

**deadline to submit your film(s)
25 Jun 2012**

YOUR KEY CONTACTS please include relevant contact(s)

Director:	Email:	Phone:
Producer:	Email:	Phone:
Distributor:	Email:	Phone:
Other:	Email:	Phone:

MAIN CONTACT TO ARRANGE FREIGHTING

Please specify a physical address (NOT a Post Office Box address) to freight your film(s) back to you.

It is vital that you notify us of any change of address to avoid sending your film(s) in error.

Name:	Email:	Phone:
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FREIGHT ADDRESS

Contact Name:	Phone:
Organisation (if applicable):	
Address:	



CHECKLIST

I HAVE ENCLOSED (please tick):

- Completed entry form (2 pages)
- 2 high quality digital stills of the film (300dpi) saved as .tif for PC, or maximum quality .jpeg (at least 15cm wide)
- DVD (that can be played in a dvd player & viewed on a tv screen) - clearly labeled with film title, contact name & running time
- English text of dialogue / commentaries - if your film does not have English translation



POST YOUR SUBMISSION TO:

London International Animation Festival
c/o the Film and Video Workshop
Hungerford School
Hungerford Rd
London, N7 9LF
UK



The completion and endorsement of this form constitutes acceptance of London International Animation Festival regulations.

I, the undersigned, accept the LIAF12 regulations. I declare that I own the rights of the film (including music/soundtrack rights) outlined on this form and that I have the authority to enter it into the London International Animation Festival.

SIGNATURE: _____

NAME: _____ DATE: _____



CONTACT LIAF email: info@liaf.org.uk telephone: 020 7607 8660 website: www.liaf.org.uk

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LIAF REGULATIONS

> **submission guidelines** (important information - there's a lot, but please read)

INTRODUCTION

The London International Animation Festival (LIAF) is one of the largest animation festivals in the world. It usually screens around 350 films each year in competitive, student, curated and retrospective programmes. LIAF also generates a smaller touring programme around the UK. When you enter your film to LIAF your film is automatically considered for the tour as well, although we will send you separate and specific invitations if we wish to screen your film outside of the festival.

QUALIFICATION PERIOD

To be considered eligible for selection in LIAF 2012, your film should have been completed AFTER 1 January 2010. The Festival Director reserves the right to grant exceptions to this criteria in exceptional circumstances.



OTHER SUBMISSION REQUIREMENTS

To be accepted for selection, your film must arrive in a format that can be viewed by pre-selectors and the jury members. Please provide a DVD (pal / all regions) that can be played in a dvd player & viewed on a tv screen.

We are unable to accept quicktime files, betacams, miniDV or any film prints for pre-selection because of the difficulty of playing these formats without open access to equipment.

DVDs are unreliable devices, so please test your copy thoroughly before submitting it. We will generally NOT contact entrants who provide an unplayable DVD, and the submission will be rejected. We suggest you provide two copies of your film, burnt from different computers in case one copy fails.

An Entry Form must accompany each entry and must have all required information supplied.

We require at least two digital stills for every film that screens in the festival. We ask that entrants please provide these stills at time of entry (preferred), or email them to info@liaf.org.uk.

PRE-SELECTION & INVITATION

Pre-selection decisions regarding all entries are made by the Festival Director, relevant advisors and a pre-selection committee. The full jury process can be a relatively lengthy one but an attempt will be made to finalise all invitations for selected films by April 2012. When the jury has completed their work, all successful films will receive a formal invitation from the Festival Director. All unsuccessful films will receive notification via email.

The screening order of each program will be the sole decision of the Festival Director and his advisors.

All submissions will be retained by LIAF for use in our archive for reference in programming other events.



SCREENING FORMATS & FREIGHT

LIAF will always prefer to screen an invited title from a film print if that title exists as a 35mm or 16mm film.

If your film is only available in another screening format (eg. betacam sp, digibeta, miniDV, DVD, etc) we will source it from you in the best and most convenient format.



PLEASE READ THE DIGITAL MEDIA AND VIDEO SPECIFICATIONS (page 4).

All 35mm prints will be shipped to London at LIAF's expense using its freight account. If your 35mm print is to be returned to you, this will also be done at LIAF's expense. If it is to be forwarded to another festival LIAF would generally request THAT festival cover the shipping expenses. Generally all 35mm prints will be required to arrive in London by August 10, 2012.

All other non-film screening formats will be airmailed (or couriered) to LIAF at the filmmakers expense. They will be returned to you at LIAF's expense at the conclusion of the festival.

All non-film format screening material must be in London by July 30th, 2012.

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LIAF SCREENING MATERIAL

> **digital media and video technical specifications** (important information - please read)

If you are selected to participate in LIAF and cannot supply a 35mm print, you will be required to provide a screening copy meeting the specifications outlined below.

VIDEO SPECIFICATIONS

The following are preferred digital video specifications for the delivery of content to be completed for screening at the screening venues. LIAF cinema tapes will be compiled to the Standard Definition DV-PAL format.

SD-PAL Frame Sizes and Pixel Aspect Ratios

- SD-PAL video frame size is 720x576
- 4:3 SD-PAL Pixel Aspect Ratio is 1.0940
- 16:9 SD-PAL Pixel Aspect Ratio is 1.4587

SD-NTSC Frame Sizes and Pixel Aspect Ratios

- SD-NTSC video frame size is 720x480.
- 4:3 SD-NTSC Pixel Aspect Ratio is 0.9091.
- 16:9 SD-NTSC Pixel Aspect Ratio is 1.2121.
- NTSC videos will be converted to PAL.
- NTSC videos will not be resized when converted to PAL to avoid degradation.

Content delivery Notes

- 16:9 videos are preferred in the Full Height Anamorphic (FHA) format.
- The "16:9 Anamorphic" format (also known as 4:3 Letterboxed) should be avoided if possible.
- Videos with Square Pixels will be converted to PAL pixel aspect ratios.
- Content whose sub-titles that are outside of titles-safe margins will be resized.

Frame Rates

- The PAL video frame rate is 25fps.
- The NTSC frame rate of 29.97fps will be converted to PAL's 25fps.
- Do NOT deliver 24fps videos - they may fail to play smoothly from a 25fps timeline.

Bit Rates

- Higher bit-rates means less video compression and better image quality.
- Avoid bit-rates below 6 Mbps for Standard Definition videos.

Audio Specifications

- 48 kHz Sampling Rate.
- Stereo.
- 128 kbps or above.
- Surround audio is not supported.

PREFERRED VIDEO CODEC'S

- DV PAL/NTSC (4x3)
- DV PAL/NTSC Anamorphic (16x9)
- Uncompressed 8-bit 4:2:2
- Uncompressed 10-bit 4:2:2
- MPEG 2
- Apple ProRes 4:2:2
- HDV 1080i25 (50i)
- HDV 1080p25
- H.264
- Use high bit-rates for H.264 videos - especially with High Definition videos.
- The H.264 codec allows for low bit-rate & highly compressed videos which can be problematic in a compilation timeline.

DIGITAL TAPES

- BETACAM
- DVCAM
- HDV (NOT the same as HD-CAM)

DVD's

- Standard PAL/NTSC video DVD's.
- Use the PAL DVD format if possible to minimise a loss in image quality arising from NTSC to PAL conversions.
- BluRay Discs are not supported.
- DV files, in the formats listed above, can be submitted on data-DVD's.