

EnergaCAMERIMAGE

INTERNATIONAL FILM FESTIVAL

SELECTION TERMS & CONDITIONS OF THE INTERNATIONAL FILM FESTIVAL OF THE ART OF CINEMATOGRAPHY EnergaCAMERIMAGE 2022

Art. 1

GENERAL PROVISIONS AND DEFINITIONS

1. Tumult Foundation, with its registered seat at: Rynek Nowomiejski 28, 87-100 Toruń, Poland (“the Organizer”) is the organizer of the International Film Festival of the Art of Cinematography EnergaCAMERIMAGE (“the Festival”). The Festival is co-organized by the European Film Center CAMERIMAGE (ECFC), with its registered seat at: Rynek Nowomiejski 28, 87-100 Toruń, entered into the Register of Cultural Institutions kept by the Minister of Culture and National Heritage with the RIK number 118/2020 (“the Co-organizer”). Together, Tumult Foundation and the European Film Center CAMERIMAGE are hereinafter referred to as “the Organizers”.
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) Film and Art School Etudes Competition
 - i) TV Series Competition
3. These terms & conditions set out the submission rules for fiction features, documentary shorts and features, music videos, student etudes and first episodes of TV series seasons (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 30th edition of EnergaCAMERIMAGE will be held between **12-19 November 2022 in Toruń, Poland**.
5. The Festival is an international event.
6. Depending on the local epidemic situation impacting the organization of cultural events in Poland, the Organizers do not rule out the possibility of holding the Festival in a hybrid (online/offline) formula or as a fully online event.
7. The winning entries will be presented during Winners Show reviews, which the Organizers plan to hold after the end of the Festival. There will be up to three screenings of each title. The Winners Show events might take place both in Poland and abroad.

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Art. 2

SELECTION CRITERIA

1. In order to submit an audiovisual work for the Festival consideration, it is necessary to create a free account on the CAMERIMAGE Portal (<https://portal.camerimage.pl>).
2. In order to submit an audiovisual work for the Festival consideration, you need to complete the entry form available through the website provided above. There is a separate entry form for each eligible category for audiovisual works submitted for consideration.
3. Filling out and sending the entry form and selection materials referred to under Art. 5 of these Terms & Conditions is equivalent to submitting the audiovisual work to the selected Competition and accepting these Terms & Conditions.
4. Fiction shorts other than eligible student etudes, i.e. animated or experimental productions, second or subsequent TV series episodes, or any episodes from subsequent seasons other than the first, 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.
5. In order to have your work considered you have to send all the required selection materials specified under Art. 5 within the applicable dates.
6. Only those audiovisual works that were completed after **1 January 2021** 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 Organizers 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 Organizers will have to acquire an appropriate license from an authorized party for the use of the audiovisual work,
 - 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 Organizers, and that they undertake to read the information on the processing of personal data of the persons whose data they provide in the entry form as part of the Festival,
 - d) they have read the Selection Terms & Conditions of the International Film Festival of the Art of Cinematography EnergaCAMERIMAGE 2022 and accepts its terms.
8. If item 7 b) applies, an authorized party has to grant the Organizers an appropriate 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 Organizers regarding an infringement of third-party rights (particularly copyrights, performance rights and

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producer's rights), the Submitter agrees to satisfy all lawful claims of these parties and release the Organizers 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 Organizers, otherwise the audiovisual work will not be selected for the Competition.
11. If item 7 a) applies, the Submitter, upon submitting the audiovisual work, grants the Organizers a non-exclusive license for the use of the audiovisual work and other submitted materials in the following manner (fields of exploitation):
 - a) to hold no more than three public screenings of the audiovisual work as part of a physical (offline) edition of the Festival,
 - b) to screen the audiovisual work on the Festival streaming platform as part of its online or hybrid edition,
 - c) to translate the dialogue list of the audiovisual work (except for music videos) into any language and to freely use and manage the translations,
 - d) 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,
 - e) to use the selection materials for promotional purposes by publishing them in the Festival catalog and on the Festival website (stills, filmmakers' headshot photos, synopsis), on the Festival streaming platform and displaying them during the Opening and Closing Gala of the Festival (stills, filmmakers' headshot photos);
 - f) 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 it 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),
 - g) to use all the materials described under Art. 5 to promote subsequent editions of the Festival.
12. The Organizers reserve the right to further sublicense the use of the trailer, clips from the audiovisual work and the accompanying selection materials within the scope of the license, particularly to sublicense media outlets (including broadcasters, websites, cinemas) to present the audiovisual works or the accompanying selection materials for the purposes laid out under Art. 5.
13. The license granted to the Organizers 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 notify the Organizers in writing and well in advance about any planned legal actions that may affect the effectiveness of the license granted to the Organizers (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.

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Art. 3

TERMS & CONDITIONS - INDIVIDUAL 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. The presentation of Polish films as part of the Main Competition will only be possible for those films that were not screened at other Toruń festivals before the EnergaCAMERIMAGE Festival. The Organizers define 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. 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 specific terms applicable to these Competitions). Sections are selected by ticking appropriate Competition checkboxes in the online entry form available on the CAMERIMAGE Portal. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
4. A film selected for screening as part of the Main Competition will no longer be eligible for screening in other competitions.
5. Late entry fees (PLN 300 per entry) apply for submissions made after **31 May 2022**. There are no entry fees for entries made before or on that date.
6. The Main Competition will be judged by an international Jury.
7. For any questions please get in touch with the Main Competition coordinator – Bartosz Tesarz, calling: +48 56 62 100 19 ext. 122 or via email at: bartosz@ecfcamerimage.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 Organizers 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. Documentary submissions are made through the online entry form available on the CAMERIMAGE Portal.
3. There are no entry fees for submitting documentaries for the Festival's consideration.
4. Documentary Competitions will be judged by two separate international Juries.
5. 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 Organizers define 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 Organizers reserve 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 email.
4. The presentation of Polish films in the Polish Films Competition will be only possible for films that were not screened at other Toruń festivals before the EnergaCAMERIMAGE Festival.

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5. 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 specific terms applicable to these Competitions). Sections are selected by ticking appropriate Competition checkboxes in the online entry form available on the CAMERIMAGE Portal. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
6. A film selected for screening as part of the Main Competition will no longer be eligible for screening in other competitions.
7. Late entry fees (PLN 300 per entry) apply for submissions made after **31 May 2022**. There are no entry fees for entries made before or on that date.
8. The Polish Films Competition will be judged by a foreign (non-Polish) Jury.
9. 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 Competition**
2. Each of those competitions will be judged by a separate international Jury.
3. The presentation of Polish films in the Feature Debuts Competitions will be only be possible for films that were not screened at other Toruń festivals before the EnergaCAMERIMAGE Festival. The Organizers define Polish film as a production with a majority share of Polish capital (financial contribution of Polish entities to the production has to exceed 50%).
4. 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.
5. The films shall be qualified by the Organizers to one of the two competitions:
 - 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.
 - 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.
6. If the director and the cinematographer are both debuting filmmakers, the film might be qualified to both competitions.
7. 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.
8. 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 specific terms applicable to these Competitions). Sections are selected by ticking appropriate Competition checkboxes in the online entry form available on the CAMERIMAGE Portal. Please do not resubmit your works. The selection and qualification process is separate for each of the Competitions.
9. A film selected for screening as part of the Main Competition will no longer be eligible for screening in other competitions.
10. Late entry fees (PLN 300 per entry) apply for submissions made after **31 May 2022**. There are no entry fees for earlier submissions.
11. For any questions please get in touch with:

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- Directors' Debuts Competition coordinator – Bartosz Tesarz, calling: +48 56 62 100 19 ext. 122 or via email at: bartosz@ecfcamerimage.pl
- Cinematographers' Debuts Competition coordinator – Dominika Kruzińska calling: +48 56 62 100 19 ext. 125 or via email at: dominika@ecfcamerimage.pl

MUSIC VIDEOS COMPETITION

1. The competition entries may include music videos produced with participation of a cinematographer as well as music videos made with the use of various mixed production technologies. Fully animated music videos will not be considered.
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 artists 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. Music Videos are submitted through the online entry form available on the CAMERIMAGE Portal.
5. After the announcement of the nominations, the Submitters are required to provide the screening files for the nominated videos to the Organizers via online transfer after prior consultation with Joanna Żydowicz-Barciś at aniazb@camerimage.pl. Detailed information on the required file format and quality is provided under Art. 5 - Music Videos Competition.
6. There are no entry fees for submitting music videos for the Festival's consideration.
7. Music Videos Competition will be judged by an international Jury.
8. For any questions please get in touch with the Music Videos Competition coordinator – Joanna Żydowicz-Barciś, calling: +48 665 222 444 or via email at: aniazb@camerimage.pl.

FILM AND ART SCHOOL ETUDES COMPETITION

1. Only those representatives of film and art schools that were officially designated by the school authorities are authorized to submit student etudes for consideration. Etudes submitted individually by students themselves will not be considered.
2. Submissions are made through the entry form available only to those representatives of film and art schools that have already reached out to the Competition coordinator by email (provided below).
3. One school may submit any number of fiction etudes not exceeding 35 minutes each. The total duration of all films submitted to the competition from a given school cannot exceed 120 minutes.
4. Student documentary films need to be submitted to the Documentary Films Competition.
5. All cinematographer(s) and director(s) of the etude must have had student status both during the production and post-production of the film. Diploma shorts may be submitted no later than one year from the date of receiving the diploma (both by the cinematographer(s) and director(s)). In order to be considered for the competition, continuity of studies is required for the cinematographer(s) and director(s) of the submitted etude. Any etudes whose authors have had a continuous break in studies of more than two years will not be considered.
6. School representatives are required to certify that each etude submitted by the school was created in the course of uninterrupted studies by the authors (cinematographer(s) and director(s)) of the submitted work. This confirmation should be made by email sent to the competition coordinator - Kasjana Wiśniewska: kasjana@ecfcamerimage.pl.
7. The Organizers do not charge any fees for submitting student etudes to the competition.
8. Film and Art School Etudes Competition will be judged by an international Jury.

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9. If you have any questions, please contact the coordinator of the Film and Art School Etudes Competition - Kasjana Wiśniewska, calling: +48 56 621 00 19 ext. 120 or via email at: kasjana@ecfcamerimage.pl.

TV SERIES COMPETITION

1. The following productions are eligible for consideration: pilot episodes of fiction series or miniseries that have been approved for production, or the first episodes of subsequent seasons.
2. Pilot episodes that did not result in the series being picked up for production will not be considered.
3. Entries are submitted through the online entry form available on the CAMERIMAGE Portal.
4. There are no entry fees for submitting pilots or first episodes of subsequent seasons for the Festival's consideration.
5. TV Series Competition will be judged by an international Jury.
6. For any questions please get in touch with the TV Series 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 (described under Art. 5) listed below:

31 May 2022

- 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 2022. This late entry deadline is available at a PLN 300 fee. If the screeners are not received by the Organizers by 31 May 2022, the Submitter will be required to pay the above late entry fee, otherwise the submission will not be accepted for consideration. Late entry fee payment will be available as part of the submission process through the CAMERIMAGE Portal (<https://portal.camerimage.pl>).

30 June 2022

- 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 2022

- Film and Art School Etudes Competition
- Music Videos Competition
- TV Series Competition

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Art. 5

SELECTION MATERIALS

1. The Organizers must be provided with the following:

- a) online screener (as a Vimeo, YouTube or other streaming link or as downloadable files). All screeners submitted for consideration need to be subtitled in either English or Polish if the submitted audiovisual work is neither in English or Polish.
- b) the following materials sent via email:

Main Competition, Cinematographers' and Directors' Debuts Competitions, Polish Films Competition

- 5 stills from the submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- 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)
- English (and Polish, if available) dialogue list with time codes
- synopsis in English (and Polish, if available)
- 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

Documentary Shorts Competition and Documentary Features Competition

- 5 stills from the submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- cinematographer's headshot photo (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- English (and Polish, if available) dialogue list with time codes
- synopsis in English (and Polish, if available)
- 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

Music Videos Competition

- 5 stills from the submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- cinematographer's and director's headshot photos (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- cinematographer's and director's filmography
- 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
- screenings as part of the Music Videos Competition will require **QuickTime HD (1920x1080p; 24fps; ProRes 422 HQ)** video files delivered to the Organizers by the Submitters

Film and Art School Etudes Competition

- 5 stills from the submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- English (and Polish, if available) dialogue list with time codes
- synopsis in English (and Polish, if available)
- 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
- cinematographer's and director's filmography

TV Series Competition

- 5 stills from the submitted audiovisual works (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)
- cinematographer's headshot photo (.tiff or .jpg files, minimum 1920 pixels on the long edge, 300 dpi)

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- English (and Polish, if available) dialogue list with time codes
 - 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
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) **Film and Art School Etudes Competition** – student.materials@camerimage.pl
 - f) **TV Series Competition** – tvseries@camerimage.pl
 3. The Submitter will cover the shipping costs of all materials.
 4. 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 rule out 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. Submitters of audiovisual works will be informed about the selection results by **1 October 2022**. 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.

Art. 7

ORGANIZATION OF THE COMPETITIONS

1. Audiovisual works selected to their respective Competitions will be presented as 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 by the Organizers following the selection results announcement).
2. The screenings of selected audiovisual works will be held as part of a physical (offline) edition of the Festival. The Organizers do not rule out the possibility of showcasing selected audiovisual works on the Festival online streaming platform. Specific arrangements will be made upon the announcement of the selection results and will depend on the current situation regarding the possibility of holding physical (offline) events.

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3. All screening prints (except for music videos) need to be subtitled in English (for those audiovisual works that are not originally in English).
4. When submitting their entries online, Submitters need to declare that a screening print will be reserved and made available to the Organizers for the Festival.
5. Considering the non-commercial character of the Festival, the Organizers will not cover any license or print rental fees.
6. 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 obligatory parcel insurance. If the Festival is charged for any of these costs, they will be invoiced to the Submitter.
7. Screening prints have to be delivered by **30 October 2022** to the address provided by the Organizers with the selection results. **Online transfer is by far the most preferred method of screening material delivery.** If not agreed otherwise, physical screening prints will be shipped back during the week following the closing of the Festival. In exceptional cases, after consulting with the Organizers, 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 regular mail is not allowed. Shipment details have to be provided by **30 November 2022**, and the print has to be dispatched by the end of the calendar year.
8. 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.
9. 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 Organizers 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.
10. The Organizer’s liability for damages is limited to the costs of producing a new print and cannot exceed the equivalent of 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

– Directors of the winning films in this competition will be presented with a Special Mention in the form of Festival Statuettes:

- CAMERIMAGE Golden Statuette
- CAMERIMAGE Silver Statuette
- CAMERIMAGE Bronze Statuette

- b) **Documentary Shorts Competition**

– award presented to cinematographers

- Golden Frog for Best Documentary Short

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c) **Documentary Features Competition**

- award presented to cinematographers
- Golden Frog for Best Documentary Feature

d) **Polish Films Competition**

- award presented to cinematographers
- Award for the Best Polish Film – Golden Frog

– Director of the winning film in this competition will be presented with a Special Mention in the form of Festival Statuette:

- CAMERIMAGE Statuette

e) **Cinematographers' Debuts Competition**

- award presented to cinematographers
- Best Cinematographer's Debut – Golden Frog

f) **Directors' Debuts Competition**

- award presented to directors
- Best Director's Debut – Golden Frog

g) **Music Videos**

- award presented to cinematographers
- Best Music Video Award – Golden Frog

– Director of the winning music video in this competition will be presented with a Special Mention in the form of Festival Statuette:

- CAMERIMAGE Statuette

h) **Film and Art School Etudes Competition**

- awards presented to cinematographers
- Laszlo Kovacs Student Award – Golden Tadpole
- Silver Tadpole
- Bronze Tadpole

i) **TV Series Competition**

- award presented to cinematographers
- GRAND PRIX of the TV Series Competition – Golden Frog

– Director of the winning episode in this competition will be presented with a Special Mention in the form of Festival Statuette:

- CAMERIMAGE Statuette

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.

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3. Cultural institutions, sponsors and associations may present their own awards after consultation with and consent of the Festival Director.
4. The winning entries will be presented during Winners Show reviews, which the Organizers plan to hold after the end of the Festival. There will be up to three screenings of each title. The Winners Show events might take place both in Poland and abroad.

Art. 9

PERSONAL DATA PROTECTION

1. In accordance with art. 13 and 14 of Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of individuals with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46 / EC (Journal of Laws UE L 119/1, as amended), hereinafter referred to as GDPR, we inform that the Administrator of personal data processed in connection with the organization of the Festival, including persons indicated in the film application form for the EnergaCAMERIMAGE Festival and data provided during account registration on the server. (portal) EnergaCAMERIMAGE, is the Organizer, i.e. the Tumult Foundation with headquarters located at: Rynek Nowomiejski 28, 87-100 Toruń, e-mail address for contact in matters related to the protection of personal data: rodo@camerimage.pl.
2. The Administrator has appointed a Data Protection Inspector, supervising the correctness of personal data processing, who can be contacted in any matter regarding the processing of your personal data by the Administrator by e-mail to: rodo@camerimage.pl or in writing to the address of the Administrator's registered office.
3. The personal data of Festival Participants, including people submitting audiovisual works as part of Competitions and users of the EnergaCAMERIMAGE website (portal), will be processed for the following purposes:
 - a) keeping records (submissions and selection of works), preparing and organizing the EnergaCAMERIMAGE Festival, in connection with submitting your work (film, student etude, TV pilot, music video) in the EnergaCAMERIMAGE Festival and acceptance the Selections Terms & Conditions of EnergaCAMERIMAGE Film Festival for the selection of the Festival- in relation to art. 6 clause 1 lit. b) GDPR. We will process your data provided in the application form for the period necessary to organize and conduct the Festival, including the selection of winners under the given categories of Competitions for the period necessary to organize and conduct the Festival, and in terms of achieving statutory objectives, i.e. documenting previous editions of the festival, contributing to promoting cinematography as an international art, including for historical purposes in connection with art. 6 clause 1 lit. f) GDPR until the Administrator's activity ends.
 - b) disseminating, informing and advertising the Festival in the media (press, TV, radio, Internet), documenting the Festival and publications about the Administrator's activities in connection with the Administrator's statutory activity, as well as for information and confirmation of the implementation of the sponsorship agreement concluded - in connection with the protection of the Administrator's legitimate legal interest, in accordance with art. 6 clause 1 lit. f) GDPR. For this purpose, we will process your image, name and surname or artistic nickname until you submit a reasoned objection or request to limit the processing of your personal data. The Administrator informs that the Festival will be documented in the form of photos and videos on which images and voice recordings of Festival Participants may appear,
 - c) establishing and maintaining a free account on EnergaCAMERIMAGE website (<https://portal.camerimage.pl>) - in relation to art. 6 clause 1 or. b) GDPR - until you delete your account or for two years from inactivity (not logging in) on your account,

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- d) contacting you in matters related to the organization of the Festival and selection of audiovisual works (as part of competitions), answering your questions, requests or complaints - in order to protect the Administrator's legitimate interests, in connection with art. 6 clause 1 lit. f) GDPR - we will process your data in the form of name and surname, name and contact details or the content of your requests / requests until we answer you and settle the matter, no longer than 2 years from the end of the calendar year, in which we have done your business
 - e) protection of the Administrator's legitimate interests, i.e. for archiving and statistical purposes, as well as pursuing any claims arising in connection with the submission of works by the State to Competitions and taking part in the Festival. Your data will be stored until the possible claims cease to exist and for the implementation of the abovementioned purposes, transferring data to other entities authorized by law (implementation by the Administrator of obligations imposed by law) - in accordance with art. 6 clause 1 lit. c) GDPR, i.e. in particular on the basis of tax law, the Act on accounting, social security (e.g. for tax settlements, or related to accounting and reporting)
4. We obtained your data directly from you at the first contact (e.g. when setting up an account on the portal, completing the audiovisual work application form) or from a person authorized to submit an audiovisual work on behalf of the Competition for the organized Festival.
 5. Categories of relevant personal data - we process your personal data to the extent necessary to implement the above. purposes for which we obtained data. These are such data as: name and surname, artistic nickname, date of birth and contact details (email address, telephone number).
 6. Any person to whom we process personal data in the abovementioned for purposes has the right to request the Administrator to access the content of his personal data, receive a copy of it, the right to rectify it, delete or limit processing, the right to object to the processing. In addition, you have the right to withdraw your consent at any time, as long as the processing takes place on the basis of your consent without affecting the lawfulness of the processing that was carried out on the basis of consent before its withdrawal and the right to transfer data, as long as the processing of personal data takes place in an automated manner.
 7. You have the right to lodge a complaint to the supervisory body - the President of the Office for the Protection of Personal Data, when the Administrator violates the provisions on the protection of personal data;
 8. The recipients of your personal data, depending on the purpose of processing, may be: entities authorized by law to obtain personal data on the basis of legal provisions (e.g. ZUS, Tax Office, UODO), entities / persons cooperating with the Administrator as part of their statutory activities and commissioned cooperation agreements, i.e. co-organizers of the Festival, providers of technical and organizational services (e.g. as part of providing IT services), hosting, cloud (cloud computing), legal, auditing and consulting, accounting), as well as agencies, advertising companies, banks, companies providing courier and postal services, sponsors (sponsors) of the Festival in a given year - in the scope of sharing the image, recordings, names (first and last name, artistic nickname) and information about the awards received, participants of the Competitions - the full list of Sponsors is always available on the Administrator's website: www.camerimage.pl. The co-organizer of the Festival – the European Film Center CAMERIMAGE (ECFC) with its seat in Toruń – processes the personal data of the Festival participants, including those submitting audiovisual works for consideration and users of the CAMERIMAGE Portal on the basis of a personal data entrustment agreement concluded with the Administrator. As the co-organizer of this year's and subsequent editions of the Festival, ECFC processes your personal data in order to prepare the EnergaCAMERIMAGE International Film Festival of the Art of Cinematography in Toruń at the highest possible level.
 9. All persons and cooperating entities receive access to your personal data on the basis of appropriate authorizations and orders for the processing of personal data, including concluded contracts for entrusting or sharing personal data.
 10. Providing personal data is voluntary, but necessary to participate in the Festival.
 11. Your personal data will not be transferred to third countries, i.e. outside the European Economic Area (EEA).

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12. Your data will not be subject to profiling (automated decision-making without human intervention).

Art. 10

FINAL REMARKS

1. 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.
2. 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.
3. In any case, these Terms & Conditions shall be governed by the laws of the Republic of Poland.