



*Science Fiction & Fantasy is where Imagination doesn't just play the game
–it makes the rules. Join us.
<http://sffrated.wordpress.com>*

Rules & Regulations for the 2012 event (7th edition, March)

General Rules

ETYMOLOGY

1. "SFF" stands for "Science-Fiction & Fantasy".
2. By now, you should know that we very much mean it.
3. We also mean these Rules & Regulations, so please, stop shooting and devote a few minutes to read them. Reading is a good thing; many people believe that a good story is a necessary prerequisite for a good film. So here's our story.

CONTENT

4. To qualify as "Science-Fiction & Fantasy" the films must critically include (in the plot or in the surroundings), something that as far as we know doesn't yet exist but can be imagined, or something that violates at least one natural law as we currently know them, or defies natural life, human history, material world, social structures, or the universe of the mind, as we know them. We will accept for reviewing "alternative history" films. Space is fair game, too. Animation is of course pretty much welcome.
5. We are strictly private and non-profit. This, among other things, means that we screen anything we damn like.
6. In SFF-rated ATHENS, submissions have priority to fill screening time. If we are not satisfied with the quality or diversity of submissions, empty slots arise. Then, we search for films to invite, in order to fill them. Not the other way around.

SUBMISSION CATEGORIES & related

7. We reserve the right to move around submissions and accept them for screening in a different category than the one in which they were submitted. We also reserve the right to screen a film out-of-competition, even if it is submitted in a competition category, if we feel it is worth viewing but not yet mature enough to compete, or if it is a sight to see but in a tangent genre. Again the main principle here is **C-R**: Content Reigns –and categories and other brou ha-ha exist to make administrative duties a bit interesting. That said, this year we decided to make our administrative life a bit more interesting indeed, so categories multiplied. Read on.
8. **Category “Short Film”**: to qualify for submission as a "short film", a work of moving images must be longer than 3 minutes and less than 30 minutes. **BUT**: bear in mind that shorts longer than 15 minutes (end titles included) are more difficult to be selected. We *do* select them, if you care to search our previous editions, especially 2011, but there is always the possibility that they will lose out to a shorter film that had the cowardly cleverness to conceal its weaknesses behind short duration. Anything below 3 minutes may screen with us, if it makes us laugh. Or makes us feel stupid.
9. **Category “Not-Short Film”**: Anything above 30 minutes must be submitted in the "Not-Short Film" category.
10. **Category “Fan Film Competition Shorts”**: That's a new one. **Beware**: this will be a very *selective* category, because, if enough good films are submitted, it will run a separate boutique competition. We will ruthlessly review your film, and if it looks like a duck, walks like a duck, talks like a duck, we will arrive at the conclusion that it is most certainly a bird. Flying away from us –miraculously, since ducks don't fly. Note also that this is only for *short* fan films. *Feature* fan films should be submitted in the “Not-Short Film” category –if you have the guts.
11. **Categories “Shorts from Greece and Cyprus” and “Features from Greece and Cyprus”**: This category is separated because it will run as a separate competition (or maybe it won't), and because films from Greece and

Cyprus are not charged with submission fees. Chauvinistic, maybe. Nationalistic, even. Patriotic, for some. Obvious, for others. Take your pick, but please don't abuse the category. It is meant *only* for films made in Greece or Cyprus.

12. **PREMIERE STATUS:** We do not demand premiere status. We declare only three premiere statuses, and only for Features: World Premiere. International Premiere. European Premiere. You will be asked to update/verify to us the premiere status of your film related to SFF-rated ATHENS and its screening dates, when you receive our e-mail of selection. We don't cheat on that matter.
13. **YEAR OF PRODUCTION:** Films must have been finished **not earlier** than January 1st 2007. Works in progress are accepted, if you cold-heartedly estimate that they will have been finished no later than December 31th, 2011.

SUBMISSION FEES & WAIVERS

14. We are uneducated regarding economics –we do not understand the meaning of the term “inflation”. We're screwed. Our submission fees are the minimum accepted by WAB, and have remained so from the beginning. Films from Greece and Cyprus were always submitted free of charge.
15. **Fee waivers #1: We will grant a fee waiver to those filmmakers whose *previous submission has been selected to screen with us.*** Ah, that's fun. It *doesn't* mean that if you had screen *once* with us, then you get all your future submissions for free. It requires that your *previous* submission has passed the gates. In other words: “Selected” leads to “fee waiver” next time *only*. “Rejected” leads to “fee payment” next time. If you continuously make our screenings, we are only too happy to continuously grant you fee waivers. This is new, and yes, we want you to come back, if we have welcomed you before. The criterion applies with respect to film directors only.
16. **Fee waivers #2:** Submissions *en masse*, from agencies and related organizations are a fertile area of negotiations behind-closed-doors. International politics were always like that.
17. **Fee waivers #3:** There isn't any #3. Don't ask for fee waivers, we won't grant them, period. We're only in it for the money.

SUBMISSION SCREENERS

18. We love the Post, just please don't use it. This year, we activated WAB's Secure Online Screeners. Use them. You can alternatively use our YouSendIt dropbox <http://dropbox.yousendit.com/sffratedathens>. You can also use any other means the Internet provides, e.g. we also have a Dropbox.com account, you may have an ftp server, etc. If you haven't notice, it's the Internet that makes the world go round these days.
19. If nevertheless we are to grudgingly receive a DVD from you as submission screener, then, to reduce the possibility of sending your submission screener twice, we offer the following advice: **a)** make certain that it is an excellent quality copy. Meaning, view it before you send it. **b)** Avoid printed or burned labels on the surface of the dvd. **c)** Avoid menus, except to facilitate subtitles.
20. **ADDITIONAL MATERIAL:** *The only thing we care about is your film.* To wit: In 2011, two Special-Effects Oscar Winners submitted their short films (as directors) to us. We didn't even notice who they were. We selected the films because they were good. Then we learned about the Oscar-thing and the possibility for a media buzz. We did buzz about it, but only because the films were good. So **a)** don't send anything in paper. **DON'T.** Don't send glossy marketing folders, we are not impressed -and we have a lot of materials to recycle in any case. Don't send personal cover letters, we are not touched. **b)** If you are planning to send, alongside the dvd, a cd with stills, bios, reviews etc, bear in mind that we will look at it only if your film is selected. WAB provides a digital presskit. Use it.

SELECTED FILMS OBLIGATIONS

21. **JUDGMENT & SELECTION NOTIFICATION:** we do our best to honor the self-imposed judgment deadline, but sometimes, Art and the different opinions about it decide otherwise. If you are selected, you will receive from us an e-mail notification. No Paper. We don't want to receive paper, we do not send out paper.
22. It must have become pretty obvious by now that we *Screen Digital*. Oh yes we do. We want it that way. It's easier that way. It frees the art-flow from the chains of transportation and insurance costs. It greatly facilitates the subtitling of the films in Greek so the Audience will understand what you are trying to say to them. In fact, it's what made this festival possible in the first place. It's so pretty obvious that it benefits everybody (a 'pareto-improvement', in other words), that we cannot understand why we have to defend it. Screening Quality? Just watch us. You will receive instructions regarding admissible digital formats for our Big Screen(s).
23. If your film is selected to screen with us, then **a)** we will ask you to send us time-coded dialogues (meaning *subtitles*), in (preferably) English. We will provide you with the admissible formats and other detailed



instructions. Please understand that translating, adjusting and finalizing Greek subtitles for all films is our job, and it consumes immeasurable amounts of time, in order to be (and they are) the best Greek subtitles around (no joking). So you will have to do the dialogue-timing of your one film. **b)** We will need one to three stills from the film (not behind the scenes) to choose for our printed materials **c)** If you have a poster, we want that too (not obligatory). We print it and decorate the movie theatre. Everything is requested by e-mail or through Internet of course.

AWARDS

24. We like to play around with our Awards. For the moment, the Awards for the 2012 edition are still Audience Awards only:
- For Shorts:** Short Supreme, Best Idea.
 - For Features:** Best Feature, Best Director, Best Screenplay and our world-exclusive **Audience Controversy Award**, where we award the feature that created the biggest controversy among the audience, proving unmistakably its artistic power.
 - For Fan Films:** *IF* we receive good material, *THEN* the **FantasticFan!** Award will be up for grabs, Audience permitting.

MARKET & DISTRIBUTION

25. If the category you submitted says that there is no market associated with it, this may mean that we want to keep it as a surprise and a reward for those that Joined Us. Bear also in mind that, if you are submitting a short, your film may be chosen to participate in our **SFF-rated ATHENS DVD series**. Check for the first here: <http://sffrateddvd.wordpress.com/about/>. The second one, covering the editions of 2010-2011, will be out before 2011 ends.
26. This will be a separate deal of course, we will sign agreements and stuff – you are *not* automatically giving your consent by submitting or being selected to screen with us. But the opportunity is there.

LEGALIZE IT (“Terms & Conditions”)

1. The SFF-rated ATHENS Festival may choose at its discretion to use stills, posters, or (less than 1 minute) parts from, or information related to, the films submitted and/or accepted for screening, to appear in the Festival's poster and other PR materials, or in any kind of media in relation to the Festival promotional activities before and after the Festival. No reward of any kind for such usage will be requested by the films' creators, copyright holders or by any other person or organization having any kind of relation or stake with the films.

2. The Festival may or may not designate prizes, but if it does, it is at the Festival's sole discretion to decide the rules and regulations of awarding the prizes, and whether it would make these rules and regulations public or not.

3. If prizes are in cash, the amount declared is the amount that will leave the Festival's vault. If, before reaching the recipient's pocket or bank account as the case may be, the State or anybody else intervenes and legitimately has a bite in the form of a tax, tariff, transaction fee, etc., this bite will reduce the actual amount received by the winner. Cash prizes always go to the Director (or Directors) of the winning film.

4. Films accepted for screening will receive the appropriate festival laurel in electronic format, and the creators, producers, etc. of the film will have the right to use and include the laurel in their PR material as proof that the film was screened, awarded, etc. in the SFF-rated ATHENS Festival.

5. Films sent for review, irrespective of whether they will be accepted or rejected for screening in the SFF-rated ATHENS Festival, may be screened in other non-profit events held or co-sponsored by SFF-rated ATHENS or the organizer of the Festival, the SCIENCE FICTION CLUB OF ATHENS (“ALEF”).

6. Material in any form that is sent to the Festival is not returned. Submission Fees are not refunded.

7. Screening in the SFF-rated ATHENS events, and as defined above in 5., cannot be considered an infringement of intellectual property and like rights. If someone appears claiming anything along such lines before or after the screening, we will beam him (or her) up on the spot - to nowhere in particular. If you have made a mess with the copyright on the film you submitted to us, you accept that you will clean this mess on your own, bearing any and all liability that may burden the SFF-rated ATHENS Festival because of the mess.

8. To elaborate on 7. above, if your film is accepted for screening, then any distribution or rights deal you may make or have made with an entity covering our territory, must include the provision that the screening in SFF-rated ATHENS won't be stopped because of that deal –on the contrary it will be considered an added bonus (free promotion) in the deal. You may withdraw your submission or warn us about such a deal, **up to the end of the submission period. After that, if we choose you, we will screen you.**

9. The General Rules specified above are also a part of these Terms and Conditions.--

