

168 FILM PROJECT
OFFICIAL ENTRY RULES AND AGREEMENT
[Updated December 12, 2011]

Producer Name _____ Team Number _____

GENERAL INFORMATION:

All teams submitting films for the *168 Film Project Competition* ("Competition"), a faith-based filmmaking contest, must comply with the following Official Entry Rules ("Rules") as a condition of their participation.

Teams may submit multiple film entries. However, each film, or each version of the same film, is considered a separate entry, and requires that a separate Entry Fee be paid. Further, entries may be capped as deemed necessary by 168 Film Project ("168"), the organizer and operator of the Project.

168 will endeavor to screen all qualified entries at the 2012 *168 Film Festival* ("the Festival"). However, screening is at the sole discretion of 168 and is NOT guaranteed.

Films may not be screened in any other competition, exhibition, film festival, or other public screening before their premiere at the Festival. Screenings for groups other than cast and crew will result in disqualification.

TEAM ELIGIBILITY:

All teams, worldwide, are eligible to participate and may consist of any number of individuals. Individuals who are employees of 168 are not eligible to participate on a team. 168 reserves the right to bar any team or individuals from the competition or exhibition. Team registrations are NOT transferable.

Teams are required to designate one primary producer as the team's agent (the "Entrant"). This Entrant will be the primary contact with 168 and will sign the entry agreement, agree to these Rules and Exhibit "A" Licensing Agreement, and execute all necessary release forms for the submitted Film. There can only be one Entrant on record per film entry.

TO ENTER:

To enter, teams must (1) pay the Entry Fee and (2) submit a signed copy of these Rules (145 S. Glenoaks Blvd #159, Burbank CA 91502) faxing (818-942-6076) or scanning and emailing (info@168project.com). Both the Entry Fee and the signed Rules must be received by 168 prior to the team sign-up deadline listed in the table below.

Entry Fees are based on sign-up date. The official schedule of Entry Fees is available on 168's website, www.168project.com ("the Website").

If any team is unable to complete and/or submit a film for the Project, review of any request for an Entry Fee refund is at the sole discretion of 168 Management.

All entries receive two (2) of the following: *All Festival Passes* to the Festival, admission to all mixers, admission to selected workshops and events throughout the year, and industry discounts as contracted by 168.

FILM CATEGORIES:

Categories eligible for entry include the following **11 minute** or shorter films:

- (1) "Signature Speed Film" (narrative films);
- (2) "Unlimited Documentary" (in which a team will use the same 168-determined theme as other entries, but is free to select its own subject and foundational Bible verse. No schedule must be followed, but these will use the same turn in deadlines as the signature films);
- (3) "Pure Animation" (films containing motion capture or animation in every frame);
- (4) Musicals; and
- (5) "Write of Passage Spotlight Film" (films are based on a *Write of Passage* contest finalist scripts and are either:

- (a) Speed Films (if produced by first-timers to 168, teams must use shoot and edit in a 168 hour period scheduled at their convenience) OR
- (b) Unrestricted (if produced by veterans to 168).

Categories eligible for entry include the following **Five Minute** or shorter films:

- (1) Music Videos (which compete amongst themselves for all awards); and
- (2) "Making Of" documentary films.

PRODUCTION SCHEDULE:

Start Times & Deadlines are given in Entrants' local time. Turn-in deadlines Outside So. California correspond to the Mail Carrier's Timestamp.

START TIMES AND DEADLINES for 2012

	So. CALIFORNIA	U.S. & Outside So. CAL	International
UNLIMITED DOCUMENTARY	START: ANYTIME DEADLINE: 11AM 2/24/11	START: ANYTIME DEADLINE: 11AM 2/24/11	START: ANYTIME DEADLINE: 11AM 2/24/11
SIGN-UP DEADLINE	6PM, Wednesday, Feb. 1	6PM, Wednesday, Feb. 1	6PM Monday, Jan. 23
VERSE ASSIGNMENT (writing start)	Mon. Feb. 6, 7-9PM (Media City Church 269 E. Providencia Burbank 91502)	Sun. Feb. 5 VIA Email	Mon. Jan 30 VIA Email
START PRODUCTION (roll camera)	11 AM, Fri. Feb. 17	11AM, Thurs. Feb. 16	11AM, Fri. Feb. 10
Film Turn-in Deadline	11AM, Fri. Feb. 24 (Media City Church 269 E. Providencia Burbank 91502)	11AM, Thurs. Feb. 23 (posted & sent overnight by 11 AM local time)	11AM, Fri. Feb. 17 (local time, must send fastest way possible)
"Making Of 168" (5 Min. max. length) Films turn-in deadline	5 PM, Friday, March 2	5 PM, Friday, March 2	11AM, Friday, Feb. 24 Posted by 5 PM, local time

Verse Assignment kicks off the ten day pre-production period. Southern California teams receive their Verse Assignment at the Media City Church, 269 E. Providencia Ave., Burbank, CA 91502. U.S. Teams (outside Southern California) & International teams will receive their Verse Assignment via email. NO writing of story or script may begin until after Verse Assignment. VIOLATION WILL RESULT IN TEAM DISQUALIFICATION. Brainstorming ideas and assets prior to verse assignment (i.e. locations, cast, crew) is ok.

The "Production Start" is the kick off to the 168 Hour Production Week ("Production Week"). Producers cannot start any kind of production before this time, including video, audio or building graphics.

Exceptions to "Production Start" times for different types of Films:

- a. Except for **"Write of Passage Spotlight" films, "Pure Animated" productions and the "Unlimited Documentary"** category, no shooting or production of the film can begin until the designated "Production Start" date and time, or the film will be disqualified from screening.
- b. **Pure Animation Films:** Teams may build models and create characters early, beginning one week before the Verse Assignment. Absolutely no animation, key framing or other preparation besides modeling will occur before Verse Assignment. Pre-existing/purchased digital assets are not allowed. Pure Animations are not restricted after Verse Assignment except for meeting the turn-in deadline. Pure Animation will compete only in its own category.
- c. **Live Action/Animated/Effects Hybrid Projects:** These films combine synthetic elements and live action. For the contest, all CG Effects and Animation, etc. is considered a part of live action. These assets include Motion

Capture, Plates and Virtual Sets. They MAY be planned after the Verse Assignment, but filmmakers may NOT shoot or do work on any of these elements before the Start Production date and time.

- d. **Unlimited Documentaries:** Upon payment of registration fees, completion of the contract, and submission of verse, Producers may start production without schedule restriction (see Film Content Requirements below). These Docs will use the same deadlines as all of the other films. They will only compete within this special category.
- e. **Musicals and Music Videos:** To remain eligible for all awards, no writing of lyrics will occur until AFTER the verse assignment. All recording of vocals or music must be done during production week. Teams that record before production week are not eligible for any music awards. **Note:** Music Videos using pre-recorded songs are not eligible for “Best Original Score” as they were not produced during Production Week.

Only music or effects created during Production Week will be considered for awards. Award-eligible composers will sign a certificate guaranteeing that their work was produced entirely during the production week.

Turn-in deadlines as shown in Table (above) apply to all categories. In Southern California, films must be physically received at the specified place by the deadline. All entries “outside Southern California” (including International films) must be postmarked for overnight delivery by the deadline (or delivered fastest way possible).

LATE SUBMISSIONS:

All final submissions must be turned in by the deadline or the film will not be eligible for any awards except “Audience Favorite.”

Late submissions will be charged a late fee of \$25 per day and will not be accepted after two days past deadline.

PRODUCTION RULES:

Teams must obtain all releases from talent, cast, crew, location sites, use right for music, use rights for image or art work that may be required by law and for the release and exploitation of this film. Further, if the film is based on true or real life events, then Entrant is required to have those life rights and other releases executed by the participants as required by custom and usage in the industry and the applicable law.

These releases must be turned in with the finished film. Films will NOT be screened without signed releases.

Sample release forms are provided on the Website. Forms provided by 168 are not to be construed as legal advice. 168 will not and does not give legal advice on any release, nor is it 168's obligation to clear or vet any release. Each team is responsible for its own contracts, releases and legal research.

During the course of the Project, 168 may make introductions to people or services that are meant to assist teams in their productions. Entrant understands that this is not an endorsement of the person or service. 168 will not be liable in any way for results and outcomes of Entrant decisions to use these persons or services.

Teams accept full responsibility for the safety of their cast and crew. This includes, but is not limited, reading and complying with the *Safety and Production Guidelines* provided on the Website. Producers must follow all applicable city, state, and federal laws. All teams (including but not limited to) Producers, Directors, Production Managers, Assistant Directors, Stunt Coordinators, and Effects Persons are required to attend the safety seminar or read/watch the safety presentation. Further, all teams will comply with all State and Federal OSHA requirements.

FILM CONTENT REQUIREMENTS:

Submitted films must be comprised of only all original material, created specifically for the Project, subject to the following:

- a. Up to 90 seconds of stock footage or public domain footage can be used per film, except for unlimited documentaries.
- b. Films based on true or real life events may be submitted, with appropriate clearances.
- c. Artwork or musical compositions not created specifically for the Project may be used as background material, with appropriate clearances.

168 does not require any overtly Christian characters. Authentic Christian characters are encouraged versus one-dimensional Christian caricatures. Heroes should come to be aligned with truth, goodness, God and the Bible.

As Jesus is our salvation, redemptive stories are ideal, even if it's just a hint of redemption. Teams choosing to film a tragedy should include real consequences for sin. Winking at or poking fun at hell, taboos and sin is not a good idea for this contest.

168 wants to set a new standard, so no swearing, no using the word "God" or "Jesus" as an expletive, no graphic sex, violence, or drug use. No blasphemy. This means no disrespect to Jesus, God or the Spirit of God. A respectful, traditional interpretation of scripture is obligatory.

Films should avoid featuring or referencing third party marks, including but not limited to third party names, logos or trademarks on street signs, panoramic views, vehicle license plates, or clothing such as T-shirts, hats, etc without permission as this will prevent their commercial use.

Films must not utilize live animals unless Entrant has obtained the consent of the animal's owner and an affidavit from the animal owner or wrangler that the animal was not harmed in the making of the Film. Entrants are encouraged to contact the local Humane Society prior to filming to verify appropriate animal safeguards on set.

Films that do not comply in all material respects with these Rules or that otherwise contain prohibited, or inappropriate content as determined by 168, in its sole discretion, will be disqualified and will not be screened or considered for awards. 168 makes the final determination as to which Films are eligible to take part in this Project.

TECHNICAL REQUIREMENTS:

168's official screening format is 16:9 aspect ratio. Incorrect formatted films may be altered to fit Projection Specs. The projector will not be switched.

Standard definition (SD) entries must be submitted on 4:3 LETTER BOXED QuickTime formatted USB2 or FIREWIRE 400/800 Hard Drive, DATA DVD (no Video DVDs!), DV/MINIDV or DVCAM tape. FTP file submission may be available by permission only. For tape submission, use SP speed only (NO LP!). Submit SD DATA DVD FILE as follows: QuickTime 720X480, lower (even) field dominance, 29.97 or 23.97 fps, 48K/16 bit Audio. Submit two identical tapes or DATA DVDs or one hard drive.

Label tape, DVD, or Hard Drive and case in this order: Team Number, Producer Name(s), Film Title, City-State-Country, Exact Run Time, Acquisition (shooting) Format, Delivery File Format, Editor (ie. Final Cut).

Valid HD entries may be submitted on a flash drive, eSATA, USB2 or FIREWIRE400/800 Hard Drive as follows: 16:9 QuickTime 1080i or 1080p or 720p, DVCPRO or ProRes. Producers must monitor the Website for turn-in specs, **which may change!**

Hard Drives can be returned via a padded, posted envelope arranged at the entrant's expense or may be picked up at the 168 Office. Hard drives are considered abandoned 60 days after the festival and are then 168 property.

Each film must contain the words "A 168 FILM PROJECT" anywhere in the film credits.

Film duration shall not exceed 11 minutes, including credits. Films submitted without proper credits are NOT eligible for awards.

Before the film begins, it must include: (1) Ten seconds of color bars and tone; (2) A ten-second or longer slate with: team number, date, city-state-country, film's title and your assigned verse spelled out completely. DO NOT include the verse during your credits (verses will be added by 168 after films); (3) Ten seconds of black.

Producers may suggest a logline, but 168 reserves the absolute right to edit the logline, without consultation.

JUDGING:

All entries will be pre-screened and rated by the Pre-screening Committee. The best films will be viewed by the Film Jury. Films longer than 11 minutes, and those films turned in late will NOT be eligible for any awards, except for the "Audience Favorite." Films longer than 11 minutes or turned in late may be screened at the discretion of 168 in a non-qualifying category at ANY screening.

Films with poor Scriptural Integration/S.I. (how well they integrate their foundational verse) will not advance to award eligibility. Filmmakers are encouraged to submit a defense/explanation of their verse's integration-no more than 250 words).

Scriptural Integration is weightier than any other category, so make sure you use the verse as a foundation and not just allow a character to voice the verse. Your S.I. can be subtle or obvious. The story should follow the verse to the point where the characters choose redemption or destruction—with appropriate consequences. See content rules. Films ignoring Film Content Requirements will not screen.

No exclusionary determination is subject to appeal.

168 reserves the right, in its sole discretion, to remove or blur or to ask the applicable Entrant to remove or blur any non-material elements (e.g. small logos on clothing, artwork hanging in the background, etc.) rather than disqualify an otherwise compliant film.

After films have been turned in, film resubmissions (with corrections/fixes) are not permitted for jury viewing. Film resubmissions for screening at the Festival may be allowed in some cases with prior 168 management approval. Substantial fees will be charged for resubmitting. Producers may be allowed to make certain corrections to their film's credits before the Festival or for the "Best of 168" DVD, but will be charged a minimum two hours for a 168 editor's time.

168 reserves the absolute right to make corrections to films for Festival screening purposes or for films selected for a "Best of 168" compilation DVD. No correctives by 168 are subject to appeal. Any and all judgments regarding submitted films are entirely at the discretion of 168. All screening order and festival programming decisions are similarly at the sole discretion of 168.

AWARDS:

Similar to the Oscars®, awards will be given for technical and artistic merit. Award categories will be posted on the Website. Award Nominees will be notified via email, social media and web. Award Winners will be announced during the 168 Film Festival. Winner notification will not be sent prior to the award presentation ceremony. Filmmakers should plan to attend the 168 Film Festival.

BY ENTERING, TEAMS AGREE TO BE BOUND BY THESE RULES AND THE DECISIONS OF THE 168 JURY, WHICH SHALL BE FINAL IN ALL RESPECTS.

I have read and will comply with the rules.

_____ Entrant's Name, Printed
Entrant's Signature

_____ (Address, email, Phone)

Team # _____ Date _____

Mail to: 145 S Glenoaks Blvd #159 Burbank, CA 91502, Fax: 818-942-6076 or email: info@168project.com