



Rules and Procedures for 2025 Awards Eligibility - Documentary Motion Pictures

TABLE OF CONTENTS

PREFACE.....	3
RULES AND PROCEDURES FOR 2025 AWARDS ELIGIBILITY	
A. ELIGIBILITY TO APPLY FOR AWARDS CONSIDERATION	
1. Definition of Documentary Motion Picture	4
2. Eligibility of Motion Picture	4
3. Eligibility of Producer	5
4. Submission Requirements	6
5. PGA Awards Voting.....	6
B. PRODUCED BY JOB DESCRIPTION	7
C. AWARDS ELIGIBILITY STANDARD	
1. Awards Eligibility Standard	7
2. Clarifying Criteria for Produced Bys with a Non-Producing Role	7
3. Clarifying Criteria for Produced Bys Who Are Also Financiers	9
4. Clarifying Criteria for Produced Bys Who Are Also the Subject of the Film	10
D. PGA ADMINISTRATIVE PROCEDURES	
1. Notice of Producing Credits Form	10
2. Individual Producer Eligibility Form	10
3. Verification of Producer Involvement Form	10
4. Initiation and Scheduling of the Awards Eligibility Determination.....	11
5. Arbiters List.....	11
6. Selection of an Awards Eligibility Determination Panel	11
7. Late-Elevated Produced Bys	11
8. Rule Interpretation and Modification	11
E. AWARDS ELIGIBILITY DETERMINATION PANEL PROCEDURES	
1. Documentation Submitted to the Awards Eligibility Determination Panel	12
2. Panel Guidelines.....	12
3. The Panel’s Decision.....	13
4. Confidentiality	13
F. REVIEW OF THE AWARDS ELIGIBILITY DETERMINATION BY AN APPELLATE PANEL	
1. Request for Appeal	13
2. Documentation for Appeal	13
3. Appellate Panel.....	14
4. Appellate Decision	14
Appendix A – Qualifying Festivals List	15

PREFACE

These rules provide an overview of the standards and procedures applied by the Producers Guild of America (“PGA”) in determining awards eligibility. The awards eligibility determination process identifies those producers who have performed a major portion of the producing work in a decision-making capacity on a particular documentary motion picture. Such determination is based on a review of each producer’s contributions by the PGA or by a panel of experienced motion and/or documentary motion picture producers. Information is carefully gathered from the participants in the production - including the producers themselves and the key department heads and crew members involved in making the film - to ensure that each producer’s work can be fairly assessed. Membership in the PGA is irrelevant to the determination of awards eligibility.

The producing functions identified in the Guild’s rules and forms are NOT intended to serve as a "checklist" to be used in pursuit of awards eligibility. To be eligible for awards, the producer must always place what is best for the production above all other considerations. Awards eligibility may not be available to those who use coercive or deceptive practices to convey the impression that the PGA’s standards for eligibility have been met. The PGA expressly reserves the right to interpret and apply its standards and procedures in the manner that it alone deems appropriate.

PLEASE NOTE: The PGA’s awards eligibility process will establish which producers are eligible for the PGA’s producing honors for that documentary motion picture and may be relied upon by, among others, the Academy of Motion Picture Arts and Sciences and the British Academy of Film and Television Arts in determining which producers may be deemed eligible for their producing honors and awards.

Thank you for supporting fair eligibility standards and upholding the integrity of the producer credit by participating in this process.



RULES AND PROCEDURES FOR 2025 AWARDS ELIGIBILITY DOCUMENTARY MOTION PICTURES

A. ELIGIBILITY TO APPLY FOR AWARDS CONSIDERATION

1. **Definition of Documentary Motion Picture.** A documentary motion picture is defined as a nonfiction motion picture that deals creatively with cultural, artistic, historical, social, scientific, economic or other subjects. It may be photographed in actual occurrence, or may employ partial reenactment, stock footage, stills, animation, stop-motion, or other techniques, as long as the emphasis is on fact and not on fiction.
2. **Eligibility of Motion Picture.** A documentary motion picture, as defined above, may be submitted for awards consideration only if it has a “Qualifying Exhibition,” as set forth below, between **January 1, 2024 and December 31, 2024** and meets all eligibility requirements set forth herein (“Motion Picture”). The Motion Picture must be intended for distribution in the United States. Foreign productions must have United States distribution.
 - a. **Foreign Language Motion Pictures.** The following additional requirements apply if a majority of the Motion Picture’s dialogue track is not in English:
 - i. Accurate English subtitles are required.
 - ii. The Motion Picture must have commercial distribution within the United States.
 - iii. The submitter must provide at least one (1) third party Verification Form, as defined below, from selected department heads representing each phase of production that are not completed by producers seeking eligibility.
 - iv. All forms must be completed and submitted to the PGA in the English language. The submitter of the Motion Picture should notify the PGA immediately if they deem it necessary to have the forms translated into a language other than English. Please note that the decision regarding whether translation is necessary, and the cost of translation, are entirely the responsibility of the submitter of the Motion Picture. Translation of forms may increase processing times.
 - b. **Motion Picture Disqualification.** Motion Pictures supported through the offering of any form of the “producer” credit as a perk or benefit for campaign backers on public crowdfunding websites will not be considered for awards eligibility. This policy applies regardless of whether the submitted producers were involved in the crowdfunding campaign.
 - c. **Qualifying Exhibition.** The Motion Picture must have at least one of the following exhibitions between January 1, 2024 and December 31, 2024:
 - i. **Theatrical exhibition:** The Motion Picture must have a minimum running time (inclusive of credits) of more than 40 minutes and demonstrate an intended or actual qualifying exhibition of at least seven consecutive days for paid admission in a commercial motion picture theater located in one of the geographical areas set forth below.

Fulton County, GA

Austin, TX

Boston, MA

Cook County, IL

Los Angeles County, CA

Dade County, FL

Five Boroughs of New York City, NY

Bay Area consisting of the following counties: San Francisco, Marin, Alameda, San Mateo and Contra Costa

Seattle, WA

Washington, D.C.

- ii. Festival exhibition: The Motion Picture must have a minimum running time (inclusive of credits) of more than 40 minutes and demonstrate either:
- a. That the Motion Picture was invited¹ to participate as an "Official Selection" at one of the following festivals:

Berlin International Film Festival
Hot Docs
Toronto Film Festival
Venice Film Festival

Cannes Festival International Du Film
Telluride Film Festival
Tribeca Film Festival

OR

- b. That the Motion Picture was invited to participate "In Competition" at one of the following festivals:

IDFA Amsterdam
South By Southwest Film Festival
Sundance Film Festival

OR

- c. Consistent with the 97th Annual Academy Awards of Merit, that the Motion Picture won a qualifying award at a competitive film festival as referenced on the Qualifying Festival List attached hereto as Appendix A, regardless of any prior public exhibition or distribution by nontheatrical means. Proof of the award must be submitted with the entry.
- iii. Television exhibition: The Motion Picture must have a minimum running time (inclusive of credits) of 70 minutes and must have its premiere on national television in its entirety on broadcast, cable, or subscription television (HBO, Showtime, V.O.D., Netflix, Amazon, Hulu, etc.) released without any commercial breaks (no multi-part or limited series allowed).
- d. *Exclusions.* Only individual Motion Pictures are eligible. This excludes from consideration:
- i. multi-part or limited series;
 - ii. episodes extracted from a larger series;
 - iii. segments taken from a single "composite" program;
 - iv. alternate versions of ineligible motion pictures; or
 - v. motion pictures that are essentially promotional or instructional in nature or that are essentially unfiltered records of performances.

3. **Eligibility of Producer.** A producer may be considered for producing honors only if they have been contractually credited and credited onscreen as "Produced By" or "Producer" (hereinafter collectively referred to as "Produced By") for the Motion Picture.² Membership in the PGA is not required for -- and is not relevant to the determination of -- awards eligibility. There is no numerical limitation on the number of Produced Bys who may be eligible for producing honors.

¹ The Motion Picture may qualify under the Festival Exhibition rule this year, even if the Motion Picture ultimately did not screen at the festival or on the festival's online platform, provided that the submission includes written proof of the Motion Picture's acceptance into the festival consistent with these rules. Alternatively, the submitter may elect to submit the Motion Picture during a future awards year, provided the Motion Picture meets the requisite qualifications in that future year.

² The "Producer" or "Produced By" credit must be contiguous to the principal credits of the Motion Picture (e.g. contiguous to the writer or director credit) or otherwise considered the main producing credit for the Motion Picture.

- a. *Voluntary Participation.* Participation in the awards eligibility determination process by a Produced By is voluntary. However, if the Produced By does not participate when invited, the Produced By will not later be eligible to be considered for producing honors (*see* Section D.2. below).
4. **Submission Requirements.** The following materials must be submitted for the Motion Picture to be considered:
 - a. *Submission form, synopsis and screeners.*
 - i. A *Notice of Producing Credits Form* (*see* Section D.1. below) submitted to www.producersguildawards.com
 - ii. A short synopsis of the Motion Picture (100-word limit) submitted to www.producersguildawards.com
 - iii. A password-protected digital screener link (*see* below)
 - b. *Deadline and Fee.* The fee for inclusion of the Motion Picture on the Producers Guild Awards ballot is one hundred fifty dollars (\$150.00). The Motion Picture should be submitted at www.producersguildawards.com no later than **August 30, 2024**.
 - c. *Digital screener link.* A password-protected digital screener link must be sent to the PGA as detailed below.

Digital screener link: Please be aware of the following formatting preferences and limitation on liability:

(1) Formatting preferences:

- (i) The PGA does not have an infrastructure for providing hosting, streaming, or digital rights management for digital screeners. The Production Company is responsible for providing a link where the film may be viewed.
- (ii) Ideally, the link should be password-protected, in accordance with best-practices for password strength, with a password that is active from the time the link is submitted to the PGA through December 10, 2024.
- (iii) Streamable, as opposed to downloadable, Motion Pictures are preferred for ease of viewing.
- (iiii) Digital screeners may not include any additional print or moving image material, such as information about the making of the project.

(2) Limitation on liability: The digital screener link that is provided will be forwarded via email to members of the Documentary Nomination Jury (as described below). THE PRODUCTION COMPANY MUST DO ALL THAT IS NECESSARY TO PROPERLY PROTECT THE MOTION PICTURE (E.G. ENCRYPTION, PASSWORD PROTECTION). THE PGA IS NOT LIABLE AND DOES NOT ASSUME ANY RESPONSIBILITY FOR THE SECURITY AND/OR PRIVACY OF THE DIGITAL SCREENER LINK THAT IS SUBMITTED.

5. **PGA Awards Voting.** One or more members of the PGA staff (collectively, the “PGA Administrator”) is responsible for administering the nomination voting process for the Producers Guild Award for Outstanding Producer of Documentary Motion Pictures according to these rules. The PGA Administrator shall select a few experienced documentary producers (“Jury Leaders”) to assist the PGA in establishing a Documentary Nomination Jury (“Jury”) of at least fifty (50) members who are experienced in documentary production. Distinguished non-PGA members with significant documentary experience may be invited to join the Jury, provided that such individuals shall not constitute more than 15% of the Jury.
 - a. *Composition of Jury.* The PGA Administrator and Jury Leaders shall use best efforts to ensure that Jury

membership is geographically representative of the PGA’s documentary motion picture and television membership as a whole (proportionally by East and West coasts), and shall endeavor to include at least one member of the PGA’s Board of Directors when practicable. The identities of the Jury members shall be held in confidence and their work done anonymously.

- b. *Voting for nominees.* The Jury shall view and rate the eligible submissions, and shall select at least three (3) and up to seven (7) Motion Pictures as nominees to be included on the PGA’s ballot for the Producers Guild Award for Outstanding Producer of Documentary Motion Pictures.
- c. *Voting for the award recipient.* The nominated Motion Pictures will be voted on by the entire PGA membership. The Motion Picture receiving the highest number of votes shall receive the award.

B. PRODUCED BY JOB DESCRIPTION³

1. The Produced By credit applies to individuals primarily responsible for the origination and/or management of a Motion Picture’s production and delivery. This role involves personally making regular, continuous, and substantial decisions regarding creative, production, budgetary, and legal concerns in a constructive and responsible manner across the film’s four stages of production. A Produced By’s responsibilities across the four stages of production typically include the performance of the following producing functions in a decision-making capacity.
 - a. *Development.* Developing the film’s concept, securing rights and initial funding, selecting the writer, and guiding the development process.
 - b. *Pre-production.* Selecting key creative and physical production team members, location scouting, and overseeing the final script, final schedule, and final budget.
 - c. *Production.* Overseeing daily operations, consulting with and resolving issues raised by the key physical production and creative staff, and liaising with financial, studio and/or distribution partners.
 - d. *Post-production & Marketing.* Engaging closely with post-production teams and strategizing on marketing and distribution.

C. AWARDS ELIGIBILITY STANDARD

1. Awards Eligibility Standard. To be deemed eligible for producing honors, the Produced By must have performed, in a decision-making capacity, a major portion of the producing functions on the Motion Picture.
2. Clarifying Criteria for Produced Bys with a Non-Producing Role. Produced Bys who also have a non-producing role on the Motion Picture may be eligible for producing honors only if it is demonstrated that, without taking into account decisions they made in their non-producing role, they performed a major portion of the producing functions in a decision-making capacity on the film in their role as a producer, as evidenced by: (i) having substantial responsibility for the overall production and delivery of the film; and (ii) making regular, continuous and substantial decisions regarding production, budgetary, and legal concerns in a constructive and responsible manner.

“Produced Bys with non-producing roles” are those individuals who also contributed to the production in a non-producing capacity including, without limitation, directors, writers, editors, managers, and other representatives.

Guidance for Specific Non-Producing Roles

³ The PGA is not involved in the negotiation of the Produced By credit. Such negotiations are exclusively between the producers and applicable companies, copyright owners, and/or their representatives. The description of typical responsibilities provided here is from the PGA’s Code of Credits, a document shared for the education and support of producers in the entertainment industry. Please note that while this is a general description of a typical Produced By’s responsibilities, it is not an exhaustive list and does not set forth all criteria used in consideration of whether the awards eligibility standard has been met. Please see Sections C and E herein for further detail regarding the Producer Mark standard.

- a. **Producer - Director.** Due to the uniquely flexible nature of the producer-director collaboration, many producing functions may be performed by a director in the course of their directorial duties on the Motion Picture. However, this flexibility shall not be interpreted to mean that every director is therefore also eligible for producing honors. To awards eligible, the director must have undertaken significant producing duties beyond what they normally would perform as a director.

If, in addition to performing the producing functions listed in Category A, below (required), a director also personally performs ***at least two*** of the functions from Category B, that would be considered strong evidence that the director has met the awards eligibility standard.

Category A: <i>Required</i>	Category B:
<p>Director demonstrated that they personally made regular, continuous, and substantial decisions regarding production, budgetary, and legal concerns in a constructive and responsible manner.</p>	<ol style="list-style-type: none"> <li data-bbox="906 491 1495 621">1. Director personally was involved with the project prior to all other producers, or created, identified, or secured the intellectual property on which the project was based. <li data-bbox="906 659 1495 884">2. Director personally secured a critical element of the film, such as writer(s), on camera subject(s), or financing before the film was greenlit or a majority of the financing was obtained. Director does not get credit for securing themselves as a critical element of the film. <li data-bbox="906 926 1495 1081">3. Director personally resurrected an otherwise stagnant project, or significantly reimagined the treatment/script or production, before the film was greenlit or the financing was obtained.

- b. **Producer – Writer.** In general, contributions to the story or script are considered duties discharged as a writer and may not be counted towards the individual's producing duties if the individual received a writing credit, unless such contributions are clearly producerial. Examples of creative contributions that are not typical of a writer include but are not limited to: selecting and approving the on-camera subject(s) crew (e.g., director, cinematographer, editor); viewing and commenting on dailies; and consulting on the edit.

If, in addition to performing the producing functions listed in Category A, below (required), a writer also personally performs ***at least two*** of the functions from Category B, that would be considered strong evidence that the writer has met the awards eligibility standard.

Category A: <i>Required</i>	Category B:
<p>Writer demonstrated that they personally made regular, continuous, and substantial decisions regarding production, budgetary, and legal concerns in a constructive and responsible manner.</p>	<ol style="list-style-type: none"> <li data-bbox="906 1497 1495 1627">1. Writer personally rendered substantial creative contributions to development and pre-production that are beyond those typical of a writer. <li data-bbox="906 1665 1495 1890">2. Writer personally secured a critical element of the film, such as director, on camera subject(s) or financing before the film was greenlit or a majority of the financing was obtained. Writer does not get credit for securing themselves as a critical element of the film. <li data-bbox="906 1932 1495 1988">3. Writer personally rendered substantial creative contributions to physical production that are

	beyond those typical of a writer. 4. Writer personally rendered substantial creative contributions to post-production that are beyond those typical of a writer.
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- c. **Producer – Representatives.** In general, contributions that could reasonably be interpreted as representing the interests of the representative’s client may not be counted towards the individual’s producing duties. For example, obtaining a producer credit mainly because of their client’s involvement, acting as a point of contact for their client, or rendering decisions related to their client’s functions on the project, do not qualify as producing contributions for purposes of eligibility.

If, in addition to performing the producing functions listed in Category A, below (required), a representative also personally performs ***at least three*** of the functions from Category B, that would be considered strong evidence that the representative has met the awards eligibility standard.

Category A: <i>Required</i>	Category B:
Representative demonstrated that they personally made regular, continuous, and substantial decisions regarding budgetary and legal concerns in a constructive and responsible manner.	<ol style="list-style-type: none"> 1. Representative personally: i) was involved with the project prior to all other producers and their client; ii) created, identified, or secured the intellectual property on which the project was based before their client was involved; iii) was instrumental in securing a critical element of the film, such as writer(s), director, on camera subject(s) or financing before their client was involved and before the film was greenlit or a majority of the financing was obtained; or iv) resurrected an otherwise stagnant project, or significantly reimagined the treatment??? or production, before the film was greenlit or the financing was obtained. 2. Representative personally rendered substantial creative contributions to pre-production beyond those typical of someone representing their client on the project. 3. Representative personally rendered substantial creative contributions to production beyond those typical of someone representing their client on the project. 4. Representative personally rendered substantial creative contributions to post-production beyond those typical of someone representing their client on the project.

3. **Clarifying Criteria for Produced Bys Who Are Also Financiers.** An individual who either is a financier or a representative of a financier providing funds for the production and/or distribution of the Motion Picture may be eligible for producing honors only if it is demonstrated that they have met the standard of performing a major portion of the producing functions in a decision-making capacity on the Motion Picture, **in their role as a producer**, as evidenced by: (i) a significant and dedicated commitment to production of the Motion Picture

that goes beyond safeguarding the financing and (ii) personally making regular, continuous, and substantial decisions regarding budgetary and legal concerns in a constructive and responsible manner.

A "financier" in this context is a person who, directly or through an entity, provides any funds for the production and/or distribution of the Motion Picture. A "representative of a financier" in this context is a person who either works for or has been deputized by a financier primarily to protect and/or oversee production and/or distribution financing for the Motion Picture.

When evaluating such individuals, the Panel, as further defined below, may take into account a variety of factors, including:

1. The manner and extent to which the Produced By became actively involved in the Motion Picture (i.e., was the Produced By involved in the conception/origination/development of the film prior to the financing, or did they come on at the time financing was secured or thereafter?)
2. The nature and extent of the decision making, including:
 - a) whether such decisions extended into significant creative contributions beyond those typically expected of a financier (i.e. simply approving threshold elements necessary to secure the financing or proceed with funding and/or creative notes generally associated with studio executives is not considered a creative contribution in this context); and
 - b) whether such decisions extended beyond oversight of financing into detailed management of the budget throughout the production in service of creation of the Motion Picture.
4. Clarifying Criteria for Produced Bys Who Are the Subject of the Film. In general, contributions to an individual's own portrayal or personal experience may not be counted towards the individual's producing duties if they or their experience is also the subject of the film. To be deemed eligible, such individuals must demonstrate a major portion of producing functions in a decision-making capacity on the Motion Picture, in their role as a producer, as evidenced by: (i) a significant and dedicated commitment to the production of the Motion Picture that goes beyond creative input related to their portrayal or personal experience and (ii) personally making regular, continuous, and substantial decisions regarding budgetary and legal concerns in a constructive and responsible manner.

D. PGA ADMINISTRATIVE PROCEDURES

1. Notice of Producing Credits Form. The Motion Picture's copyright owner or other person or business entity legally authorized to designate the producing credits that appear onscreen in the Motion Picture's release within the United States ("Production Company") may begin the awards eligibility determination process by submitting to the PGA: (i) all individuals with the contractual credit of "Producer" or "Produced By" (which titles must appear in the onscreen principal credits), and (ii) the key department heads and crew members involved in making the film ("Notice of Producing Credits Form"). The Notice of Producing Credits Form must be submitted online through the website at www.producersguildawards.com. The Notice of Producing Credits Form must be submitted and signed by a Production Company.
2. Individual Producer Eligibility Form. Upon receipt of the Notice of Producing Credits Form, one or more PGA staff members responsible for administering awards submissions (collectively, the "PGA Administrator") will contact each Produced By to inquire as to whether they wish to participate in the awards eligibility determination process. Each Produced By shall confirm their participation by completing and submitting to the PGA an Individual Producer Eligibility Form ("Eligibility Form"), or indicating in writing that they wish to be considered for producing honors. All information must be supplied to the PGA in writing; no oral testimony is permitted. In order to foster candid responses, the PGA will keep strictly confidential all information supplied by the Produced By. **Voluntary Participation: While a Produced By is not required to participate in the eligibility determination process, if they are eligible to be considered for producing honors but neglect to participate when invited, they may not later be evaluated for awards eligibility.**
3. Verification of Producer Involvement Form. The PGA Administrator may contact key department heads and crew members involved in making the film (e.g., writer, director, casting director, unit production manager, production designer, , post-production supervisor) to obtain confidential information concerning their involvement with the Produced Bys on the Motion Picture, typically by requesting that such participants

complete a Verification of Producer Involvement Form (“Verification Form”). The PGA Administrator will use best efforts to obtain as much relevant information as possible from these participants. All information must be supplied to the PGA in writing; no oral testimony is permitted. In order to foster candid responses, the PGA will keep strictly confidential all information supplied by the key department heads and crew members involved in making the film.

4. Initiation and Scheduling of the Awards Eligibility Determination. If the PGA, in its sole discretion, determines there is sufficient information to render a determination, the PGA may: (i) initiate and convene a formal Awards Eligibility Determination Panel (“Panel”) to determine which of the credited Produced Bys may be eligible for producing honors, if any; or (ii) administratively render an awards eligibility determination without formally convening a Panel when, after careful and expeditious review of all Eligibility Forms and Verification Forms, it has in its discretion determined that there are no significant disputes regarding which Produced Bys, if any, should be eligible for producing honors. If the PGA determines that a Panel is warranted, the PGA Administrator shall determine a time for the Panel to conduct a private and confidential review of the documentation, with due consideration given to expedite the awards eligibility determination process. In this instance, the PGA Administrator will send written notice of a pending Awards Eligibility Determination (“Notice of Awards Eligibility Determination”) to the email address made available to the PGA for each credited Produced By, which will include a link to the list of potential arbiters who may be called upon to be a member of the Panel.
5. Arbiters List. If the PGA determines that a Panel is warranted, the PGA Administrator shall make available to the Produced Bys a list of potential arbiters (“Arbiters List”). The Arbiters List shall be composed of accomplished producers with substantial experience, each of whom shall possess no fewer than two (2) “Producer” or “Produced By” credits in motion pictures. Each Produced By shall have the right to reasonably strike arbiters from the Arbiters List provided the Produced By has a good faith belief that such stricken arbiter(s) might possess prejudice against an individual or production under consideration. This right to strike shall be exercised, if at all, by following the link in the circulated Notice of Awards Eligibility Determination email and excluding the arbiters on the online form by the date and time provided in the Notice of Awards Eligibility Determination (except where such deadline is modified by the PGA Administrator), after which time the right to strike arbiters shall expire.
6. Selection of a Awards Eligibility Determination Panel. The PGA Administrator shall schedule from the individuals on the Arbiters List who were not stricken (the “Eligible Arbiters List”) no fewer than two (2) producers who shall function as the designated arbiters on the Panel. The PGA Administrator will be available to answer questions from the Panel regarding these rules; however, substantive decisions and questions of fact shall be determined exclusively by the Panel. The identities of the scheduled arbiters shall be maintained in strict confidence. An arbiter with a personal interest in the outcome of the proceeding shall recuse themselves from participation on the Panel.
7. Late-Elevated Produced Bys. After a final determination has been rendered (either because an appellate panel has rendered a final determination, as outlined in Section F below, or because the time to request an appeal has expired), the PGA may, in its sole discretion, consider producer(s) who were granted a “Produced By” credit (“Late-Elevated Produced Bys”). In such cases, the PGA will consider for eligibility the Late-Elevated Produced By(s) subject to these same rules, if the Motion Picture is nominated for awards. The PGA will use best efforts to render the Late-Elevated Produced By determination consistent with these rules, but with priority given to those Motion Pictures that have not yet released.
8. Rule Interpretation and Modification. The PGA reserves the right to delay or discontinue the certification process for a particular Motion Picture where appropriate in its sole discretion including where: there is a lack of sufficient feedback from the necessary Produced Bys or department heads and crew members; the PGA has been notified of a pending or potential legal dispute concerning the film’s credits or related production issues; or the Produced By has disqualified an excessive number of potential arbiters, thereby precluding the reasonable scheduling of an arbitration Panel. This policy supports the integrity and fairness of the decision-making process. The PGA further reserves the right to interpret and apply these rules in the manner that it alone deems appropriate. These rules may be modified, amended, and/or restated at any time without prior notice at the sole discretion of the PGA.

E. AWARDS ELIGIBILITY DETERMINATION PANEL PROCEDURES

1. Documentation Submitted to the Awards Eligibility Determination Panel. The PGA Administrator will provide to the Panel all documentation collected from the Produced Bys and the key department heads and crew members involved in making the film. To promote anonymity and objectivity in the determination process, the names of the credited Produced Bys and key department heads and crew members credited on the production shall be redacted from the documentation submitted to the Panel for adjudication and each such individual shall be assigned a unique identifier in place of their name. Notwithstanding the foregoing, it is possible that an arbiter may deduce the names of the Produced Bys during review of the documentation and, in that event, the arbiter has the obligation either to proceed without bias or recuse themselves from the Panel. The Panel shall conduct a careful review of the documentation received. All information submitted to the Panel shall be in writing; no oral testimony will be delivered to the Panel.
2. Panel Guidelines for Review. In determining whether a Produced By should be awards eligible, the Panel shall evaluate the documentation provided consistent with these rules and shall use their discretion to resolve discrepancies based upon the knowledge and judgment borne of their experience.
 - a. *Specific Circumstances of Production*. The Panel shall consider the contributions of each Produced By seeking awards eligibility relative to the specific circumstances of the production. The Panel may consider a variety of factors in this regard including, without limitation:
 - the size and resources of the production (i.e., whether the film is a studio or an independent production);
 - the nature and extent of the producing contributions made by the Produced Bys (i.e., responsibility for overseeing digital effects work may be weighed more heavily on a production with a higher proportion of special effects shots), with the understanding that producing functions may be performed remotely (physical presence on set is not required); and
 - the effectiveness (or ineffectiveness) of each Produced By's contributions.
 - b. *Interpretation Shall Favor Inclusion*. The procedures and the Panel's interpretation of these rules and all documentation shall favor inclusion rather than exclusion, and the Panel should err on the side of inclusion if it is a "close call" regarding whether a Produced By has met the Awards Eligibility Standard.
 - c. *Diversity, Equity, and Inclusion Considerations*. A Panel may consider, where applicable to the production at issue: (1) any specific or unique contributions made by a Produced By that had a significant impact on the production (i.e. cultural/qualitative contributions that shaped the film) and (2) a Produced By's efforts to promote respect, safety, diversity, equity, and inclusion within the hiring process and throughout the making of the film.
 - d. *Additional Considerations*. The Panel may use reasonable discretion in evaluating the feedback received from the Produced Bys and key department heads and crew members involved in making the film, in light of the specific circumstances of the Motion Picture. The Panel may also give due consideration to the following factors:
 - i. *Originating Produced By of a film franchise, sequel, prequel, remake, or spin-off*. If an originating Produced By of the original film in a film franchise, sequel, prequel, remake, or spin-off is being evaluated for their contributions in a subsequent film, such Produced By will automatically receive a minimum of 25% credit towards contributions to the development phase of production of the subsequent film(s) if they previously were licensed the Producers Mark with respect to the original film. If the original film in a film franchise, sequel, prequel, remake, or spin-off was not previously evaluated for Producers Mark certification because the Producers Mark certification process was not available to the Produced Bys of the original film, the originating Produced Bys of that original film who are being evaluated on the subsequent film may, in the arbiters' discretion, be awarded 25% towards contributions to the development phase of production based on their involvement in the original film. The credit set forth herein does not extend to a Produced By of a stage production who is given Produced By credit on a subsequent film based on the stage production.

- ii. *Produced By removed from production.* The foregoing weighted percentages may not apply to a Produced By removed from the production process. Any such Produced By who has met their burden of proving all of the following criteria may be eligible for producing honors: (1) credit as Produced By on the final cut of the Motion Picture; (2) status as the project's original Produced By, having initially obtained, or causing the Production Company to obtain, the underlying rights to the material and having developed the original premise; (3) direct responsibility for hiring, or causing the Production Company to hire, one or more writers who retain any form of writing credit on the finished Motion Picture; and (4) probative evidence that they were ready, willing and able to produce the Motion Picture, but were precluded from participating in the production without cause.
- iii. *Producing Partnerships.* If the Producing Partnership Panel (“PPP”) has determined that two Produced Bys have formed a valid Producing Partnership⁴, except as set forth below (see note), both partners may be eligible for producing honors, if one of the partners performed at least 50% of the work and the other partner performed at least 25% of the work. If one partner performed 50% of the work, and the other did not perform 25% of the work, the Produced By who met the 50% threshold may still be eligible for producing honors as an individual Produced By.

Note: The aforementioned rule does not apply if either partner also has a non-producing (i.e., writer, director, manager, other representative) or financing role on a Motion Picture under review for awards eligibility determination. In that event, the Produced Bys will **not** be evaluated as part of a Producing Partnership and will instead be evaluated as individual Produced Bys for purposes of the awards eligibility determination process for that Motion Picture.

- iv. *Produced By working to the detriment of production.* The Panel may take special notice of any credited Produced By who hinders the filmmaking process through unwelcomed intrusion into aspects of the process outside their appropriate responsibilities or through the creation of an inhospitable work environment. In the case of inhospitable behavior, the Panel may consider a Produced By’s workplace behavior with respect to the production under consideration in determining awards eligibility, but only if the behavior was investigated and confirmed outside of the context of the arbitration process (i.e., the Produced By was sanctioned for safety violations, the Produced By was reported and removed from the production for harassment). Should the Panel determine that a Produced By has engaged in such conduct, it may, at its discretion, choose to deny eligibility to that Produced By even if they exercised sufficient responsibility for a major portion of the producing functions to be eligible for producing honors.
- v. *Produced By’s misrepresentation or omission of material information or material interference with third-party fact gathering.* A Produced By seeking the awards eligibility may not withhold or misstate information material to the certification process or materially interfere with the PGA’s efforts to gather accurate and confidential information from key department heads and crew members involved in making the film for provision to the arbiters reviewing their eligibility. The Panel may take special notice of any Produced By who intentionally withholds or misstates information material to the certification process or who materially frustrates the truthful disclosure of any third party by: (1) obstructing access by the PGA to such party, or (2) coaching, coercing, or improperly influencing a third party to manipulate the outcome of any eligibility determination. Should the Panel determine that a Produced By has engaged in such conduct, it may, at its discretion, choose to deny eligibility to that Produced By even if they exercised sufficient responsibility for a major portion of the producing functions to be eligible for producing honors.

3. The Panel’s Decision. After due consideration of the evidence and these rules, the Panel will make a determination concerning which Produced Bys have met the standard to be eligible for producing honors for

⁴ To petition for consideration as a Producing Partnership, each Produced By must complete the Producing Partnership Petition Form and demonstrate that they met the Producing Partnership Criteria. Produced Bys seeking to be evaluated as a Producing Partnership should submit their petitions and supporting materials at least six (6) months prior to submitting their Motion Picture for awards consideration. Please email partnerships@producersguild.org with additional questions related to Producing Partnerships.

the Motion Picture (the “Awards Eligibility Determination”). The Awards Eligibility Determination shall be communicated in writing to each Produced By identified in the Notice of Producing Credits Form as well as to the person who submitted the Motion Picture for consideration (the “Awards Eligibility Determination Letter”). The Awards Eligibility Determination will establish which Produced Bys are eligible for the PGA’s producing honors for the Motion Picture and may be relied upon by the Academy of Motion Picture Arts and Sciences, the Golden Globes Awards, the British Academy of Film and Television Arts, and other organizations in determining which producers may be deemed eligible for their producing honors and awards.

4. Confidentiality. To protect the integrity of the process and to guard against unjust interference, the identities of the Panel members shall be held in confidence and their work done anonymously. The documents and other materials received from the Produced Bys and third parties, and the content of the Panel’s discussion and deliberation, shall remain confidential and shall not be shared with any other individual or entity, except as required by law or as required to: (1) inform PGA Officers, PGA staff, or designated staff/members of other industry organizations that rely upon the Awards Eligibility Determination for the purpose of conferring their awards; or (2) process an appeal as set forth in Section F, below. Notwithstanding the foregoing, the Awards Eligibility Determination itself (once final after either the time to appeal has run or the appellate panel, as set forth below, has confirmed or modified the Awards Eligibility Determination) may be made public, including without limitation, on the PGA website, IMDb or IMDbPro, or in materials accessible by the public at large. In order to administer a submitted film, the PGA retains the right to share with third parties the submission status of a Produced By’s Individual Producer Eligibility Form and/or appellate materials.

F. REVIEW OF THE AWARDS ELIGIBILITY DETERMINATION BY AN APPELLATE PANEL

1. Request for Appeal. A Produced By may appeal the Awards Eligibility Determination by written request submitted in accordance with the instructions and deadline set forth in the Awards Eligibility Determination Letter (except where such deadline is modified by the PGA Administrator). The request must be made in good faith based upon the availability of relevant probative evidence, which must be included in the appellate statement.
2. Documentation for Appeal.
 - a. *Burden*. The burden is on the appellant to submit an appellate statement (required) and supporting materials (optional), as set forth below. The PGA Administrator is not required to obtain any additional information from third parties in connection with any appeal.
 - b. *Appellate Statement*. Each appellant **must** submit an appellate statement that summarizes additional probative evidence regarding the specific producing contributions that they made to the production of the Motion Picture in a decision-making capacity during the four phases of production. The appellate statement should be submitted through the producersguildawards.com site. It is recommended that the statement be no longer than 2,500 words, or the equivalent of 5 pages (though this limit may be exceeded if critical to the appeal). Supporting letters from others who worked on the Motion Picture and have personal knowledge of the work performed by the appellant also may be submitted.⁵ The total pages submitted by each appellant, inclusive of the Appellate Statement, shall not exceed 100 pages.
 - c. *Submission of Documentation*. All appellate documentation should be uploaded to www.producersguildawards.com by the deadline set forth in the Notice of Appeal, described *infra*.
3. Appellate Panel.
 - a. *Constitution*. If a Produced By requests an appeal from a decision made by a Panel, the PGA shall ensure that any arbiters already stricken from the Arbiters List will not be included on the appellate panel. The appeal shall be presented to an appellate panel consisting of at least three (3) arbiters from the Eligible Arbiters List who did not participate in the initial Panel. If a Produced By requests an appeal from an administrative decision made by the PGA, they shall be provided with the Arbiters List concurrent with a

⁵ Exhibits of contracts, e-mails or other correspondence are optional and only to be included if relevant to the certification process. If an appellant intends to submit such exhibits, they must be clearly referenced in the appellate statement, labeled with exhibit numbers, and the relevant portions of such exhibits must be highlighted for ease of review by the appellate panel. Miscellaneous documents not clearly referenced in the appellate statement, exhibited, and highlighted will not be accepted.

circulated Notice of Appeal and shall have the amount of time indicated in the Notice of Appeal to strike any arbiter as provided in Section D.5., above (except where such deadline is modified by the PGA Administrator).

- b. *Authority.* The PGA Administrator will be available to answer questions from the Panel regarding these rules; however, substantive decisions and questions of fact shall be determined exclusively by the appellate panel. No panelist shall serve on the appellate panel if they have a personal interest in the outcome of the proceeding.
 - c. *Scheduling of Appellate Arbitration.* The appellate arbitration will be scheduled on a date set in the sole discretion of the PGA but in consideration of the timeframe preferred by the Production Company. **The PGA will require a minimum of one (1) week from the date it has received a complete appellate file that is compliant with our rules to render an appellate determination.** The PGA Administrator shall notify all Produced Bys of the deadline to submit all appellate documentation, the proposed date for the appellate arbitration, and the deadline by which to strike arbiters (if the appeal is taken from a decision made by the PGA) in the “Notice of Appeal.”
4. Appellate Decision. The appellate panel either shall uphold the Awards Eligibility Determination, or render a new decision based on its review of the entirety of the evidence presented. The decision of the appellate panel shall be final. After the appellate panel has rendered its decision, the PGA staff shall communicate the decision to all Produced Bys identified in the Notice of Producing Credits Form as well as to the person who submitted the Motion Picture for awards consideration.

Appendix A

QUALIFYING FESTIVAL LIST

Films which win a qualifying festival award between October 1, 2023 and September 30, 2024, may be eligible to submit for the 2025 PGA Awards consideration.

- BERLIN INTERNATIONAL FILM FESTIVAL (Germany)
Berlinale Documentary Award
- CANNES INTERNATIONAL FILM FESTIVAL (France)
Golden Eye Documentary Prize
- CARTAGENA INTERNATIONAL FILM FESTIVAL (Colombia)
Best Film – Documentary Competition
- CARTHAGE FILM FESTIVAL (Tunisia)
Golden Tanit for the Best Long Documentary
- CPH:DOX (Denmark)
Dox:Award
- DMZ INTERNATIONAL DOCUMENTARY FILM FESTIVAL (South Korea)
Grand Prize – International Competition Grand Prize – Asian Competition
- DOC EDGE INTERNATIONAL DOCUMENTARY FILM FESTIVAL (New Zealand)
Best International Feature Best New Zealand Feature
- DOCAVIV INTERNATIONAL DOCUMENTARY FILM FESTIVAL (Israel)
Best International Film Award
Frank Levy Award for Best Israeli Film
- DOCUMENTAMADRID (Spain)
Jury Award for International Film Jury Award for National Film
- DOCVILLE INTERNATIONAL DOCUMENTARY FILM FESTIVAL (Belgium)
Jury Award for Best International Documentary
- DURBAN INTERNATIONAL FILM FESTIVAL (South Africa)
Best International Documentary Film Best South African Documentary Film

- FESPACO - PANAFRICAN FILM AND TELEVISION FESTIVAL OF OUAGADOUGOU (Burkina Faso)
Golden Stallion – Documentary Feature Category
- GÖTEBORG FILM FESTIVAL (Sweden)
Dragon Award for Best Nordic Documentary
- GUADALAJARA INTERNATIONAL FILM FESTIVAL (Mexico)
Best Ibero-American Feature Documentary
- HONG KONG INTERNATIONAL FILM FESTIVAL (Hong Kong)
Documentary Competition – Firebird Award
- HOT DOCS CANADIAN INTERNATIONAL DOCUMENTARY FESTIVAL (Canada)
Best International Feature Documentary Award
- IDFA – INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM (Netherlands)
IDFA Award for Best Feature-Length Documentary
- IT'S ALL TRUE – INTERNATIONAL DOCUMENTARY FILM FESTIVAL (Brazil)
Best Documentary of the International Feature Competition Best Documentary of the Brazilian Feature Competition
- JIHLAVA INTERNATIONAL DOCUMENTARY FILM FESTIVAL (Czech Republic)
Best World Documentary Film
Best Central & East European Documentary Film
- KERALA INTERNATIONAL DOCUMENTARY AND SHORT FILM FESTIVAL (India)
Best Long Documentary
- KRAKOW FILM FESTIVAL (Poland)
Golden Horn for Best Documentary Film
- LEIPZIG INTERNATIONAL FESTIVAL FOR DOCUMENTARY AND ANIMATED FILM (Germany)
Golden Dove – International Long Documentary Competition

- MORELIA INTERNATIONAL FILM FESTIVAL (Mexico)
Ojo for Mexican Feature-Length Documentary
- MOSCOW INTERNATIONAL FILM FESTIVAL (Russia)
Silver George for the Best Film of the Documentary Competition
- PREMIOS PLATINO DEL CINE IBEROAMERICANO (Mexico)
Best Documentary Film
- SHEFFIELD DOC/FEST (U.K.)
Best Film in International Competition
- SYDNEY FILM FESTIVAL (Australia)
Documentary Australia Foundation Award
- TAIPEI GOLDEN HORSE FILM FESTIVAL (Taiwan)
Best Documentary
- THESSALONIKI DOCUMENTARY FILM FESTIVAL (Greece)
Best Documentary – Golden Alexander – International Competition
- VISIONS DU RÉEL, NYON (Switzerland)
Best Feature Film of the International Competition
- YAMAGATA INTERNATIONAL DOCUMENTARY FILM FESTIVAL (Japan)
The Robert and Frances Flaherty Prize, International Competition
Ogawa Shinsuke Prize, New Asian Currents

PLEASE NOTE: QUALIFYING FESTIVALS AND AWARDS MAY CHANGE
WITHOUT NOTICE