applies to the different categories. You may not use the same Before & Afters material for two different categories.

FAQs



SIGNATURES

- Q. We want to submit work done by our facility, but several other facilities also worked on the project. Can our in-house VFX Producer or Supervisor sign our entry, instead of the project's overall VFX Producer or Supervisor for all our entries for this project?**
- A. An entry from a facility requires *two signatures*. In your situation, you should have your in-house VFX Supervisor or VFX Producer sign the entry form, ***you must also obtain the signature of the project's overall VFX Supervisor or VFX Producer*** in addition to the signature of the person making the submission. This is to prevent separate entries from being submitted by various facilities that may not be aware of one another's intent to enter a given body of work.
- Q. Our in-house VFX Supervisor was also the overall VFX Supervisor for the project. Where must he sign the entry form?**
- A. He needs to only sign it once as the overall supervisor.

NAMES ON ENTRIES

- Q. Does the person making the submission also have to be one of the individuals entering his or her name for an award?**
- A. No. The person making the submission can be anyone in your organization who you designate to be the contact person for the entry. But this person must verify that the entrants on the submission are correct and must be available to us in case there are problems with your entry (see below).
- Q. We are planning on submitting more than one entry. Does each entry need to have its own contact person?**
- A. No. In fact, we much prefer that you name only one contact person for all your entries. This person, however, must be available throughout the vetting period (December 2011 through early January) to answer questions, either on the phone or by email, or re-make and re-submit your entry in case there are any problems with them. In other words, he or she will be our "go to" person for the Awards Committee.
- Q. The name of our VFX Supervisor appears in a sequence of shots (part of the title sequence) we are planning to submit. Is this permissible?**
- A. No. Nor may it include the name of the VFX Producer or of a VFX facility. You should use a textless version of the sequence instead.

FAQs



CATEGORIES

Q. We're not sure which category our entry is best suited for. Can you advise us on that score?

A. No. That would amount to pre-vetting. Instead, submit your entry via normal channels. The Committee vets each entry upon submission and, if it feels your entry is in the wrong category, will contact you to ask you to move the entry to a more appropriate category or give you the option to withdraw your entry.

SUPPLEMENTAL MATERIAL

Q. Are we required to submit written supplemental material with the shot(s) we are entering?

A. No. Submitting written supplementary material is optional (except for Student Award entries, where it is required). Just keep in mind that additional material may make it easier for the judges to evaluate your submission, and that others competing in your category may have provided written material with their submissions.

Q. Is there a limit to the length of the supplemental material we submit?

A. No, but experience has shown that judges will seldom read supplemental material longer than two or three pages. Please see our guidelines in Section 4.1 C, page 43, for more information.

CONTEXTUAL AND BEFORE & AFTERS MATERIAL

Q. Aren't Contextual Material and Before & Afters the same thing?

A. No. Contextual Material is the shots (visual effects or otherwise) immediately preceding and following the Work to Be Considered. It sets the scene that your effects play in. Before & Afters are the "making of" material that shows how your work was accomplished.

Q. Is it OK to use portions of the voice track of our VFX Supervisor's DVD commentary as part of the Before & Afters material to be submitted with our entry?

A. Yes, as long as he or she does not mention any company or individual's names in the commentary. Also, the commentary must be factual and informational and not self-congratulatory or testimonial.

FAQs



FAQs



Q. May we edit the contextual material to meet the submission length requirements as long as the edited material follows the same order as it did in the released version?

A. No. Contextual material that immediately precedes or follows the shot(s) being entered must remain unedited, as it was in the original release.

Q. We already have a Before & Afters reel that shows how the shot we are entering was accomplished, along with a discussion of other scenes that are not part of our entry. Is this OK?

A. No. We require your Before & Afters material to show only how the work actually being entered was accomplished.

Q. Is it OK for us to change the order of the shots we are submitting from their original order in the released film?

A. No. You definitely *may not* re-edit the order of shots within a sequence in any manner. The Work to Be Considered must be presented in its original context, sync sound included. You may also not change the order of sequences in your entry.

Q. Our project originated in Super-35, but we would like to show some of our Before & Afters full-screen, i.e. 3:4 format. Is this OK?

A. Yes. You have wide discretion in presenting the Before & Afters: change format, speed up or slow down, use stills, previs, etc. Even so, the Before & Afters must remain clearly on topic, meaning that they must restrict themselves to demonstrating *only* how the work you are submitting was created.

LENGTH OF ENTRIES

Q. We want to enter a shot that runs longer than the rules allow in a category. Are we allowed to enter it at its full length anyway?

A. No. Your best bet is to shorten the shot, choosing a section that shows off your work most favorably. However, the section you submit *must be contiguous*. In no event are you allowed to make any edits within the chosen section.

Q. The shot we wish to submit is very short. Even with contextual material the entry would run far less than the allowed time. May we show the shot first with a few seconds of black right before and after it, then repeat the shot within its contextual material, and then repeat it again with a few seconds of black before and after without any further editing?

A. No, you may not. The shot you are entering must be shown on its own. However, you may repeat the shot several times in the Before & Afters when you show how you achieved this particular shot. Avoid explanatory material that is not relevant to the shot you are submitting.

Q. Our entry consists of several sections. May we make edits within a section to comply with the time limits?

A. Yes – within limits. You are permitted to cut out a series of connecting shots as long as you do not change the order or flow of the sequence being submitted. You are **not** permitted to edit out a single shot unless its length is more than 8 seconds. You may **not** change the order in which the shots appear in the film or program, and you may not use dissolves or sound overlaps to smooth any of these edits. The judges need to hear and/or see the edits so no attempt to disguise them should be made. In general, you should only do this kind of editing if it does not change the basic continuity of the sequence and the sequence is long. You may put a few frames of black where the removed section is, but each section must be as originally released.

SOUND

Q. We are unable to obtain the final soundtrack for our entry. May we substitute our own track?

A. No. The actual shot or shots you are submitting for consideration must either have the finished production track (uncut) to accompany it, or you may submit the work silent. Your Before & Afters material, however, may have a sound track of your choosing, including narration. Be sure that you do not mention the names of companies or individuals in the narration.

Q. Although we have the soundtrack from the film we worked on, when we edit our entry the sound will be rather choppy. Are we allowed to re-mix the actual track to smooth out the cuts?

A. Sorry, but no. We want our judges to be aware of the complete context of the work being submitted, not have it smoothed over with a re-mix (or any other means for dressing up the work, for that matter). If rough sound offends you, you may submit the entry silent.

FAQs



TITLE SEQUENCES

- Q. Our company created an extraordinary title sequence that we would like to enter. Would the Awards Committee make an exception in our case and allow the sequence to be submitted with names?**
- A. No. You should submit a textless (but otherwise exactly as released) version of the sequence for consideration. Also, take note of categories in which title sequences are specifically excluded.

EXCEPTIONS

- Q. We would like to petition for an exception to the rules. To whom should we address the petition?**
- A. Copy the Petition Form below into a new file and use it to write your petition. Be sure to list the category name and submission number that you are petitioning about, and then state your case clearly, concisely, and stick to facts. Email the completed petition to awards@visualeffectssociety.com. Your entry must have a valid submission number *before* a petition will be considered.
- Q. Our project was created at 29.97fps, but the Rules & Procedures state that viewing material submissions must be at 23.98fps. May we submit our project at its native 29.97fps because it would lose quality if it were reformatted?**
- A. No, you may not. For a variety of technical reasons involving playback at our nomination events, all of the entries must have the same frame rate. This ensures that we can have them all on the same time line on our Avid playback system, and we avoid synch issues with the video projectors. Rather than having VES convert your entry to the correct frame rate through an automated script, we believe you will be happier with the results if you do the conversion yourself, minimizing any artifacts of the conversion process.

FAQs



10TH ANNUAL VES AWARDS PETITION FORM



NAME OF PETITIONER:

NAME OF PROJECT:

SUBMISSION NUMBER (required):

Please state your petition in the box below

THIS FORM WILL NOT BE ACCEPTED WITHOUT A VALID SUBMISSION NUMBER

FAX the completed form to the VES at 818-981-0179, or email it to
awards@visualeffectssociety.com

DIRECTORY

Should you require any clarification of the rules, procedures, and policies, or just have questions, please go to the Awards Website or contact the Awards Committee Chairs at:

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5535 Balboa Blvd. Suite 205
Encino, CA 91316

Phone: 818-981-7861

awards@visualeffectssociety.com

[www.visualeffectssociety.com/
ves-awards](http://www.visualeffectssociety.com/ves-awards)



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