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GlastonburyFilmChallenge 2017

One Title + One Genre + Five Days = One 3 Minute Film

The Glastonbury Film Challenge is here ... and it's time to make a 3 minute film.

The GFC is formulated especially for colleges & universities with the objective of simulating the real-world conditions that Glastonbury professionals have to face, through the cycle of client brief, Glastonbury burst and meeting the deadline. The Challenge stimulates the production of digital media according to professional standards, offering advice and helping to develop skills in completing the finished production.

Sponsored prizes for the best movies with awards presented to winners at the Screening Day.

All you need to do is:

Register and pick your title and genre from GFC. You then have the two main ingredients to inspire your film – and 5 days to make it!

- Registration : 11am @ The Red Brick, Glastonbury, Saturday 6th May 2017
- Edit Clinic: 11am – 5 pm, Tuesday 9th May @ Redbrick Building (t.b.c.)
- Deadline: 4 pm Wednesday 10th May 2017
- Award Ceremony Friday 9th June 2017 @ Redbrick Building £5.00

Red Brick Building Centre
Morland Enterprise Park
Morland Road
Glastonbury
Somerset
BA6 9FT

Info : 07957607785

Email info [@glastonburyfilmchallenge.com](mailto:info@glastonburyfilmchallenge.com)

2. General Outline

Day1: Scripting and research

11.00: arrive at The Red Brick Building to pick your film title and film genre from the two buckets of fate. After a brief introduction to the film challenge principals, a film clinic of advisers will answer any questions.

12.30 - 14.30: Glastonbury Session. Brainstorm storyboard, casting, locations, dialogue.

The teams are left the rest of the day to continue planning their storyboard and shooting schedule, with the clock slowly ticking. If you have a story and want to shoot, go ahead. If you want to take your time and get the story solid, then that's ok too.

Day 2: Rehearsal and shoot

Teams should have a production meeting as early as possible and try and get everyone there, especially for the first one. The storyboard must have taken a shape by now. Overnight the themes running in your heads have had time to settle. Research into location, props, music and so forth should also be now be done. The runner should source a good food and drink outlet. Remember, if a specific team member is writing the script, give them room to create and busy yourselves with your own jobs. The editor can be creating titles to be finalised later in the week. The cameraman can be on location finding and possibly shooting cutaways to be used in the editing. Like wise the sound man should make sure his recordings techniques are feasible (often limited means have to be considered, such as using the microphone on the camera. External microphones are a must for recording spoken word. Clip mikes can be bought cheaply nowadays (Argos) and can add enormous value to the spoken word when filming). Being Sunday most people are not so busy, so it would be a great day to shoot major scenes. Into the wee hours!

Day 3: Quiet everyone, sound, turn over, rolling ... action ... cut

The shoot should be in full swing or shot by now. It's a wrap. The editor should have dumped the first rushes. You can directly load files from camera if using an SD card system. If you are using MiniDV tapes or the like, it's good to capture rushes using the Scene Detect tab facility on the Edit capture window.

Any problems at this point don't hesitate to give us a call : 07958607785

Day 4: Take a day off? You wish!

The edit begins, (or finishes) you really should have it in the can and onto the computer hard drive by now.

If you require the edit clinic to help you finish your film:

Prior to your session you will need to watch your rushes and make a paper edit of the scenes you need to cut. This is easily done when viewing what you have shot, making notes of the in-camera time/code in and out points (to the best of your ability). This will speed up the process of editing. In fact stay at home and finish the whole piece in the comfort of your armchair!

Day 5: Finishing touches, music, titles etc.

Dump onto USB memory stick. Or upload to our or send via www.wetransfer.com to: movies@glastonburyfilmchallenge.com

4pm the movie is handed in. It will then be judged by a jury of media professionals.

FORMAT and DELIVERY

Formats are always important to get right before you start editing.

Capture should be PAL (Phase Alternating Line) – not NTSC (National Television System Committee).

Delivery formats:

Video: H264, MP4, 1080p, Or similar

Audio: 48khz

Delivery of film: direct to GFC (info@glastonburyfilmchallenge.com) via www.wetransfer.com together with your GFC Registration Number.

SCREENING DAY

All films will be screened at the award ceremony and prizes will be awarded to the best entries. The winner of best film, best sound, best actor, and best screenplay will receive a Glastonbury Film Challenge Trophy.

GFC Award Screening Ceremony 7-00 pm Friday June 9th @ Redbrick Building/Bocabar Glastonbury. Tickets £5.00 on night

3. Rules & Requirements

This list is non-exhaustive and we reserve the right to amend and add to these rules if we feel it is appropriate.

The entry form must be completed and returned on Day One.

At least one person's contact details must be given for your team (ideally a home telephone number, a mobile number & e-mail address).

On Day One you will be issued with a film title and a film genre, which must be used in your film (in any way you wish) and must be added to the opening credits of the film. Each movie will be assigned a GFC registration number (GFC i.d.) which must be included with the final submission of the completed film.

Films must be delivered no later than 4pm on Wednesday 10th May 2017. The finished movie must be submitted together with associated Release forms (actors, music, location, as appropriate), plus the GFC Registration Number issued on registration.

The best way to deliver your film is direct to movies@glastonburyfilmchallenge.com via a file transfer service such as www.wetransfer.com. (Alternatively, and by prior agreement, deliver the movie on a USB memory stick to your course tutor by the agreed deadline.)

Movies must be no more than 3 minutes long, but can be less if you wish.

Material must be deemed appropriate for viewing by under 18s. For more information check BBFC for classification guidelines (www.bbfc.co.uk). If the judges consider material to be unsuitable, the entry will be disqualified.

The use of copyright music for soundtrack purposes is prohibited unless evidence of permission is provided. There is copyright free music available on the web, it's just a matter of looking for it. Also, perhaps a family member or friend is a musician and they may be able to provide you with a recording of their own music.

Your film must have at least two talking characters; this does not necessarily mean you need actors. You can use voice-overs with animation, puppets, talking pets, mime etc. whatever or whoever you choose must have something to say during your film.

Delivery of the film must be accompanied with appropriate release forms signed by cast members. Failure to submit these forms will mean the film cannot be screened. Actors release forms must be completed and returned before the final screening.

Submitting a film grants the organiser complete, world-wide, non-exclusive rights to broadcast the finished film for promotional use or at non-profit making events (film festivals etc).

please e-mail or call if you have any questions

info@glastonburyfilmchallenge.com

TEL 07958607785

4. TIPS and HINTS

Here is a list of some of the most important elements to keep in mind when making a short film. Following these guidelines will help you avoid the more common pitfalls. While these are only suggestions, they will almost certainly improve both your film and your film making experience.

1. Make sure you have a story worth telling.

Would you sit through the short film if someone else had made it? The answer for a surprising number of shorts is 'No!' Ask yourself this question before you even start writing the script.

2. Storyboard & script.

Planning your film on a storyboard is a must; use the template attached to this manual. Use markers to speed your writing. When writing a script and you're stuck on what to say, just type three letters (such as xxx) and continue writing. That will keep you moving forward. Later when you're editing, you can search for the xxx key sequence and fill in the missing content. A useful story/ scripting app is Adobe Story, available here for free (sign-up required): <https://story.adobe.com/en-gb/>

3. Don't start production without a budget, however little.

Films, no matter how simple, cost money – and money is always limited. By making sure you have a budget (a simple spreadsheet will do), you can decide in advance where you want to spend whatever money you have. Without a budget, you can almost guarantee that you will either spend more money than you plan, or end up without the finished film.

4. Get all clearances before shooting.

You need, need, NEED releases from actors, music/artwork contributors, and anyone else who produces content that appears in the film. Getting clearance signatures before the shoot is simple and takes you moments. After the shoot, it can be difficult to impossible. Don't get caught, do it now.

5. Music sync clearance – here are some sites which can help you:

http://www.agenciesunited.com/musiclicensing/?gclid=CIfS_vay-7sCFYbHtAodX2IAeg
<http://www.theiac.org.uk/iac/copyright/copyright-clearance-scheme.html>

6. Make the film shorter than you want.

Writer/directors always often leave things in the movie that the audience can really do without. It's so painful to trim away things that were difficult to shoot. Make sure you do it. Your audience will thank you.

7. When using non-professional actors, cast with personality.

Bad acting is so common in short films because people are asked to play characters that don't resemble their personalities. A dirt-poor professional actor can portray the swagger and confidence of a billionaire – but most amateurs can't. If your lead is an anal-retentive tight-wad, don't cast a slovenly slacker to play him.

8. Invest in good sound.

Bad sound makes many short films (even ones with good stories) unbearable. There are no real replacements for a decent boom mic. Beg, buy, or borrow one and it will triple the chances your film will be watch-able. Of course if you are restricted to using an on-board camera mic, make sure you stand close to the actors, and try and use headphones to check monitor levels when recording speech.

9. Fix it now, not in post-production (when editing).

Most post-production fixes don't look/sound very good and take A LOT of time. If you have a mistake in framing, dialogue, or anything else that can be fixed on the shoot, do it!

4. TIPS and HINTS (contd.)

10. Don't zoom in a shot.

Don't touch that zoom switch! A really good cameraman can make a zoom look OK. In almost all cases, though, using zooming is the hallmark of a sad effort. If you need to push in on a subject, use a dolly, camera glider, or a cut.

11. Unless you're shooting on film, avoid night exteriors.

Nowadays most cameras can work well at night, but remember ... darkness is the enemy of most camcorders. You'll become acquainted with noise, colour shifting, definition drop-out, and more if you choose to shoot at night without a medium size lighting package. It's usually a lot easier to change the script than deal with all these problems.

12. Know the indie/short film clichés.

The most common clichés include using dream sequences, many dissolves/wipes, long credit sequences, or waking to a ringing alarm clock. There even seem to be a few websites devoted exclusively to citing indie/short film clichés. Know what the clichés are so you can make an intelligent choice on whether to use them or not.

5. Some Production Hints.

(You might not need, but just in case)

1. Turn the camera sideways or upside down.

This technique has been used in more movies than you can imagine and still works as well or better than many CGI simulations.

Need an actor to walk across the ceiling?

Build a floor that looks like a ceiling and turn the camera upside down. Need a creature scuttling across the wall in defiance of gravity? Construct a floor that looks like a wall and turn the camera on its side.

2. Realise that different angles of the same scene don't have to be shot in the same place.

A very common film technique that is often overlooked by novice film-makers is to use different locations for the same scene.

For example, say a character just got out of prison and is met outside by a criminal buddy and they discuss a new criminal endeavour. As a guerilla film-maker, sets are hard to come by and they tend to be expensive. However, filming a long scene outside a prison without the proper permits might get you thrown in one! This scene could be done by parking a car (with the film crew inside) across the street from a prison. After your actor stands by the entrance for a moment, he begins to walk beside the prison wall. Now you have the set-up. Find a readily accessible wall that visually matches that of the prison (maybe even make one) and film the entire dialogue scene there. If done properly, when cut together in editing, the audience won't be able to tell the difference.

This technique is especially useful if you are a writer/director. You can script scenes for this technique to add scope to your film that your budget could never afford.

3. Water the streets.

An old cinematographer's trick for filming exteriors on asphalt or concrete (especially at night with street lights around) is to water the road surface. The reflections and street glow add a lot of depth and character to a scene.

4. Fake sweat with petroleum jelly.

If you need your actor to appear to be sweating, spread petroleum jelly lightly over the area to be photographed and spray with water. The general shine plus the beading of the water will pick-up very well on film. Note that you should find another technique for lengthy shoots. For one, the actor will become uncomfortable under the hot lights when sealed under a layer of jelly. Also, since the jelly will seal the pores, long scenes with it on will cause acne and other undesirable skin effects over a several day shoot. It takes a lot of extra make-up to disguise the blemishes you created in the first place (as I found out on a shoot).

5. Fake blood.

Add a few drops of red food colouring to the cheapest washing up liquid you can find. Add a drop of blue colouring or some coffee concentrate to create a more realistic colour. Produces a runny blood that has a slight tendency to foam. Great for those bucket of blood effects on the cheap. Washes off reasonably well but tastes foul if you accidentally get it in your mouth.

Hitchcock used chocolate syrup in Psycho. Any opaque chocolate syrup will do. Tastes great as well!

7. Simulating ice crystals.

If you need to have a surface that is covered in frost or ice crystals, add some glitter to whatever you are coating the surface with. With just a little bit of light, the glitter will shimmer and provide both a visually interesting and convincing surface.

9. Don't say "we'll fix it in post!"

Problems during production are usually far more difficult and expensive to fix in post-production than initially imagined.

Whenever you can fix a problem while on set, do it! All the problems you reckon might be fixed in post will generate your biggest headaches. Just make sure you shoot all your appropriate scenes (you've got 5 days) cause if you're missing a line it may cause problems with the dialogue when editing, but hey, there are many ways of getting around these problems as well.

Use post-production time for editing, colour correction, sound design, visual effects and transitions.

6. Terms & Conditions

This is an agreement between (Project Team/ Participant) and the Glastonbury FILM CHALLENGE (GFC). The Team/ Participant hereby agrees on behalf of him/herself and/or Team to take part in the Glastonbury FILM CHALLENGE.

(1) Project Participant has read and agrees on behalf of the Team to abide by, the OFFICIAL RULES 2016 of the project, the terms of which are attached hereto and incorporated herein. It is understood that GFC reserves the right to disqualify from screening or exhibition and remove from consideration for awards and prizes any films/videos, which do not adhere to the Official Rules of the project.

(2) Project Participant hereby understands that he/she is responsible for all crew, cast, equipment, sets, locations, and other items necessary for participating in GFC and all costs, expenses, damages and claims related thereto.

GFC is providing the event and guidelines in which the Project Participant is taking part; a screening opportunity for all qualifying films/videos; and a prize for the Project winner(s).

(3) Project Participant hereby affirms that he/she will secure all rights (including without limitation copyrights) in and to all material included in the Film, including without limitation any and all images, photographs, performances, appearance(s) by any person(s) and sounds not including the music. In no manner limiting the foregoing, Project Participant will obtain a signed Release from all persons appearing in the Film, and a signed Release for all locations used in the Film. Project Participant represents and warrants that he/she (a) is free to enter into this Agreement, (b) that, except with regard to GFC's rights as set forth herein, Project Participant is the sole copyright holder in and to the Film; and (c) the Film does not to the best of Artist's knowledge (including what Artist should know or have known in the exercise of reasonable prudence) violate the copyright of any person or entity, or defame or infringe upon any rights of any kind of, including the right of privacy, or any person or entity.

(4) Project Participant hereby agrees to indemnify, defend, and hold harmless GFC, its owners, directors, employees, from any and all claims, costs, damages, expenses and liabilities including without limitation lawyer's fees arising from the creation, production, use, exhibition, promotion, marketing, merchandising, or other exploitation of the Film by Project Participant, Team and/or any member thereof, the Indemnified Parties and/or any of them (including without limitation Claims for negligence and other torts, unauthorized use of likeness, invasion of right of privacy, publicity or personality, defamation, fraud, infringement of copyright and trademark, and breach of contract), and for any breach by Project Participant of any representation, warranty or obligation of Project Participant hereunder.

(5) Project Participant/Team will own, the copyright in and to the Film, and hereby agree to the following division of rights, from the final day of the Project:

(a) Project Participant/Team shall have the non-exclusive rights to enter the Film in film festivals; to screen the Film at local film events, to stream the Film or any portion thereof on Project Participant's personal website for internet viewing; to distribute the film for free via DVD; and any other use agreed to in writing by GFC.

(b) GFC shall have the following rights: to screen, show, exhibit, telecast, broadcast, advertise, market, exploit, and disseminate the Film and/or any portion thereof throughout the universe, via any medium and in any manner whether now known or hereafter invented, including but not limited to theatrical, television (including without limitation all forms of broadcast, cable, and digital television), DVD/home video/Internet distribution and any means of digital download. In no manner limiting the foregoing, GFC shall have the right to use the Film and any portion thereof to advertise, promote and publicize GFC in any manner and via any medium at GFC sole discretion.

(6) Project Participant hereby acknowledges that participation in the GFC is without remuneration or monetary compensation whatsoever. The consideration for participating in the project is the screening of Participant's completed film/video at the conclusion of the project; and the possibility, although not the obligation by the GFC, for future screenings and distribution; and the opportunity for publicity or exposure for being a participant.

(7) Project Participant acknowledges and agrees that Project Participant is not an employee or agent of Company or Producer for any purpose, including all tax obligations, but that the parties are contractors independent of one another.

(8) Furthermore, it is understood that GFC liability shall not exceed, and is limited to, the total amount paid to GFC in entry fees by the Project Participant under this agreement. GFC will not be liable for any special, indirect or consequential damages, without limitation, damages arising under any cause of action, including contract, warranty, strict liability or tort, whether or not GFC has been advised of the possibility of such damages. These limitations shall apply notwithstanding the failure of the essential purpose of any limited remedy.

Signed (for Team/ Participant)

.....

Date:

Signed (for Glastonbury Film Challenge)

.....

Date:

GlastonburyFilmChallenge 2017

ACTOR'S RELEASE/CONSENT FORM GRANTING PERMISSION TO FILM

Please print and sign this document and return along with your film entry.

I hereby grant permission to The Glastonbury FILM CHALLENGE Project to use my film/photo image for display on the Glastonbury FILM CHALLENGE website and/or to use my film/photo image in any promotional/ educational/ instructional videos, CD-ROMs or printed materials developed and distributed by the Glastonbury Film Challenge.

Print First & Last Name: _____

Address: _____

Telephone : _____ Email: _____

Signature _____

Date: _____

For actors under 18 years of age, please have a parent or guardian complete the bottom portion of this form.

Parent or guardian of _____

I hereby give my consent to The Glastonbury FILM CHALLENGE Project to use any film/photo images taken of my child for the purposes set forth above.

Print First & Last Name: _____

Address: _____

Telephone : _____

Signature of Parent or Guardian _____

Date: _____

Film Title _____

Team _____

GFC Registration No. _____

GlastonburyFilmChallenge 2017

ENTRY FORM

To be completed and handed in

Film Title: _____

Genre: _____

Director / Producer: _____

Team Name (if applicable): _____

Address: _____

Email: _____

Telephone: _____

Website: _____

GFC Registration Number: _____

By entering this competition you are agreeing to produce a 3 minute film to the best of your ability and hand it in by 4 pm on 20th January 2017.

I agree to the terms and conditions attached:

Signed: _____

Date: _____

Team/ Film _____

GFC Registration No. _____



LOCATION RELEASE

From: [insert organisation / production company name and address]

To: [insert name of location owner and address of location]

Dated: [insert date]

Dear Sirs:

RE: "[insert title of film or project]" ("the Film")

This letter confirms the agreement between us pursuant to which you have agreed to make available to us the following premises ("the Premises") which expression shall include all chattels fixtures fittings and equipment of whatever nature in upon or around the premises.

[Name and address of the Premises]

1. The Premises shall be made available to us and we shall be entitled to use the Premises from **[insert date]** to **[insert date]** for the purpose of filming exterior and/or interior scenes in connection with the Film.
2. We have explained to you the scenes which are to be shot in or around the Premises and you consent and agree to this filming taking place and confirm that you will not in future make any objection to the Premises being featured in the Film and you hereby waive any and all right claim and objection of whatever nature relating to the filming.
3. We shall be entitled to represent the Premises under their proper name or as being another real or fictional place according to the requirement of the Film.
4. We shall own the entire copyright and all other rights of every kind in and to all film, audio and audio visual recordings and photographs (together referred to as "material") made in or about the Premises.
5. You warrant that you have full power and authority to enter into and to perform this Agreement.
6. This Agreement shall be governed and construed in accordance with the laws of England and Wales the courts of which shall be courts of competent jurisdiction.

Yours faithfully

SIGNED

[name

] For and on behalf of the Film

I agree and confirm the above and agree to be bound by it

SIGNED

[name

] For and on behalf of the Location Owner

DATE