

EnergaCAMERIMAGE

INTERNATIONAL FILM FESTIVAL

SELECTION TERMS & CONDITIONS OF EnergaCAMERIMAGE INTERNATIONAL FILM FESTIVAL

Art. 1

GENERAL CONDITIONS

1. Tumult Foundation, with its seat registered at: Rynek Nowomiejski 28, 87-100 Toruń, Poland ("the Organizer") is the organizer of the International Film Festival EnergaCAMERIMAGE ("the Festival").
2. The following Competitions are organized as part of the Festival:
 - a) Main Competition
 - b) Documentary Shorts Competition
 - c) Documentary Features Competition
 - d) Polish Films Competition
 - e) Cinematographers' Debuts Competition
 - f) Directors' Debuts Competition
 - g) Music Videos Competition
 - h) Student Etudes Competition
 - i) First Look – TV Pilots Competition
3. These terms & conditions set out the rules of submissions for fiction features, documentary shorts and features, music videos, student etudes and TV Pilots (collectively: "audiovisual works") entered for consideration to their respective Competitions organized as part of the Festival as well as the awarding policies applicable to said Competitions.
4. The 27th edition of EnergaCAMERIMAGE will be held between **9-16 November 2019 in Toruń, Poland**.
5. The Festival is an international event.

Art. 2

SELECTION CRITERIA

1. Audiovisual works may only be submitted through online entry forms available at www.camerimage.pl.
2. Fiction shorts other than eligible student etudes, animated or experimental productions, second or subsequent episodes, or any episodes from subsequent seasons, reality shows, sitcoms, documentary or animated episodic works, as well as those audiovisual works that were submitted and subsequently withdrawn from the selection process or not selected in the previous years will not be considered again.
3. In order to have your work considered you are required to send all the required materials specified under Art. 5 within the applicable dates.
4. Only those fiction features, documentaries, student etudes and TV pilots that are available in **DCP (Digital Cinema Package)** or **video file** format may qualify for selection. All screening prints must comply with the technical specifications provided by the Organizer. Music videos will be screened in a **QuickTime HD (1920x1080; 24fps; ProRes 422 HQ)** format.
5. All screening prints (except for music videos) need to be subtitled in English (for those audiovisual works that are not originally in English). When submitting their entries online the Submitters need to declare that a screening print will be reserved and made available to the Organizer for the Festival.
6. Only those audiovisual works that were produced after **1 January 2018** will be considered.
7. Filling out the online entry form the Submitters are required to declare that:
 - a) they are authorized to make the submission and to grant the Organizer a license defined herein for the use of the audiovisual work and the accompanying selection materials, verifying that they own all the copyrights and related rights or that they are 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 audiovisual work and the accompanying selection materials and that the Organizer will have to acquire an appropriate license from an authorized party for the use of the audiovisual work, and that

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- c) they are authorized to provide personal data of the persons indicated in the Festival entry form and that the persons whose data is provided in connection with the film submission to the Festival have agreed to the processing of their personal data in order to participate in the Festival, including processing the data for the purposes of the selection process, communication related to the Festival and for the purposes of conducting statutory activities by the Organizer, and that
 - d) they agree to the processing of their personal data in order to participate in the Competition as part of the Festival, including processing the data for the purposes of the selection process, communication related to the Festival and for the purposes of conducting statutory activities by the Organizer, if the Submitter is a natural person.
8. If item 7 b) applies, an authorized party has to grant the Organizer a free of charge approval (license) to use the audiovisual work for the purposes of Competition selection, in accordance with these Terms & Conditions and within the specified dates allowing for the audiovisual work to participate in the Competition.
9. If item 7 a) applies, the Submitter declares that within the scope of the provisions included herein they (or their Principal) own the exclusive and unlimited rights to the audiovisual work and the accompanying selection materials, and that the audiovisual work and the accompanying selection materials are not encumbered with any third-party rights and do not violate these rights. Furthermore, the Submitter declares that they are duly authorized to make the 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 (particularly copyrights, performance rights and producer's rights), the Submitter agrees to satisfy all lawful claims of these parties and release the Organizer from any liabilities arising therefrom.
10. If item 7 b) applies, the Submitter declares that they make the submission with an agreement and knowledge of the holder of the rights to the audiovisual work and that the approval (license) for the use of the audiovisual work will be separately granted to the Organizer, otherwise the audiovisual work will not be selected for the Competition. The Submitter also takes all responsibility for submitting the audiovisual work without the knowledge and consent of the holder of the rights to the submitted audiovisual work.
11. If item 7 a) applies, the Submitter, upon submitting the audiovisual work, grants the Organizer a free of charge, non-exclusive license for the use of the audiovisual work and other submitted materials in the following manner (fields of exploitation):
 - a) to hold not more than three public screenings of the audiovisual work as a part of the Festival,
 - b) to translate the dialogue list of the audiovisual work (except for music videos) into any language and to use and manage the translations at will,
 - c) to copy the screener and accompanying selection materials (using either analogue or digital technology) for the purpose of their translation, the selection process or promotion of the audiovisual work as part of the Festival,
 - d) to use the trailer or any clips from the audiovisual work (up to 3 minutes), the title and the accompanying selection materials for the 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.), particularly on the Internet or through download on mobile devices (e.g. mobile phones, consoles or other portable multimedia devices),
 - e) to use all the materials described under item 11 to promote subsequent editions of the Festival
12. The Organizer reserves the right to further sublicense the use of the audiovisual work and the accompanying selection materials within the scope of the license, particularly to sublicense any media outlets (including broadcasters, websites, cinemas) to present the audiovisual works or the accompanying selection materials for the purposes laid out under item 11.
13. The license granted to the Organizer is non-exclusive and does not affect other exploitation and distribution rights held with regard to the audiovisual work (by either the creators, producers or performers). The respective right holders retain all their rights to a free use of the audiovisual work. The Submitter is required to

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notify the Organizer in writing and well in advance about any planned legal actions that may affect the effectiveness of the license granted to the Organizer (e.g. about a planned transfer of copyrights to the audiovisual work to another entity) in order to avoid collision of the Organizer's rights with the rights of the Submitter's contractor.

Art. 3

SPECIFIC COMPETITIONS

MAIN COMPETITION

1. Only feature films exceeding the running time of 60 minutes and intended for theatrical, television, VOD or festival distribution can be submitted for consideration.
2. When submitting your film to the Main Competition you can also submit it to the Polish Films Competition and/or the Debut Competitions (provided the film meets the terms applicable to these Competitions). Submissions are made by ticking appropriate Competition checkboxes in the online entry form. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
3. Late entry fees apply for submissions made after 31 May 2019. There are no entry fees for earlier submissions.
4. For any questions please get in touch with the Main Competition coordinator – Anna Salecka, calling: +48 56 62 100 19 ext. 116 or via email at: anna@camerimage.pl.

DOCUMENTARY COMPETITIONS

1. Only documentary films constituting a self-contained whole can be submitted for consideration. Depending on their running time, the films will be considered by the Organizer for one of 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 exceeding 40 minutes.
2. There are no entry fees for submitting documentaries for the Festival's consideration.
3. For any questions please get in touch with the Documentary Competitions coordinator – Mateusz Graj, calling: +48 56 62 100 19 ext. 115 or via email at: mgraj@camerimage.pl.

POLISH FILMS COMPETITION

1. Only feature films exceeding the running time of 60 minutes and intended for theatrical, television, VOD or festival distribution can be submitted for consideration.
2. The Organizer defines Polish film as a production with a majority share of Polish capital (financial contribution of Polish entities to the production has to exceed 50%).
3. The Organizer reserves the right to verify the fulfillment of the aforementioned condition by requesting the Submitter to provide a proof of production shares in the submitted film by e-mail.
4. When submitting your film to the Polish Films Competition you can also submit it to the Main Competition and/or the Debut Competitions (provided the film meets the terms applicable to these Competitions). Submissions are made by ticking appropriate Competition checkboxes in the online entry form. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
5. Late entry fees apply for submissions made after 31 May 2019. There are no entry fees for earlier submissions.
6. For any questions please get in touch with the Polish Films Competition coordinator – Agnieszka Swoińska, calling: +48 56 62 100 19 ext. 107 or via email at: aga@camerimage.pl.

FEATURE DEBUTS COMPETITIONS

1. There are two separate Feature Debuts Competitions:
 - Cinematographers' Debuts Competition
 - Directors' Debuts CompetitionFor each competition a separate Jury will be appointed.

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2. Only those feature films exceeding the running time of 60 minutes and intended for theatrical, television, VOD or festival distribution, that are the first or second fiction feature (theatrical or television) by the given director or cinematographer can be submitted for consideration.
3. The films shall be qualified by the organizers to one of the two competitions:
 - Cinematographers' Debuts Competition - first or second feature film (over 60 minutes) of the cinematographer. The date of first screening or premiere will be taken into account (release date in case of TV and VOD platforms) and whether the filmmaker was credited in the film as a cinematographer.
 - Directors' Debuts Competition - first or second feature film (over 60 minutes) of the director. The date of first screening or premiere will be taken into account (release date in case of TV and VOD platforms) and whether the filmmaker was credited in the film as a director.If the director and the cinematographer are both debuting filmmakers, the film might be qualified to both sections.
4. In case there is more than one cinematographer or director, the film will be considered for the respective competition only if it is the first or the second film of all of the creators in their category.
5. When submitting your film to the Feature Debuts Competition you can also submit it to the Main Competition and/or the Polish Films Competition (provided the film meets the terms applicable to these Competitions). Submissions are made by ticking appropriate Competition checkboxes in the online entry form. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
6. Late entry fees apply for submissions made after 31 May 2019. There are no entry fees for earlier submissions.
7. For any questions please get in touch with the Feature Debuts Competitions coordinator – Anna Salecka, calling: +48 56 62 100 19 ext. 116 or via email at: anna@camerimage.pl.

MUSIC VIDEOS COMPETITION

1. The competition entries may include music videos produced with the participation of a cinematographer as well as music videos made with the use of various animation techniques or multimedia.
2. The selection committee will not accept entries of any music videos that were not officially commissioned by a record company (label) representing the artist or by the artist themselves.
3. Music videos must not exceed 15 minutes of running time, and must constitute a self-contained artistic whole in order to be accepted for consideration.
4. After the announcement of the nominations, the Submitters are required to provide the screening files for the nominated videos to the Organizer via online transfer after prior consultation with Kamil Horodecki at kamil@camerimage.pl.
5. There are no entry fees for submitting music videos for the Festival's consideration.
6. For any questions please get in touch with the Music Videos Competition coordinator – Kamil Horodecki, calling: +48 56 62 100 19 ext. 122 or via email at: kamil@camerimage.pl.

STUDENT ETUDES COMPETITION

1. Student etudes may be submitted for consideration 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 the school and eligible for consideration 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 required 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 through the appropriate entry form.
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 considered for the Student Etudes Competition. Entries of thesis films can be submitted no later than one year from the date of graduation (receiving diploma) of both the cinematographer and director.

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5. There are no entry fees for submitting student etudes for the Festival's consideration.
6. For any questions please get in touch with the Student Etudes Competition coordinator – Agata Stefańska, calling: +48 56 62 100 19 ext. 120 or via email at: agata.stefanska@camerimage.pl.

FIRST LOOK – TV PILOTS COMPETITION

1. For the purposes of these Terms & Conditions, the terms "TV pilot" and "pilot" shall mean the pilot episode of fiction series or miniseries, or the first episode of the first season (for multi-season productions) of fiction series or miniseries that have been approved for production.
2. Unsuccessful pilots that did not result in the series being picked up for production will not be considered.
3. There are no entry fees for submitting pilots for the Festival's consideration.
4. For any questions please get in touch with the First Look – TV Pilots Competition coordinator – Marcelina Żydowicz, calling: +48 56 62 100 19 ext. 106 or via email at: marcelina@camerimage.pl.

Art. 4

DEADLINES

1. Please find all deadlines for submitting audiovisual works for consideration and sending the required selection materials below. Note: the date of receipt of all the materials by the Organizer counts.

31 May 2019

- Main Competition
- Polish Films Competition
- Cinematographers' Debuts Competition
- Directors' Debuts Competition

Note: You can submit audiovisual works to the above Competitions at a later date, i.e. until 30 June 2019. This late entry deadline is available at a PLN 300 fee.

By these dates all the required materials must be received by the Organizer. Dates of shipment will not be taken into consideration. If the screeners and selection materials are not received by the Organizer by 31 May 2019, the Submitter will be required to pay the above late entry fee, otherwise the late submission will not be accepted for consideration. Late entry fee payment information will be available at www.camerimage.pl.

30 June 2019

- Documentary Shorts Competition
- Documentary Features Competition
- Main Competition (LATE ENTRY FEE OF PLN 300 APPLIES)
- Polish Films Competition (LATE ENTRY FEE OF PLN 300 APPLIES)
- Cinematographers' Debuts Competition (LATE ENTRY FEE OF PLN 300 APPLIES)
- Directors' Debuts Competition (LATE ENTRY FEE OF PLN 300 APPLIES)

31 July 2019

- Student Etudes Competition
- Music Videos Competition
- First Look – TV Pilots Competition

Art. 5

SELECTION MATERIALS

1. The Organizer must be provided with the following:

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- a) online screener (as an online Vimeo, YouTube or other streaming link) or as downloadable files (as per the entry form declaration)
- b) the following materials sent via email:
 - 5 stills from submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi) – not applicable to music videos
 - cinematographer's and director's filmography
 - cinematographer's and director's headshot photos (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi) – not applicable to music videos
 - English (and Polish, if available) dialogue list with time codes – not applicable to music videos
 - synopsis in English (and Polish, if available) – not applicable to music videos
 - information about camera(s) used (make and model), if not provided in the entry form
 - information about lens(es) used (make and model), if not provided in the entry form
 - **IN CASE OF STUDENT ETUDE ENTRIES** the required school confirmation letter is available here: <https://camerimage.pl/assets/uploads/2019/04/School-confirmation-EnergaCAMERIMAGE-2019.pdf>
2. Selection materials should be sent to the following email addresses:
 - a) **Main Competition, Cinematographers' and Directors' Debuts Competitions** – features@camerimage.pl
 - b) **Polish Films Competition** – fabularne@camerimage.pl
 - c) **Documentary Shorts Competition and Documentary Features Competition** – doc.materials@camerimage.pl
 - d) **Music Videos Competition** – mv.materials@camerimage.pl
 - e) **Student Etudes Competition** – student.materials@camerimage.pl
 - f) **First Look – TV Pilots Competition** – tvpilots@camerimage.pl
3. The submitted selection materials will not be returned.
4. The Submitter will cover the shipping costs of all materials.
5. Submitted audiovisual works cannot contain any commercials or breaks.
6. All screeners should be subtitled in Polish or English if the audiovisual work is not originally in Polish or English.
7. Additionally, online screeners need to meet the following requirements:
 - a) multiple screenings available
 - b) no time restrictions in viewing the audiovisual work until the selection results are announced
 - c) rewind function available, e.g. in order to continue viewing following a break or a failure
 - d) should there be a password, it needs to be the same for all viewers
 - e) no additional software installation required in order to view the audiovisual work

Art. 6

SELECTION PROCESS

1. The Festival Director invites the audiovisual works chosen in the selection process to their respective Competitions.
2. If a Submitter does not preclude such possibility, the audiovisual works not selected to their respective Competitions may be presented in other sections of the Festival.
3. The Festival Director, in exceptional cases, has the right to invite audiovisual works not complying with the conditions included herein.
4. A person or entity submitting audiovisual works will be informed about the selection results by **1 October 2019**. If a Submitter does not receive any information by that date, please direct any inquiries to the respective Competition coordinators as per the contact information listed under Art.3.
5. The Festival Director's decision is final.

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Art. 7

ORGANIZATION OF THE COMPETITIONS

1. Audiovisual works selected to their respective Competitions will be presented as a part of the Festival, at screenings for the audience and international Jury. Except for music videos, all selected audiovisual works will be screened in the DCP (Digital Cinema Package) or video file format (as per the technical specification sent following the selection results announcement). If the audiovisual work is not originally in English, the screening print has to be subtitled in English
2. Music videos presented in the Music Videos Competition will be screened in a QuickTime HD (1920x1080; 24fps; ProRes 422 HQ) format delivered to the Organizer by the Submitters.
3. Considering the non-commercial character of the Festival, the Organizer will not cover any license or print rental fees.
4. The Submitter 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, they will be re invoiced to the Submitter.
5. Screening prints have to be delivered by **30 October 2019** to the address provided by the Organizer with the selection results. If not agreed otherwise, screening prints will be shipped back during the week following the closing of the Festival. In exceptional cases, after consulting with the Organizer, a print may be returned at a later date, only through a courier service paid for by the receiver or by a third party. Sending any prints by a regular mail is not allowed. Shipment details have to be provided by **30 November 2019**, and the print has to be dispatched by the end of the year.
6. Any goods sent from outside of the European Union must be accompanied by a proforma invoice with a total value of USD 10, with an 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.
7. In case of an 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 that will not be accepted.
8. The Organizer’s liability for damages is limited to the costs of producing a new print and cannot exceed EUR 3500.

Art. 8

AWARDS

1. The following Awards are presented by the international Juries as part of the Festival:
 - a) **Main Competition** – awards presented to cinematographers
 - GRAND PRIX – Golden Frog
 - Silver Frog
 - Bronze Frog
 - b) **Documentary Shorts Competition** – awards presented to cinematographers
 - Golden Frog for Best Documentary Short
 - Special Mention (CAMERIMAGE Statuette) in the Documentary Shorts Competition
 - c) **Documentary Features Competition “Image of The World and World in Images”** – awards presented to cinematographers
 - Golden Frog for Best Documentary Feature
 - Golden Frog for Best Docudrama
 - d) **Polish Films Competition**

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- Award for the Best Polish Film – CAMERIMAGE Statuette presented to the director and cinematographer
 - e) **Cinematographers' Debuts Competition**
 - Best Cinematographer's Debut – CAMERIMAGE Statuette presented to the cinematographer
 - f) **Directors' Debuts Competition**
 - Best Director's Debut – CAMERIMAGE Statuette presented to the director
 - g) **Music Videos**
 - Best Music Video Award – CAMERIMAGE Statuette presented to the director
 - Best Cinematography in a Music Video Award – CAMERIMAGE Statuette presented to the cinematographer
 - h) **Student Etudes Competition** – awards presented to cinematographers
 - Laszlo Kovacs Student Award – Golden Tadpole
 - Silver Tadpole
 - Bronze Tadpole
 - i) **First Look – TV Pilots Competition**
 - GRAND PRIX of the First Look – TV Pilots Competition – CAMERIMAGE Statuette presented to the cinematographer
2. The Festival Director reserves the right to present additional awards to audiovisual works presented in or out of Competitions as well as to their respective authors.
 3. Cultural institutions, sponsors and associations may present their own awards after consultation with and consent of the Festival Director.

Art. 9

PERSONAL DATA PROTECTION

1. In accordance with the provisions of the Act of 29 August 1997 on the Protection of Personal Data, and, starting from 25.05.2018, in accordance with the Regulation of the European Parliament and of the Council (EU) 2016/679 of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation) we, as the Personal Data Administrator, inform that the EnergaCAMERIMAGE Festival Organizer, i.e. Fundacja Tumult, with its seat at: Rynek Nowomiejski 28, 87-100 Toruń, Poland, GDPR e-mail: gdpr@camerimage.pl serves as the administrator of personal data of persons indicated in the entry forms for audiovisual works submitted for the Organizer's consideration and that:
 - a) personal data of the persons indicated in entry form will be processed for the purposes of the audiovisual work's participation in EnergaCAMERIMAGE Festival, including the selection process, communication related to EnergaCAMERIMAGE Festival and for the purposes of statutory activities of the Organizer,
 - b) personal data of the persons indicated in the entry form will be kept until the consent is revoked,
 - c) each person indicated in entry form has the right to request from the administrator access to personal data, the right to rectify, delete or limit processing, the right to withdraw their consent and the right to transfer the data,
 - d) each person indicated in the entry form has the right to file a complaint to the supervisory body,
 - e) only entities authorized to obtain personal data on the basis of legal regulations or entities/persons cooperating with Organizer on its statutory activities, may receive the personal data of persons indicated in entry form,

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- f) providing personal data is voluntary, however, failure to provide such data may exclude the audiovisual work from its participation in the EnergacAMERIMAGE Festival.

Art. 10

FINAL REMARKS

1. Submitting audiovisual work for the Festival's consideration is equivalent to accepting all the terms included herein.
2. Should any dispute arise regarding the interpretation of these Terms & Conditions, or in any cases not covered herein, the Festival Director has the right to a final decision.
3. The Polish version of these Terms & Conditions is the only effective version and the Polish text shall be binding in case of any discrepancies between different language versions.
4. In any case, these Terms & Conditions shall be governed by the laws of the Republic of Poland.

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