

**168 OFFICIAL ENTRY FORM AND AGREEMENT
[THE 168 FILM PROJECT]**

GENERAL INFORMATION

1. For purposes of this contract the Producer is the Entrant/Owner of the film being entered into the contest. The Entrant/Owner is the entity that pays the entry fee and/or completes the contract. There can only be one Entrant/Owner on record per entry. This Entrant/Owner will be the primary contact with the 168 Film Project referred to hereinafter as "168." All decisions and release of submitted work/materials will be approved by this person.
 - a. Entrant/Owner will pay the team entry fee and agree to and initial the rules document as a requirement of entry (see Exhibit "B"). Team entry into the contest and all requests for entry fee refunds are at the sole discretion of 168 Management. 168 reserves the right to bar any team or individuals from the competition or exhibition. Refunds are pro-rated as follows. Full refund through 10/16/09. 50% refund 10/17/09 through 1/31/10. No refunds will be given past 1/31/10. Team registrations are NOT transferable.
 - b. Entrant/Owner must require all crew and cast to sign all applicable releases, including the Crew / Actor Release and Non-Union Release for 168 Documentary and 168 Publicity releases. 168 is hereby granted license to promote all events as necessary and to use any media submitted in a "MAKING OF THE 168 FILM PROJECT" (working title) Documentary to further the exploitation and exposure of this contest. Documentaries may use audio, video, film, publicity and still photos, etc. in all media's to promote this contest and 168 goals and values. Certain Entrant/Owners' behind the scenes footage (shot by Entrant or 168) may be featured on television at the sole discretion of 168.
 - c. During the course of the Entrant/Owner's experience in the 168 Film Project, 168 may make introductions to people or services that are meant to assist the filmmaker in his/her production. The Entrant/Owner understands that this is not an endorsement of the person or service, nor will 168 be liable in any way for results and outcomes of Entrant/Owner decisions to use these persons or services. Similarly, sample contracts 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. The Entrant/Owner agrees to hold 168 harmless and further understands that he/she is responsible for his/her own contracts, releases and legal research.
 - d. For use in financing, promoting, and supporting the continuation of the 168 Film Project, each Entrant/Owner is required to execute a grant of license to 168 for the use, release and exploitation either individually or in various composite forms, of three thousand (3000) DVD's of each entrant's film (See Exhibit "A"). However, 168 will have no obligation or guarantee to use any film as part of a composite or individual release or distribution by 168 Film Project. **THE USE OF THIS GRANT IS AT THE DISCRETION OF THE 168 FILM PROJECT ALONE.** This grant is separate from any concurrent or subsequent distribution agreement Producer/Entrant may choose to enter into with 168.
 - e. Each Entrant/Owner will warrant that all submitted material is original to it/them and does not infringe on any third party's rights. Further, if Entrant/Owner is making a film based on true or real life events, then Entrant/Owner 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.
 - f. All Entrant/Owners agree NOT to premiere their 168 Film in ANY other competition, exhibition or film festival BEFORE its premiere at the 168 Film Festival. Screenings for groups other than your cast and crew will result in disqualification from the contest.

2. **THE FOLLOWING REPRESENTATIONS AND WARRANTIES ARE MADE BY THE ENTRANT/OWNER HEREIN:**
 - a. The Property (film) is wholly original with Entrant/Owner, no incident therein or part thereof is taken from, based upon or adapted from any other literary material, dramatic work, motion picture, television production or other creative work except the Bible. The full use of the Film, or any part thereof, will not violate or infringe upon any copyright belonging to any person, firm or corporation, or constitute a defamation of, or an invasion of the rights of privacy of, or otherwise violate or infringe upon any other right(s) of any person, firm or corporation. Further, Entrant/Owner warrants that the Submission (film) is the Entrant's own original work, and the work does not infringe upon any right of any third party including intellectual property rights and rights of privacy.
 - b. Entrant/Owner agrees to indemnify and hold harmless 168, its successors, licensees, and assigns, from any losses, damages, liabilities, claims, costs and expenses, including legal fees, arising as a result of any breach of any warranty, undertaking, representation or agreement made or entered into hereunder by Entrant/Owner,

including, but not limited to Paragraphs 2 (REPRESENTATIONS AND WARRANTIES) and 4 (FURTHER WARRANTIES AND INDEMNIFICATIONS) herein.

- c. Entrant/Owner has obtained all releases from, cast, crew, location sites, use rights for music, use rights for image or art work that may be required by law for the release and exploitation of this film. Entrant/Owner must secure releases for talent, crew and such other releases as required by law, these releases must be turned in with the finished film (see website for forms). Films will not be screened without signed releases and paperwork.

3. GRANT OF RIGHTS AND LICENSE WITH AGREED TERMS, CONDITIONS, AND WARRANTIES

THE TERMS OF THE LICENSE ARE MORE FULLY SET FORTH IN EXHIBIT "A" which is incorporated by reference herein.

- a. Entrant/Owner warrants that Entrant has the right to enter into this agreement and to grant the licenses set forth hereinafter as part of the fee for entrance into the contest.
 - b. Entrant/Owner warrants that Entrant is the owner of the film and all rights that attach thereto. Further, that Entrant/Owner has a copyright on the Film or will send a copy of the Copyright Registration to 168, either with the delivery of the film or within thirty days of submitting the film to 168. If the copyright form and later Registration of Copyright is not submitted to 168 within ninety days (90) of the contest then Entrant/Owner herein and hereby authorizes 168 to register their film for copyright in Entrant/Owner's name prior to an exercise of the grant contained herein. Again 168 is under no obligation to exercise its rights of manufacture, sale, exploitation or distribution of any Entrants film. Any such exercise of 168's rights is at the discretion of 168. Entrant/Owner further warrants that the licenses granted herein shall not be restricted by the copyright.
 - c. Entrant/Owner herein licenses to 168 the non-exclusive right to manufacture, sell, give away, distribute and/or exploit in all media now known to man or to be developed in the future 3000 copies of Entrant's film, packaged individually or in a composite with other films. In the event 168 creates and runs a "stand-alone" 168 FILM PROJECT TV CHANNEL (TV, satellite, cable, Internet) 168 shall have the right to screen Entrant/Owner's films for the life of the copyright, on the same terms and conditions as all other Entrants, terms and conditions at the time of the screening.
 - d. Entrant/Owner herein licenses to 168 the right to give to networks composited copies of the film for news, reviews, stories about 168, promotion of the DVD's, as well as permission of The 168 Film Festival and to use the film individually, or in composited (on the same DVD with other 168 entrants) to show said DVD at churches, and church festivals and events, for the promotion of the project and sale of the DVD, to sell on the Internet, in stores, and give the DVDs away as gifts or promotional gifts. This includes the express right to composite the film with other 168 entrant films for purposes of exploitation of all rights granted herein. The right to use composited clips, that is to put together different entries of the 168 project with other entrant's films of the 168 project to form a composite offering on DVD or any other format of multiple film entries, is exclusive to 168. Entrant/Owner cannot distribute another composite without the written permission of 168, which permission will not be unreasonably withheld. However, notwithstanding any other clause herein, no Entrant/Owner may advertise or use the 168 logo or name in the marketing of their film without the written permission of 168.
 - e. Entrant/Owner grants the right to use up to 3 minutes of the film for promotional purposes for the life of the copyright without restriction as to the times used, the form of media, and in any appropriate format devised by 168.
 - f. The term of the licenses shall be for the life of the copyright.
 - g. The territory for exploitation of the non-exclusive license shall be the world.
 - h. Entrant/Owner grants the right to 168 to show the film at churches and other non-profit organizations in order to publicize 168 and its activities.
 - i. Entrants/Owner grants 168 the right to present, show and screen the film at the 168 festival(s) without limitation and/or restriction.
 - j. In the event that Entrant/Owner and 168 elect to distribute additional copies of the films beyond the number set forth in 3c herein above, the parties shall enter into a fully integrated distribution agreement.
- ### 4. FURTHER WARRANTIES AND INDEMNIFICATIONS
- a. 168 is not the Owner of record of any film created and produced by Entrant/Owner. 168 is the organizer of the contest and the presenter of the Film. 168 has been granted certain limited licenses in regard to the contest and the use and exploitation of the Film. Entrant/Owner is the Owner of record of the film.

- b. Entrant/Owner is solely responsible for the production and contents of the film. Entrant/Owner warrants herein that all required permissions and releases have been obtained by it. Entrant/Owner, further warrants that the film is free of any and all claims regarding its content, and that said contents are original to the film and/or in the public domain, except as to the elements that the Entrant/Owner has obtained the necessary permissions, releases and clearances. Up to 90 seconds of stock footage or public domain footage can be used per film.
- c. Entrant/Owner is solely responsible for the production of the film, including any and all actions, conduct and behaviors, which take place in the actual creation, production, filming and development of the film.
- d. Entrant/Owner is not an agent, employee, representative, vendor, contractor, associate or affiliate of 168 in any fashion or manner in either the production of the film, its use and exploitation by 168, or in participation in the contest.
- e. Entrant/Owner agrees that it shall hold harmless and indemnify 168 from any claim of liability, whether actual or potential which may arise from either the production of the film, its exploitation by Entrant/Owner, or participation in the contest, and Entrant/Owner also agrees that in the event any claim is asserted against 168 then Entrant/Owner will defend 168 from any such claim at Entrant/Owner sole cost.

5. LIMITATION ON ENTRANT/OWNER'S RIGHT TO ASSIGN:

Any assignment by Entrant/Owner of its rights, duties and obligations hereunder, whether voluntary or involuntary, or by operation of law, shall be subject to the rights of Licensee hereunder, and shall not operate to relieve or discharge Entrant/Owner of any of its duties or obligations or deprive Licensee of any of its rights. 168 has the right to assign its rights to any other organization that adheres to its stated goals of illuminating the Word of God through film, training filmmakers, and disseminating these short films worldwide.

6. REMEDIES FOR BREACH:

In the event that either Party materially breaches the terms and provisions of this agreement, then any remedy initiated thereupon shall be limited to monetary and compensatory damages exclusively. Neither Party shall bring any action in which equitable relief constitutes a component thereof. The prevailing Party in any legal action, including arbitration, shall be entitled to its reasonable attorney's fee, costs and expenses.

7. ARBITRATION:

Any disputes or controversies arising under this Agreement shall be submitted to binding arbitration at Los Angeles, California, in accordance with the jurisdiction and rules of the American Arbitration Association.

8. NOTICES:

Whenever notices are required to be given under this agreement, the writings signed by an officer of the party servicing such notice, and mailed by registered mail, return receipt requested, to the other party, shall be deemed good and sufficient notice. Such notices shall be addressed to Entrant/Licensors at Address below and to Licensee at 168 Project Attn. John Ware 145 S. Glenoaks Blvd. Suite #159 Burbank, CA 91502. Courtesy copies of all notices to Entrant/Licensors shall be sent to (Address Below).

Entrant/Licensors: _____

Courtesy Copy Address(es) _____

9. SALES AGREEMENTS:

The Parties agree that this 168 Official Entry Form and Agreement together with the accompanying licensing agreements(s) are the agreements between the Entrant/Owner and 168, and that any oral or written statement, representation and covenant is superseded by the agreements herein. Producer/Entrant warrants that it is entering into this agreement volitionally, without compulsion, and that 168 has made no inducement and/or representation not set forth herein.

Entrant/Owner signifies its agreement to the above terms by affixing its signature hereon where provided.

Date: _____

Signed by: _____

Entrant/Owner



FOR 168: John Ware (Authorized Representative)

Exhibit "A"**LICENSING AGREEMENT FOR FILM ENTRIES
IN THE 168 FILM PROJECT****Date:** _____**Name of Entrant/Licensor** _____**address of Entrant/Licensor**

_____**Re: (NAME OF PICTURE and/or Team #)** _____

Gentlemen/Ladies:

The following sets forth the basic terms of the agreement between THE 168 FILM PROJECT ("Licensee") (hereinafter "168") and _____ (Entrant/Licensor") with respect to a License granted to 168 for the right to manufacture, individually or in composite with other 168 film entries, and to sell, present, promote, distribute, donate and otherwise exploit on a non-exclusive basis 3000 Internet Based and/or DVD copies of a film entitled (NAME OF FILM or Producer and Team #) _____ ("the Film") and all of its elements pertaining thereto.

Clause 1. FILM: The Film has been produced by Entrant/Licensor and will be delivered to 168, free and clear of all liens, on or [about] [before] (Turn-in date-See Schedule). Licensor warrants and represents that all film elements needed by Licensee for manufacture are included. Entrant/Licensor agrees to give Licensee nonexclusive access to all such elements.

Clause 2. RIGHTS: Entrant/Licensor grants to Licensee throughout the territory the non-exclusive right, license and privilege to distribute, manufacture, sell, show as a composite, and to show at churches and festivals the Film and trailers thereof in all media and in all languages and versions. In the event 168 creates and runs a "stand-alone" 168 FILM PROJECT CHANNEL, (TV, satellite, cable, Internet) 168 shall have the right to screen Producer/Entrant's films for the life of the copyright, on the same terms and conditions as all other Entrants, terms and conditions at the time of the screening.

Clause 3. TERRITORY: The Territory in which Licensee may exercise its rights hereunder is the entire world.

Clause 4. TERM: The term of Licensee's rights hereunder will be the sooner of the following: a) the life of the copyright, b) the sale of all 3000 DVDs, c) a new agreement for wider distribution through 168 and its partners.

Clause 5. 168's DISTRIBUTION OBLIGATIONS UNDER THIS LICENSE:
168 is under no obligation to manufacturer, distribute or promote any single or composite of entrant's films. The manufacture, sale, promotion, and/or entry into the festival is purely at the discretion of 168. If however, Entrant and 168 enter in to a mutual agreement for the distribution of the film itself and not just the exploitation of the 3000 granted units by this license, then the obligation to distribute shall be governed by a separate, fully integrated agreement.

Clause 6. DIVISION OF GROSS RECEIPTS: During the term hereof, Licensee shall receive all proceeds from the exploitation of the 3000 Internet Based copies and/or DVDs as part of the consideration set forth in the 168 OFFICIAL ENTRY FORM AND AGREEMENT.

Clause 7. ACCOUNTING: Licensee shall keep accurate, complete, true and verifiable books and records showing the disposition of the 3000 DVDs by number. All books and records will be maintained and kept (custody) by Licensee. Each year Licensor may, at its option, request an accounting of the number of DVDs disposed of, sold, donated or otherwise used by Licensee and Licensee shall respond in writing within sixty (60) days of any such request. Upon disposition of all 3000 DVDs (if and when that shall occur) licensee shall so certify and notify licensor thereof. Licensor is responsible to keep 168 informed of any change in notification/contact address.

Exhibit "A" LICENSING AGREEMENT (Continued)

Clause 8. ENTRANT/LICENSOR'S WARRANTIES: Entrant/Licensor warrants and represents that it has the power and authority to grant the rights herein granted to Licensee. Entrant/Licensor represents to Licensee, its successors, licensees and assigns, that neither the Film, nor any part thereof, nor any materials contained therein or synchronized therewith, nor the title thereof, nor the exercise or any right, license or privilege herein granted, violates or will violate or infringes or will infringe upon any trademark, trade name, contract, agreement, copyright (whether common law or statutory), patent, literary, artistic, dramatic, personal, private, civil or property right or right of privacy or "moral rights of author" or any other right whatsoever, or which slanders or libels any person, firm, corporation or association whatsoever. In connection therewith, Entrant/Licensor shall supply Licensee with a script clearance in a form acceptable to Licensee.

Clause 9. LIMITATION ON ENTRANT/LICENSOR'S RIGHT TO ASSIGN: Any assignment by Entrant/Licensor of its rights, duties and obligations hereunder, whether voluntary or involuntary, or by operation of law, shall be subject to the rights of Licensee hereunder, and shall not operate to relieve or discharge Entrant/Licensor of any of its duties or obligations or deprive Licensee of any of its rights.

Clause 10. REMEDIES FOR BREACH: In the event that either party materially breaches the terms and provisions of this agreement then any remedy initiated thereupon shall be limited to monetary and compensatory damages exclusively. Neither party shall bring any action in which equitable relief constitutes a component thereof. The prevailing party in any legal action, including arbitration, shall be entitled to its reasonable attorney's fees, costs and expenses.

Clause 11. ARBITRATION: Any disputes or controversies arising under this Agreement shall be submitted to binding arbitration at Los Angeles, California in accordance with the jurisdiction and rules of the American Arbitration Association.

Clause 12. INDEMNITY: Entrant/Licensor agrees that it shall hold harmless and indemnify 168 from any claim or liability, whether actual or potential which may arise from either the production of the film, its exploitation by Entrant/Licensor, or participation in the contest, and Producer also agrees that in the event any claim is asserted against 168, then Producer will defend 168 from any such claim at Producers sole cost.

Clause 13. NOTICES: Whenever notices are required to be given under this agreement, the writings signed by an officer of the party servicing such notice, and mailed by registered mail, return receipt requested, to the other party, shall be deemed good and sufficient notice. Such notices shall be addressed to Entrant/Licensor at Address below and to Licensee at 168 Project Attn. John Ware 145 S. Glenoaks Blvd. Suite #159 Burbank, CA 91502. Courtesy copies of all notices to Entrant/Licensor shall be sent to (Address Below).

Entrant/Licensor: _____

Courtesy Copy Address(es) _____

Clause 14. FORMAL AGREEMENT: The Parties have entered into a 168 Official Entry Form and Agreement of which this licensing agreement constitutes a material component thereof.

Please signify your agreement to the foregoing terms by signing where provided below.

Very truly yours, (NAME OF Licensee) By:



Authorized Representative: John Ware

ACCEPTED AND AGREED: (NAME OF Entrant/LICENSOR)

Signed By: _____

Authorized Representative: _____

(print name)

Exhibit "B"

RULES AND REQUIREMENTS OF ENTRIES

- 1) **Team Sign up Deadline: International: Mon. 1/25/10 Pacific Time. All USA: 12:00 PM Noon PT Mon. 2/1/10.**
All entries receive Two (2) All Festival Passes to the 168 Film Festival 2010, likely screening of all qualified entrants at the Festival, Admission to all mixers and selected workshops and events throughout the year, Industry Discounts as contracted by 168. Registration: (See website for schedule of Discounted Entry Fees) Full entry fees are \$298 per team for both USA and International Teams (USD only). All entrants worldwide are eligible to participate. Teams outside Southern California have the option to receive their Verse Assignment via phone or email. The 168 Contest is NOT limited to a maximum number of entries. Entries may be capped as deemed necessary by 168 management. 168 will screen as many entries as possible, but screening is at the sole discretion of 168 and is NOT guaranteed. Entry fees must be paid before registration will be deemed completed.
- 2) Our official screening format is 16:9 aspect ratio. Standard definition (SD) entries must be submitted on 4:3 LETTER BOXED QuickTime Formatted USB2 or FIREWIRE Hard Drive, DATA DVD (no Video DVDs!), DV/MINIDV or DVCAM tape. FTP file submission may be available. 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. You must submit 2 identical tapes or DATA DVDs or one (1) 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, Delivery File Format. Each film must contain the words "**A 168 FILM PROJECT**" anywhere in the film credits. Valid HD entries may be submitted on flash drive, eSATA, USB2 or FIREWIRE Hard Drive as follows: 16:9 QuickTime 1080i or 1080p or 720p, DVCPRO or ProRes. Hard Drives will be returned only if picked up at the 168 Office or if suitable mailer and postage is arranged at the entrant's expense. If you don't pick up your hard drive or arrange for it's delivery within 60 days of the end of the festival, the hard drive will be come property of the 168. Producers must monitor the web for final turn-in specs. **(Format is subject to change)**
- 3) All Turn-in deadlines apply to all categories as shown in Table (below). Film duration shall not exceed 11 minutes including credits. Longer films and films turned in late will NOT BE eligible for any awards, except for the Audience Award. Late submissions will be charged a late fee of \$25 per day and will not be accepted after 2 days past deadline.
- 4) Before your production begins, the video must include: 1. Ten (10) seconds of color bars and tone 2. A Ten (10) 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 opening credits as it will be keyed onscreen by 168. 3. Ten (10) seconds of black. Incorrect formatted films may be altered to fit Projection Specs. The projector will not be switched. **Producers must monitor the web for final turn-in specs.**
- 5) **Films submitted without credits are not eligible for awards.**
- 6) A respectful and traditionally orthodox interpretation of scripture is obligatory. Blasphemy, heresy, gratuitous sex, violence, or language will exclude entries from being screened. PROFANITY IS STRONGLY DISCOURAGED. Any and all judgments regarding these items are entirely at the discretion of 168.
- 7) No exclusionary determination is subject to appeal.
- 8) All screening order and festival programming decisions are similarly under 168 jurisdiction.
- 9) Addresses, Start times and Deadlines: Mailing Address: 145 S. Glenoaks Blvd Suite. #159 Burbank, CA 91502

Physical Office Address: 269 E. Providencia Blvd. Burbank, CA 91502

START TIMES AND DEADLINES for 2010

	SO CALIFORNIA	(U.S. outside SO CAL)	(INTERNATIONAL)
UNLIMITED DOCUMENTARY	START: Tues., Sept.15, 2009 DEADLINE: 2 PM 2/19/10*	START: Tues., Sept. 15, 2009 DEADLINE: 2PM 2/19/10*	START: Tues., Sept. 15, 2009 DEADLINE: 2PM 2/19/10*
SIGN-UP	12 PM Noon, Mon. Feb 1	12PM Noon PT, Mon. Feb. 1	Monday, Jan 25
VERSE ASSIGNMENT (start writing)	Tues. Feb. 2	Mon. Feb. 1	Tues. Jan 26
START PRODUCTION (roll camera)	2 PM, Fri. Feb. 12*	2 PM, Thurs. Feb. 11*	2 PM, Fri. Feb. 5*
END PRODUCTION & POST PRODUCTION (film turn-in deadline)	2 PM, Fri. Feb. 19* (physically received at 168 office)	2 PM, Thurs. Feb. 18* (must be postmarked and sent overnight by this time)	2 PM, Fri. Feb. 12* (must be sent fastest way possible)

*All above times correspond to your local time zone

I have read and will comply with the rules. Producer Initials here _____

Exhibit "B" (Continued)

RULES AND REQUIREMENTS OF ENTRIES

10. No writing of story or script may begin until after the Verse Assignment. Violation will result in team disqualification.
11. 168 reserves the right to make corrections to films for festival screening purposes or for films that make it on the "Best of 168" DVD. No technical corrective action by 168 is subject to appeal. After films have been turned in, Producers will be allowed to make corrections to their film's credits before the festival or for the "Best of 168" DVD, but the producer will be charged a minimum 2 hours for the editors time.
12. Producers cannot start building graphics for their film before production week.
13. Exceptions to Production Start times and Different types of Films
 - a. Except for "Pure Animated Productions" and the "Unlimited Documentary" category, no shooting or production of the film can begin until the designated Production Start (Roll Camera Date & Time) or the film will be disqualified from screening.
 - b. Pure Animated Projects are defined as films with motion capture or animation in EVERY shot. Only Pure Animated films may build models and create characters early, beginning one week before the Verse Assignment. Absolutely no animation or key framing etc 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 it's 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 you MAY NOT shoot or do work on any of these elements before your Production Start. (Otherwise you can't compete for awards because it wouldn't be fair to others).
 - d. Unlimited Documentaries will use the 168-determined theme ("Hearing God") like all other entries, but they are free to select their verse and subject with regards to content rules. Upon payment of registration fees, completion of the contract, and registration of verse, Producers may start production without restriction, beginning no earlier than September 15, 2009 (max. length 11 min. including everything). They will only compete within this special category.
 - e. Musicals and Music Videos: Producers can start writing lyrics for their film when they receive their verse, but they can only record the vocals during production week. Teams that record vocals before production week are not eligible for any awards. Producers can produce music before production week (just as other teams can), but their musical will not be able to compete for "Best Original Score". Music Videos using pre-recorded songs will compete in their own category.
 - f. International Films are eligible to compete in all categories, including best film. Deadlines are given in local times. Turn-in deadline corresponds to the timestamp at your mail carrier. Verses will be delivered via email.
14. All final submissions must be turned in by the deadline or the film will not be eligible for any awards except "Audience Favorite." In California, films must physically be received in the 168 Office by the deadline. All outside California films must be overnight postmarked or delivered fastest way possible by the deadline.
15. Only music or effects created during the Production Start and the Turn In Deadline (Production Week) will be considered for awards. Composers will be required to sign a certificate guaranteeing that the work was produced entirely during production week.
16. JUDGING: All entries will be pre-screened and rated by the Pre-screening Committee. The best films will be viewed by the Film Jury. Film duration shall not exceed 11 minutes including credits. **Longer films and films turned in late will NOT be eligible for any awards, except for the Audience Award.** Films turned in late or too long may be screened *at the discretion of 168* in a non-qualifying category at ANY screening. Awards will be given for technical and artistic merit. Award Categories will be posted on the web. Only one version of the film will be accepted per entry. To submit more than one version of a film, a second entry must be purchased.
17. Subject to the grant of Rights, contained herein, Producers can suggest a log line, but 168 reserves the right to edit this without consultation to better exploit the license to market and exploit the film at festivals, church screenings, on the web and on DVD.
18. Producers/Entrants are the owners and producing entities of their film, and as such are completely responsible for the safety of their cast and crew. Producers must follow all applicable city, state, and federal laws. All production teams (including but not limited to) Producers, Production Managers, Assistant Directors, Stunt Coordinators, and Effects Persons are required to attend the safety seminar or read/watch the safety presentation. Further, all Producer/Entrants will comply with all State and Federal OSHA requirements.

I have read and will comply with the rules. Producer Initials here _____