

CAMERIMAGE

INTERNATIONAL FILM FESTIVAL OF THE ART OF CINEMATOGRAPHY

THE RULES OF THE DOCUMENTARY FILMS COMPETITIONS:

DOCUMENTARY SHORTS COMPETITION

DOCUMENTARY FEATURES COMPETITION: "IMAGE OF THE WORLD AND WORLD IN IMAGES"

Camerimage is the biggest international film festival devoted to the creation of film image by cinematographers. Their profession, invaluable to the moviemaking world yet underestimated for many years, has found its rightful place at Camerimage. Once a year, great visual artists come here to meet with novice filmmakers who learn from their experience. Vivid cinematic imagery created by recognized cinematographers provide a source of numerous inspirations and references. The Festival is a forum for presentation of the most outstanding achievements in the art of cinematography and for discussion about its present and future condition.

Art. 1

GENERAL CONDITIONS

1. Tumult Foundation (herein referred to as 'the Organizer'), the producer of Camerimage Festival is the organizer of the **Documentary Films Competitions**.
2. The regulations contained herein are established to determine the rules of film submissions for the **Documentary Films Competitions**.
3. The 25th edition of Camerimage Festival (herein referred to as 'the Festival') will be held **from 11th till 18th November 2017 in Bydgoszcz, Poland**.
4. The **Documentary Films Competitions** are international events.
5. The aim of the **Documentary Films Competitions** is to recognize the art of documentary as a creative interpretation of the reality. Putting an emphasis on the visual and aesthetic aspects of a work, the Jury evaluate the best achievements in the field of cinematography, awarding the authors of photography of the competing documentary films.
6. There are two equal and independent **Documentary Films Competitions**:
 - **Documentary Shorts Competition**
 - **Documentary Features Competition**For each competition a separate Jury shall be appointed.

Art. 2

SELECTION CRITERIA

1. Only documentary films constituting a self-contained whole can be submitted to the selection. Depending on their running time the films shall be qualified by the Organizer to one of the two competitions: **Documentary Shorts Competition** for films of a running time of **up to 40 minutes** and **Documentary Features Competition** for films of a running time of **more than 40 minutes**.
2. Dramatic feature films, dramatic student etudes and music videos must be submitted through appropriate, separate forms and in accordance with appropriate regulations. **Animated and experimental film submissions and films submitted in previous years will not be accepted**.
3. Filling the online entry form at www.camerimage.pl and prompt dispatch of the required materials listed in Art. 3 is an essential prerequisite for a film to be accepted for selection.
4. There is no entry fee for submitting a film to the **Documentary Films Competitions**.

25th International Film Festival of the Art of Cinematography CAMERIMAGE

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www.camerimage.pl

 [facebook.com/camerimage](https://www.facebook.com/camerimage)

 [@CamerimageFest](https://twitter.com/CamerimageFest)

5. The deadline for film submissions (preview screeners and other required materials) is **30th June 2017**. By this date the submissions and the materials must be received by the Organizer. Postmarks dates will not be taken into consideration.
6. Only films existing on **DCP (Digital Cinema Package)** or as a **video file** (according to the specification provided under **Art. 6**), might be accepted for selection. **The screening copy must be subtitled in English if a film is not originally in the English language**. When submitting an entry form, the copy of the film must be reserved for the period of the Festival.
7. Only films produced **after January 1st 2016** will be taken into consideration for the selection process.
8. In the Film Entry Form the Submitter is obliged to declare that:
 - a) they are authorized to make the submission and to grant to the Organizer a license defined herein for the use of the film and the accompanying materials. Thus, a Submitter declares that they own all the copyrights and related rights or is authorized by the holder of these rights to act for them and on their behalf within the scope of the submission, or that:
 - b) they are authorized only to submit the film and the accompanying materials and that the Organizer is obliged to acquire an appropriate license from an authorized party for the use of the film.
9. If point 8 b) is the case, an authorized party must grant an approval (license) to the Organizer to use the film for competition purposes on the terms set forth in the Rules and in the appropriate time in order for the film to take part in the competition.
10. If point 8 a) is the case, the Submitter declares that within the scope of the provisions included herein they (or their Principal) own the exclusive and unlimited rights to the film and the accompanying materials and declares that the film and the accompanying materials are not encumbered with third-party rights and do not violate these rights. Additionally, the Submitter declares that they are duly authorized to make a submission and grant the license, and that the authorization had not expired or had not been revoked by the time the submission was made. In case of any claims from any third parties against the Organizer regarding an infringement of third-party rights (especially copyrights, performance rights and producer's rights), the Submitter agrees to satisfy all lawful claims of these parties and absolve the Organizer from any liabilities arising therefrom.
11. If point 8 b) is the case, the Submitter declares that they make the submission with an agreement and knowledge of an authorized party and that the approval (license) for the use of the film will be separately granted to the Organizer, otherwise the film will not be qualified for the competitions. The Submitter also takes all responsibility for submitting the film without the knowledge and consent of an authorized party.
12. If point 8 a) is the case, the Submitter, upon submitting the film, grants to the Organizer a free of charge, non-exclusive license for the use of the film and other submitted materials in the following ways (fields of exploitation):
 - 12.1 to hold not more than three public screenings of the film as a part of the Festival
 - 12.2 to translate the dialogue list into any language and to use and manage the translations at will within the scope defined in point 12.4
 - 12.3 to copy the screener and accompanying materials with any technique (analogue, digital) for the purpose of their translation as well as the selection purposes and promotion of the film
 - 12.4 to use the trailer or any clips from the film (up to 3 minutes), the film's title and the accompanying materials for promotional purposes via public screening, performance, exhibition, presentation, communication, broadcasting and re-broadcasting, as well as to make the work available to the public in a manner allowing every person to have access to such work in a place of their own choice (webcasting, simulcasting, payTV, etc.) or in a place and at a time of their own choice (video-on-demand, etc.), especially on the Internet or for downloading by means of mobile devices (e.g. mobile phones, consoles or other portable multimedia devices)
 - 12.5 to use all the materials described in paragraph 12 to promote next editions of the Festival
13. The Organizer reserves the right to further sublicense the use of the clips from the film and the accompanying materials subject to the terms set forth in paragraph 12, especially to sublicense any mass

media (including broadcasters, Internet portals, cinemas) to distribute clips from the film (up to 3 minutes), the trailer or the accompanying materials.

Art. 3

SELECTION MATERIALS

1. The Organizer must be provided with:

1.1 preview screeners

- a) online screeners are **strongly preferred**, these may be sent as vimeo, YouTube or other streaming platform links or as downloadable files (as per the entry form declaration)
- b) alternatively, two copies of the film on DVD or Blu-ray (PAL/NTSC) may be sent to:

Fundacja Tumult

“Documentary Films Competition”

Rynek Nowomiejski 28

87-100 Toruń, Poland

Each copy of the film should be labeled with the **FILM’S TITLE** and the **ENTRY NUMBER**.

1.2 the electronic version of the following, e-mailed to: **doc.materials@camerimage.pl**

- a) 5 stills from the film (.tiff or .jpg files, not less than 1920 pixels on the long edge, 300 dpi)
- b) cinematographer’s headshot photo (.tiff or .jpg files, not less than 1920 pixels on the long edge, 300 dpi)
- c) cinematographer's filmography
- d) dialogue list containing time code in English (and in Polish, if available)
- e) synopsis of the film in English (and in Polish, if available)
- f) information about camera(s) used on the film (make and model) , if not given in the entry form
- g) information about lenses used on the film (make and model) , if not given in the entry form.

Please do not send us any printed materials.

2. The submitted selection materials will not be returned.

3. The Submitter will cover shipping costs of all materials.

4. Online screeners need to meet the following requirements:

- a) multiple screenings available
- b) no time restrictions in viewing the film until the selection results have been announced
- c) rewind function available, e.g. in order to restore a screening after a break or a failure
- d) should there be a password, it needs to be common for all viewers
- e) no additional software installation required in order to view the film
- f) optionally, the film should be available for download as a media file meeting the following specification:
 - audio/video file
 - codec: avc, mpeg2 or mpeg4
 - container: mpeg, mp4 or avi
 - resolution: not less than 1280x720 (16:9 aspect ratio)
 - bitrate: not less than 3 Mb/s
 - sound: 16 bit stereo, 44.1 kHz
 - file size: not more than 4GB

Art. 4

SELECTION PROCESS

1. The Festival Director invites the films chosen in the selection process to the **Documentary Films Competitions**.

2. If a Submitter does not preclude such possibility, the films not accepted to the **Documentary Films Competitions** may be presented in other sections of the Festival.

3. The Festival Director, in exceptional cases, has the right to invite a film not complying with the conditions included herein, to the **Documentary Films Competitions**.
4. A person or entity submitting a film will be informed about the film's participation in the **Documentary Films Competitions by October 3rd 2017**. If a Submitter does not receive any information, please direct any inquiries after October 3rd to Mateusz Graj, +48 56 62 100 19 ext. 120 or via email to: mgraj@camerimage.pl
5. The Festival Director's decision is final.

Art. 5

ORGANIZATION OF THE COMPETITIONS

1. Films participating in the **Documentary Films Competitions** will be presented as a part of the Festival, at screenings for the audience and international Jury.
2. Films participating in the **Documentary Films Competitions** will be screened from **DCP (Digital Cinema Package)** or as a **video file** according to the specification provided under Art. 6. **If a film is not originally in the English language, the copy must be subtitled in English.**
3. Sound and aspect ratio specifications resulting from technical possibilities will be provided well in advance before the screening.
4. If a film is awarded at the Festival, the Organizer has the right to address the rights holder with a proposition of presenting the film on TV. The conditions of such presentation will be laid out in a separate document.
5. Any promotional materials (including trailer) of the films accepted to the **Documentary Films Competitions** should include the Camerimage logo and a note "official selection". Promotional materials (including trailer) of films awarded at the Festival should also include the Camerimage logo and an additional information about the award. The logo will be provided by the Organizer after the presentation of the awards.
6. Considering the non-commercial character of the Festival, the Organizer will not cover any license or print rental fees.
7. The person or entity submitting a film will cover the delivery costs of a print and all required materials including the delivery to and from the Festival, potential tax or duty payments and the compulsory parcel insurance. If the Festival is charged for any of these costs, it will be invoiced to the Submitter.
8. The prints have to be delivered **before 30th October 2017** to the address given by the Organizer as an information accompanying the selection results. If not agreed otherwise, the prints will be shipped back during the week following the closing of the Festival. In exceptional cases, after consulting with the Organizer, a copy may be returned on a later date, only through a courier service paid for by the receiver or by a third party. Sending any copies by a regular mail will not be possible. Shipment details have to be provided **by 30th November 2017**, and the copy has to be dispatched by the end of the year.
9. Goods sent from outside of the European Union must be accompanied by proforma invoice with a total value of USD 10, with appropriate declaration such as "non-commercial promotional materials" or "no commercial value, value for customs purposes only". Otherwise a parcel may be delayed and subject to tax or customs charges.
10. Detailed information about a dispatched parcel shall be forwarded to Dariusz Wyczolkowski to printraffic@camerimage.pl. Any help with preparation of the necessary customs declaration will be provided if needed.
11. In case of unlikely print damage at the Festival, the fact needs to be reported within 30 days from the date of dispatching the print by the Organizer to the address indicated by the Submitter (plus shipping time) at the latest. Any claims made after that time limit will not be accepted. The Organizer's liability for damages is limited to the costs of striking a new print and cannot exceed EUR 3500.

Art. 6

SCREENING MATERIALS

The following materials are eligible for screening at the Festival:

1. DCP in Interop/SMPTE format, 24 or 25 frames/s

25th International Film Festival of the Art of Cinematography CAMERIMAGE

2. video file according to the specification below (to be screened from a computer or to be transferred to DCP):
 - aspect ratio: 17:9 or 16:9
 - resolution: 2048×1080 or 1920×1080
 - preferable source material: Apple ProRes 422 audio-video file
 - acceptable source material: a sequence of tiff images, uncompressed container .avi video file, .mov container proRes or DNxHD codec video file; .m2v/.mpg container MPEG2 4:2:2 codec video file
 - frame rate: preferable 24 frames/s, acceptable 23,98; 25; 29,97
 - required bit rate: 15-250 Mbit/s
 - sound embedded within the video file

Art. 7

AWARDS

1. International Jury grants awards to the cinematographers of the best documentary films in each of the two categories:
 - Feature length films
 - **Golden Frog for Best Documentary Feature**
 - **Golden Frog for Best Docudrama**
 - Short films
 - **Golden Frog for Best Documentary Short**
 - **Special Mention (Camerimage Statuette) in Documentary Shorts Competition**
2. The Festival Director and the Competition Jury reserve the right to present additional awards to films presented in or out of the **Documentary Films Competitions** as well as to the films' authors.
3. Cultural institutions, sponsors and societies may present their own awards after consultation with and consent of the Festival Director.

Art. 8

FINAL RULES

1. Submitting a film and participating in the **Documentary Films Competitions** is tantamount to acceptance of all regulations included herein.
2. Should any dispute arise regarding the interpretation of these regulations, or in any cases not covered herein, the Festival Director has the right to a final decision.
3. The Polish version of the Rules is the only authentic version and the text in the Polish language shall be binding in case of any discrepancies between different language versions.
4. In every aspect, the Rules shall be governed by the laws of the Republic of Poland.