

# CAMERIMAGE

INTERNATIONAL FILM FESTIVAL OF THE ART OF CINEMATOGRAPHY

## THE RULES OF THE STUDENT ETUDES COMPETITION

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 **Student Etudes Competition**.
2. The regulations contained herein are established to determine the rules of film submissions for the **Student Etudes Competition**.
3. The 25<sup>th</sup> edition of Camerimage Festival (herein referred to as 'the Festival') will be held **from 11<sup>th</sup> till 18<sup>th</sup> November 2017 in Bydgoszcz, Poland**.
4. The **Student Etudes Competition** is an international event.
5. The aim of the **Student Etudes Competition** is to present student etudes with unique visual appeal and subject the young filmmakers' work to the assessment of professionals.

### Art. 2

#### SELECTION CRITERIA

1. Student etudes may be submitted for selection by film or art schools or by individual students having a written approval from their school. The approval is at the same time a confirmation that the etudes are officially selected by a film school and can be submitted to **Student Etudes Competition**.
2. Any number of student etudes may be submitted, but the total running time of all etudes submitted to the **Student Etudes Competition** from one school **cannot exceed 120 minutes**. Before sending their individual submissions students are obliged to consult with the school if the total running time of etudes has not been exceeded. The running time of an individual etude **cannot exceed 35 minutes**.
3. Student documentary films must be submitted to the Documentary Films Competition in accordance with its rules and through the appropriate entry form. Animated and experimental etude submissions and etudes submitted in previous years will not be accepted. Etudes which withdrew their participation from the selection processes in previous years will not be taken into consideration again.
4. A student status of the cinematographer and director of an etude during its production and postproduction is required in order for the etude to be accepted to the **Student Etudes Competition**. In case of thesis films, the postproduction should be completed not later than 12 months from graduation (getting a diploma) of both the cinematographer and director.
5. 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.
6. There is no entry fee for submitting a film to the **Student Etudes Competition**.

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www.camerimage.pl

 facebook.com/camerimage

 @CamerimageFest

7. The deadline for etudes submissions and providing all the required materials is **31<sup>st</sup> July 2017**. By this date the submissions and the materials must be received by the Organizer. Postmark dates will not be taken into consideration. If the materials are not received on time, the submission will be cancelled by the Organizer.
8. Only dramatic etudes 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.
9. Only etudes produced **after January 1<sup>st</sup> 2016** will be taken into consideration for selection process.
10. Any premiere of the etude in any TV station in Poland prior to **November 11<sup>th</sup> 2017** precludes its participation in the **Student Etudes Competition**.
11. 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.
12. If point 11 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.
13. If point 11 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.
14. If point 11 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 competition. The Submitter also takes all responsibility for submitting the film without the knowledge and consent of an authorized party.
15. If point 11 a) is the case, the Submitter, upon submission, grants to the Organizer a free of charge, non-exclusive, unlimited (in terms of time and territory) license for the use of the etude and any other submitted materials in the following ways (fields of exploitation):
  - a) in the scope of recording and reproducing the etude:

recording and reproducing the etude for informational and promotional purposes of the Organizer (including storing on a computer or other device), preparing promotional copies of the etude on data storage devices selected by the Organizer, including magnetic recording, photosensitive, computer or digital recording technology;
  - b) in the scope of handling the original or its copies on which the etude was recorded:

handling the etude in the country and abroad, rental, lending or exchange of the data storage devices on which the etude was recorded – solely for informational purposes and for promoting the Organizer or the etude and its creators;
  - c) in the scope of distributing the etude in a manner other than specified under b):

public performance, exhibition, screening, reproducing, broadcasting and re-broadcasting, as well as making the etude available to the public in a manner allowing every person to have access to the etude in the 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.), particularly on the Internet, or for download by means of

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- mobile devices (e.g. mobile phones, consoles or other portable multimedia devices) – solely for informational purposes and for promoting the Organizer or the etude and its creators;
- d) in the scope of combining the etude with other works:  
using the etude or parts thereof (including, in particular, individual frames or scenes) in the production of any informational and promotional materials prepared by the Organizer, regardless of their form and content (e.g. catalogues, brochures, posters, trailers, promotional spots, presentations, etc.);
- e) in the scope of modification and development:  
disposing and using the etude both in its original form as well as through any modifications or developments, including the disposal and use of specific parts of the etude in its original or any modified versions, the use of the etude as a whole or in part for promotional purposes and advertising and the disposal and use of foreign language versions of the etude or parts thereof (including, in particular, translation of the dialogue list into any language in the form of subtitles, voice-over or dubbing).
16. The Organizer reserves the right to further sublicense the use of the etude and the accompanying materials within the scope covered by the license, particularly the right to sublicense any mass media (including broadcasters, Internet portals, cinemas) to distribute the etude or the accompanying materials for the purposes set forth in paragraph 15.
17. The license granted to the Organizer is non-exclusive and does not infringe upon any exploitation or distribution rights of the persons entitled to the etude (the creators, producers, performers). The persons entitled retain all rights to free use of the etude. The Submitter must notify the Organizer, in writing and in a timely manner, of any planned legal actions that may affect the effectiveness of the license granted to the Organizer (e.g. of an intended transfer of copyrights to the etudes to another entity) in order to avoid collision of the rights of the Organizer with the rights of the Submitter's contracting party.

### 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**  
**“Student Etudes 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: **student.materials@camerimage.pl**
- a) 5 stills from the etude (.tiff or .jpg files, not less than 1920 pixels on the long edge, 300 dpi)
  - b) dialogue list containing time code in English (and in Polish, if available)
  - c) synopsis of the etude in English (and in Polish, if available)
  - d) information about camera(s) used on the film (make and model), if not given in the entry form
  - e) information about lenses used on the film (make and model), if not given in the entry form
  - f) confirmation letter from the school (form available for download at <http://www.camerimage.pl/pl/files/details/1/1015339>)
  - g) scan of the valid student ID or, in case of graduation film, scan of the diploma (of the cinematographer and director).
- If you cannot provide a scanned copy of the school confirmation please send a hardcopy along with the screeners. Otherwise, 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.

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4. All screeners should be subtitled in Polish or English if the film is not originally in Polish or English language.
5. Additionally, 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 etudes chosen in selection process to the **Student Etudes Competition**.
2. If the Submitter does not preclude such possibility, etudes not accepted to the **Student Etudes Competition** may be presented in Student Etudes Panorama.
3. The Festival Director, in exceptional cases, has the right to invite etudes not complying with the conditions included herein to the **Student Etudes Competition**.
4. A person or entity submitting an etude will be informed about the etude's participation in the **Student Etudes Competition by October 3<sup>rd</sup> 2017**. If a Submitter does not receive any information, please direct any inquiries after October 3<sup>rd</sup> to Agnieszka Maciesowicz at +48 56 62 100 19 ext. 120 or via email to: [agnieszka.m@camerimage.pl](mailto:agnieszka.m@camerimage.pl).
5. The Festival Director's decision is final.

#### Art. 5

##### ORGANIZATION OF THE COMPETITION

1. Etudes participating in the **Student Etudes Competition** will be presented as a part of the Festival, at screenings for the audience and international Jury.
2. Etudes participating in the **Student Etudes Competition** will be screened from **DCP (Digital Cinema Package)** or as a **video file** according to the specification under **Art. 6**. **If an etude 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 make the etude available for free of charge broadcast on TV.
5. Any promotional materials (including trailer) of the films accepted to the **Student Etudes Competition** 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 screening copy of an etude must be delivered to Student Prints Reception in the Festival Centre **till 8pm on November 12<sup>th</sup> 2017** either in person, by a school representative or any other authorized person. Sending of an etude by post or courier can take place only after prior consent of and consultation with the Festival

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Office. After the screening the print must be collected from the Print Traffic Coordinator's office in the Festival Centre **before 2pm on November 18<sup>st</sup>** at the latest. Detailed information will be provided upon delivery of the print to the Student Prints Reception. Information will be also given upon request sent to [printtraffic@camerimage.pl](mailto:printtraffic@camerimage.pl).

8. By prior agreement with the Organizer, student prints may be sent back to the owner or to a given address. **This can only be done through courier service paid for by the recipient or a third party.** Shipments through regular mail will not be possible. All shipment details have to be provided **by November 30<sup>th</sup> 2017** and the print has to be dispatched by the end of the year.  
**Any student prints that will not be sent back or picked up within that period will be disposed of after March 31<sup>st</sup> 2018.**
9. The person or entity submitting a film will cover the costs of delivery 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.
10. Ownership of any data storage devices on which the etude or other materials were delivered shall pass to the Organizer if the said devices are not collected in accordance with the procedure described under § 5 of the Rules.
11. Goods sent from outside of the European Union must be accompanied by a 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.
12. Detailed information about a dispatched parcel shall be forwarded to Dariusz Wyczolkowski to [printtraffic@camerimage.pl](mailto:printtraffic@camerimage.pl). Any help with preparation of the necessary customs declaration will be provided if needed.
13. 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
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: 2048x1080 or 1920x1080
  - 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 honorary awards to the authors of the best cinematography:
  - **Laszlo Kovacs Student Award – Golden Tadpole**
  - **Silver Tadpole**
  - **Bronze Tadpole**

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2. The Festival Director reserves the right to present additional awards to etudes presented in or out of the **Student Etudes Competition** as well as to the etudes' 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 an etude and participating in the **Student Etudes Competition** is tantamount to acceptance of the 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.