

LOW EARLY-BIRD ENTRY FEES!

IMPORTANT DATES:

Entries accepted beginning
March 1, 2011

First Early-Bird Discount
April 1, 2011

Second Early-Bird Discount
May 1, 2011

Final Deadline
July 1, 2011

INSIDE:

LOW EARLY-BIRD ENTRY FEES!

- Entry Mailing Instructions
- Rules, Regulations & Eligibility
- Shipping Requirements
- Entry Guidelines
- Judging Criteria
- Festival Schedule
- ENTRY FORM**

DIVISION CLASSIFICATIONS

- > Animation
- > Arts
- > Broadcast Journalism
- > Comprehensive Marketing Strategy
- > Educational
- > Experimental Short
- > Humanities
- > Mental + Physical Health
- > Narrative
- > Promotional/ Industrial
- > Religion + Spirituality
- > Science + Technology
- > Social Issues
- > Student

www.chrisawards.org



Call for Entries

THE HISTORY

The CIF+VF is the Oldest Film Festival in North America

The Film Council of Greater Columbus was founded in 1950 by Dr. Edgar Dale, professor of educational media at The Ohio State University, and other media professionals interested in promoting the use of 16mm motion pictures. Dale was an early advocate of using the latest media as tools for education and communication. In 1952, their efforts grew into the Columbus Film Festival, further spreading the gospel of easy-to-use 16mm film and the documentary wonders it made widely available. Today the Festival is called the Columbus International Film+Video Festival, or the CIF+VF.

The Festival has run continuously since, making it the longest-running film festival in North America. As the decades passed, the Festival kept up with the times, as Dr. Dale would have wanted, becoming more international, adding video in the '80s, adding CD-ROMs in the '90s, and embracing digital video today.

Through the years, the Festival has honored thousands of films, film makers, and producers. The Chris Award—our top honor (a reference to Christopher Columbus)—is proudly displayed in production offices around the world. The Chris Award has also at times been a qualifying festival for the Academy Awards.

The Festival's awards remain a revered prize for industry professionals, but the organization is equally passionate about supporting independent film. The juried competition focuses on rewarding the world's best films, regardless of origin, while the Festival serves to promote and screen more and more films every year.

**\$20,000 IN PRIZES
FROM SHOWBIZ SOFTWARE!**



**SHOWBIZ
SOFTWARE**
THE ENTERTAINMENT PRODUCTION RESOURCE
A Division of Media Services



WIN A PRIZE JUST FOR ENTERING!

All of our film entrants will receive a free digital copy of The Showbiz Labor Guide, courtesy of Showbiz Software

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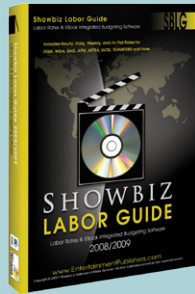
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2011 Prizes



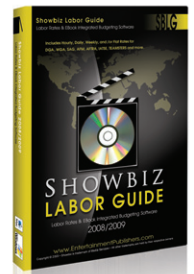
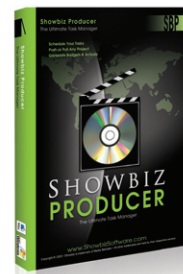
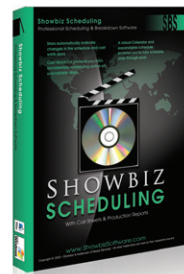
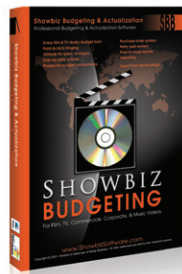
WIN A PRIZE JUST FOR ENTERING!

This year, thanks to Showbiz Software, everyone who enters the CIF+VF wins a prize! All of our film entrants will receive a free digital copy of The Showbiz Labor Guide. This reference guide to union contracts, pay rates and wage-and-hour rules is used on some of the most critically acclaimed productions today. And the digital edition now includes an eBook compatible with iPad and iPhone readers. Join the hundreds of independent and corporate producers who enter their productions in the Columbus International Film+Video Festival, a.k.a. the Chris Awards. This most distinguished competition, with its coveted Chris Statuette, has been awarding quality productions since 1952! We are the longest running Film Festival in the USA.

BEST OF FESTIVAL AWARD

Sponsored by Showbiz Software

A special panel chooses the best of the Silver Chris winners for the President's Award. In addition, the Best Of Festival winner will also receive **Showbiz Software's Filmmaker Toolbox**. The toolbox is worth \$1,000 and includes a copy of *Showbiz Budgeting*, *Showbiz Scheduling*, *Showbiz Producer* and *The Showbiz Labor Guide Digital*.



SHOWBIZ BUDGETING & ACTUALIZATION 8

From Prep: Create any type of budget from commercials, music video, feature film, TV, corporate video, post production, and still photography. **To Shoot:** Showbiz Budgeting keeps working as well. Its built-in actualization tool lets you track purchase orders, petty cash envelopes, payroll and more. **To Wrap:** Showbiz Budgeting delivers the reports you need to make your wrap package look sharp.

SHOWBIZ SCHEDULING

Anyone who wants to breakdown a script and schedule need Showbiz Scheduling! Integrated, Industry-Standard Reports, Customizable reports including the call sheet, production report, shooting schedule, stripboard, exhibit "g", and crew list are built right in, all linked directly to the schedule.

SHOWBIZ PRODUCER

Push or Pull Any Project or Any Set of Tasks: Let's face it, deadlines are always changing in production. In a split second, you can move due dates forward or backwards at will. **Archiving Projects:** History always repeats. Assuming this, you can archive any project to use again at a later date. And the nice part is... you can simply Push the project to the current date and all the tasks in the order in which they need to be completed

are ready to act on. Also, all the vendor information, contacts, and fees paid are right there for you. **Product Definition Document:** Each project has a standard Product Definition Document form available. This form outlines the goals, completion criteria, known risks, project deliverables, and roles & responsibilities for the major players involved.

SHOWBIZ LABOR RATES & EBOOK 2010/2011

The new 2010/2011 Showbiz Labor Guide improves on the already stellar Industry Labor Guide. Aligning our production schedule to be in synch with the IATSE contract cycle has allowed us to bring you more up-to-date information than ever before. The Labor Guide has long been regarded as the bible of the entertainment industry. It provides a breakdown of every union and guild contract, with rates and working conditions for every major production center including Los Angeles, New York, San Francisco, Florida, Chicago, and Canada. The ILG also covers Residuals, Pay TV, Fringe Rates, Hiring of Minors, and Production Insurance. The Showbiz Labor Guide format offers instant access to the most current union and guild rates and contracts.

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THE DIVISIONS

ANIMATION

Works in this division use animation as their primary practice. The division welcomes all topics and foci and encourages creative applications of animation. The Festival has a long-standing tradition of animation for all ages. We are interested in animation for both children and adults. The CIV+VF has traditionally presented a Saturday Morning Cartoons From Around The World program for children of all ages as part of the Festival's regular programming.

ARTS

Works in this division address topics in the field of the arts. These documentaries explore the depth and diversity of the arts, whether as a documentary or as documentation of dance, music, or theater. This division welcomes new approaches to bringing the arts to life and making their meaning and significance clear to the public.

BROADCAST JOURNALISM

Works in this division consist of journalism created for broadcast television. All topics are welcome, and work will be judged on the strength of reportage and the broadcast format. The division welcomes and encourages creative approaches to form, but most important is adherence to rigorous journalistic standards. Broadcast TV includes free or fee-based, commercially-produced work broadcast over air, satellite, or cable. Works in this division address any issues impacting society. Topics may include politics, economics, culture, sports, or any subject of importance to the public.

COMPREHENSIVE MARKETING STRATEGY

Please note that this category is not a film category, but rather a competition for one sheets, web sites, and other marketing and promotional materials for a film or series.

The Comprehensive Marketing Strategy division accepts submissions that demonstrate an integrated approach to promoting your film. Whether you are trying to secure financial backers or increasing audience awareness, this forward-thinking division recognizes that the methods of marketing your film are changing rapidly and that the best overall strategies are a multi-front effort that include NOT ONLY print material and packaging - but websites, blogs, and online social media. Your submission packet may include all or some of the following:

- Your print and packaging materials (including ads, flyers, press kits)
- Up to five press clippings (not blog posts)
- The link(s) to your website. (screenshots accepted)
- The link(s) to your social networking profiles
- Any examples of non-traditional marketing efforts (if used) For example, fundraising materials, awareness events, speaking engagements, etc. Can be photo documentation, written description or actual materials.

ONE AWARD will be given for a marketing strategy with multiple elements.

ONE AWARD will be given for best single element.

EDUCATIONAL

Works in this division are designed to teach something to a selected or self-selected audience. The division welcomes traditional training, how-to, educational,

and teaching films, as well as more subtle or bold ways of instruction using narrative or technical means. These works can be for children and/or adults.

EXPERIMENTAL SHORT

This division seeks videos made inexpensively by people interested creating media works in a non professional, non broadcast arena. These works can be of any topic, no matter how local or modest. Works must be under 10 minutes and without distribution. Top winners in this division will not receive the Chris Award but instead will receive a special award and be included in a screening.

HUMANITIES

Works in this division address topics in the fields of humanities. These documentaries explore the depth and diversity of culture, such as history, philosophy, and language. This division welcomes new approaches to bringing the humanities to life and making their meaning and significance clear to the public.

MENTAL AND PHYSICAL HEALTH

Works in this division cover all aspects of mental and physical health. They may have been made for professionals in the field and/or the general public. Narrative, fictional, instructional, docu-drama or documentary may be eligible.

NARRATIVE

Works in this division are fiction works from all genres, subjects, and styles. The division welcomes works that explore new ways of telling a story.

PROMOTIONAL/INDUSTRIAL

Works in this division demonstrate what a business, organization, or individual has done or can do. These works are targeted to specific or potential clients or specific or general audiences. This division welcomes bold new approaches to promotional film, be they in business, non-profit, or political arenas.

RELIGION + SPIRITUALITY

Works in this division address topics in the field of religion and spirituality.

SCIENCE + TECHNOLOGY

Works in this division address topics in the fields of science or technology. These documentaries explore developments in these fields and their lasting significance. This division welcomes creative methods of making these topics accessible to the public.

SOCIAL ISSUES

Works in this division address any issues impacting society. Topics may include politics, economics, culture, or any subject of importance to the public. The division welcomes studies of both history and current events. Connection documentary alms are ideal, but the division welcomes and encourages creative approaches—both in form and aesthetics—to the subject matter.

STUDENT

Works in this division must be made by a student or student team. We encourage creative approaches and themes but are also interested in work developed in traditional genres and styles. Please submit a copy of your student id with your entry. We encourage creative approaches and themes but are also interested in work developed in traditional genres and styles.

COLUMBUS INTERNATIONAL FILM+VIDEO FESTIVAL CALL FOR ENTRIES

entry submissions:

March 1–July 1, 2011

judging period:

March 1–
September 1, 2011

notification of winners:

Late September, 2011

showcase screenings:

November 15–20, 2011

producers roundtable:

November 19, 2011

awards presentation:

November 19, 2011

awards party:

November 19, 2011

Primary Factors and hints for determining placement of an entry into a particular Division:

- Target audience
- Subject matter
- Style (narrative, documentary, animation)
- Some productions could compete successfully in two or three Divisions. For example, a documentary about Native Americans who are prone to diabetes, could be placed in Social Issues, (documentary style); Arts, Humanities (subject matter); or Science and Technology (subject matter). All would be correct. You should choose which you think would work best for your production. If your entry has more than one purpose, state clearly on the Entry Form. Try to prioritize purposes. What do you want to achieve?
- You might want to enter it in more than one Division (a separate fee for each entry). Each Division has a different jury. The chairs of each Division reserve the right to shift your production to a more appropriate Division.

Judging Criteria

- Judging panels consist of carefully selected professionals experienced in production or with expertise in their respective fields. Jurors do not participate in the evaluation of any division in which any organization with which they are affiliated has an entry.
- Productions are evaluated on a seven point merit system, with the Chris Statuette presented to work receiving a rating of seven, the Bronze Plaque to productions receiving a rating of six, and Honorable Mention to productions with a rating of five.
- The Silver Chris (Best of Division) winners will be considered for the Best of Festival Award. This special award will be determined by a special panel.

The following criteria are applied during the judging process:

- Target audience
- Purpose
- Concept and Creativity
- Credibility
- Organization and Development
- Technical Proficiency



Rules, Regulations, & Eligibility

Carefully read the following Terms, Conditions, and Guidelines. Submissions must comply to be eligible for Festival competition.

The Entry Form may be photocopied. If you have questions, please contact (614) 444-7460, or e-mail: info@chrisawards.org

Format: Entries should be submitted on DVD (0 or 1). We cannot accept works on blu-ray, or formatted as MPGs. We cannot accept works in PAL or Seacam.

Deadline: Entry deadline is July 1, 2011. Entries must either be postmarked or in transit by that date. An e-mail acknowledgment will be sent to all entrants shortly after they have been processed by the Film Council office.

Eligibility Dates: Films and videos produced in 2008, 2009, 2010 and 2011 are eligible for entry into the 2011 Festival.

Re-entry: Entries from previous Columbus International Film+Video Festivals are eligible for this year's competition if they are a revision, or entered in a different division than the original submission, and were produced during or after 2008.

English Language: All entries must have audio essential to the message on an English language soundtrack or English subtitles. An English translation script is not an acceptable substitute with the exception of foreign student entries.

Foreign language student entries: Although the jury panel would prefer an English soundtrack or English subtitled production, if this is not possible, you may submit an English language script with your entry. This exception applies only to student entries.

Promotion Rights: Producers or distributors who enter the Festival grant permission for their winning entries to be presented at any Festival screening or event unless we are otherwise notified at the time of entry. You must notify us in writing at the time of entry if you require an exception.

Liability: Although every possible care will be taken with your entry materials while in our possession, we cannot accept responsibility for loss or damage. Do not send any original materials.

Publicity: Print publicity and reproducible stills may be used in Festival Programs and publicity materials. If you are interested in such coverage, please include stills on CD or DVD. We do not return these materials.

Judging Period: Notification & Retention of DVDs: Entries may be judged from receipt through September 1, 2011. Notification of competition results will be sent to all entrants via email by the end of September. Information about the awards presentations and an invitation to the awards presentation will be emailed to winners at this time. Entry DVDs will not be returned.



Photos from the reception after the Chris Awards by Tracey Jollay.

COLUMBUS INTERNATIONAL FILM+VIDEO FESTIVAL CALL FOR ENTRIES

Address:
Film Council of Greater Columbus
1021 E. Broad St.
Columbus, OH 43205

phone:
614-444-7460

website:
www.chrisawards.org

e-mail:
Info@ChrisAwards.org

Stay connected to the CIF+VF with these other online media:

blog:
OhFilm.wordpress.com

facebook:
Columbus International Film+Video Festival

The Film Council is a 501(c)(3) nonprofit corporation.

Low Entry Fees!

Fees Schedule

Feature/Long (Over 20 Minutes)	\$70
Short (Up to 20 Minutes)	\$50
Student/Long (Over 15 Minutes)	\$50
Student/Short (Up to 15 Minutes)	\$35
Experimental Short (Up to 10 minutes) No Chris Award given	\$25
Marketing Strategies (Stand Alone Entry)	\$35
Marketing Strategies (When Associated With an Entry in Another Division)	No Charge
First Early-Bird Discount (For Entries Received by April 1, 2011)	\$10 off (each regular entry fee)
Second Early-Bird Discount (For Entries Received by May 1, 2011)	\$5 off (each regular entry fee)
Late Fee (For Entries to Arrive Between July 1 - July 15)	\$35

Submitting a Series? A series, campaign, or multi-part package may be entered. We suggest submitting two (2) or three (3) representative segments. If a series is made up of short segments, totaling under 20 minutes, it may be dubbed onto one DVD to qualify for lower fees.

Entry Fees

Please make check or international money order payable to:
Film Council of Greater Columbus

Send fees with TWO entry forms for EACH entry and your entry to the:

Film Council of Greater Columbus
1021 E. Broad Street
Columbus, OH 43205

- Overseas checks or money orders must be drawn on a U.S. bank in U.S. dollars
- We accept company purchase orders
- Entry Fees are Non-Refundable

We prefer that entries be sent via post (US Mail) in a padded envelope so that it will fit in our mailbox. If this is not possible please email us at info@chrisawards.org so that we can arrange for someone to be available to sign for the courier upon arrival.

Credit card payments are accepted via Paypal through www.chrisawards.org

Entry Guidelines

Entry Form: Send two (2) copies of the Entry Form with each DVD. The back of the form may be used for expanded purpose, synopsis or production information. One copy of the Entry Form accompanies the video to the jury panel. The other is retained in the Film Council office.

Divisions: Entrants should select the appropriate division for each entry. The subject matter and purpose of the production are primary considerations for placement in a division. The festival office can provide guidance as to which division might be most appropriate.

Division Transfer: You, the entrant, best know the material and its purpose; however, each division chairman has the right to change the division of an entry if another placement seems more appropriate. Judges' decisions are final.

Shipping Requirements

- DVDs of each entry should indicate the title, running time, and name of the entry and entrant. In the case of a series, indicate the part or sequence number.
- Any incoming shipping, wire, banking, or other charges will be billed back to the entrant and must be paid before the entry is eligible for competition.
- Please let us know if your email address changes between time of receipt of entry and notification of results in mid-to-late September! Otherwise you will not be advised of, or receive any award you may have won.
- DVDs and print materials will not be returned. We do not return entries!

Winning entries will be included in the Chris Awards Collection Archives unless special arrangements are made.

We prefer that entries are sent via post (US Mail) in a padded envelope so that it will fit in our mailbox. If this is not possible please email us at info@chrisawards.org so that we can arrange for someone to be available to sign for the courier upon arrival.

Awards Shipping

Due to the high cost of international shipping from the US, we require that all international award statuette winners pay all fees involved in shipment of festival awards.

We do apologize for any inconvenience, and do offer a virtual award that can be sent to winners electronically.



Greater Columbus Arts Council



You've got a million tasks at hand and you can't let one slip through the cracks. Use Showbiz Producer to quickly organize all your tasks into easily manageable projects.

www.showbizsoftware.com

COLUMBUS INTERNATIONAL FILM+VIDEO FESTIVAL

Chris Awards 2011

COLUMBUS INTERNATIONAL FILM+VIDEO FESTIVAL

OFFICIAL ENTRY FORM

PLEASE TYPE OR PRINT.
 SEND TWO PHOTOCOPIES OF THIS ENTRY FORM FOR EACH ENTRY.
 Please make check or money order payable to *Film Council of Greater Columbus*
 Mail entries and entry fees to:
 The Columbus International Film + Video Festival
 1021 E. Broad Street
 Columbus, OH 43205

Entry Fee: \$ _____

ENTER DIVISION CODE HERE: _____

Refer to Fee Schedule and Rules, Regulations, & Eligibility sections.

- | | |
|-------------------------------|---------------------------------|
| AN = Animation | M+PH = Mental + Physical Health |
| A = Arts | NAR = Narrative |
| BJ = Broadcast Journalism | PI = Promotional/Industrial |
| CMS = Comprehensive Marketing | R+S = Religion + Spirituality |
| ED = Educational | S+T = Science + Technology |
| EXS = Experimental Short | SOC = Social Issues |
| H = Humanities | STU = Student |

ENTRY DEADLINE: July 1, 2011. Entries accepted beginning March 1, 2011. Early-Bird discounts apply for entries received by April 1 or May 1, 2011.

Production Title: _____

Running time: _____ Division: _____

Intended Purpose of Production (Be clear and concise—or attach additional material if necessary.)

Synopsis of Production (Be clear and concise—or attach additional material if necessary. Information may be used for Screening Showcase notes.)

Entrant (check all that apply): Producer Distributor Agency Independent Corporate Non-professional
 Student (College) Student (High School)

Company or Individual Name _____

Street Address _____

City _____ State/Province _____ Zip/PC _____ Country _____

Contact _____ Title _____

Phone () _____ Fax () _____ E-mail _____

Production Company: _____ Phone () _____

Address _____ E-mail _____

Director: _____ Phone () _____

Address _____ E-mail _____

Students Only: Name of School _____ Department Contact: _____

Street Address _____

City _____ State/Province _____ Zip/PC _____ Country _____

Phone () _____ Fax () _____ E-mail _____

Indicate desired award inscription:

Awarded to: (Name of Person and/or Company - punctuations and abbreviations will appear as you indicate)

For the production (Title): _____

How did you learn about our Festival: Our Web site Web search Colleague E-mail Previously Entered Other

I understand that my entry will not be returned and it may be included in the Chris Awards Collection Archives. (See Rules, Regulations & Eligibility section)

Sign Here: _____ Date: _____