

Virginia High School League  
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# VHSL FILM FESTIVAL MANUAL

October 14, 2016

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## ABOUT THE VHSL

When members of the Washington and Jefferson Literary Societies at the University of Virginia decided in the fall of 1913 to organize a debating league among the secondary schools of the state, they could not have comprehended how their small project would develop, expand and grow into what is now the Virginia High School League.

Twenty schools took part in that first state event. By the fall of 1914 one hundred schools were enrolled in the Virginia High School Literary League. Its program was expanded during 1914-15 to include a contest in oral reading. And in conjunction with the University's General Athletic Association, statewide competition began in baseball, basketball and track. Other sports and activities soon followed. Dramatic activities have been an integral part of the VHSL since the first theatre competition in 1931-32.

Membership in the League increased so rapidly that the Extension Division of the University of Virginia, and later the Division of Continuing Education, had to be assigned greater responsibility for the conduct of League affairs.

By 1926, the League realized that, in the interest of democracy, the legislative responsibilities of the League should be vested in representatives of member high schools. All activities were coordinated under one organization. Control of the composite program was charged to a body of principals known as the Legislative Council, assisted by a smaller Executive Committee.

In March 1946, the League was reorganized as the first step in a significant postwar program. Its name was changed from "The Virginia High School Literary and Athletic League" to "Virginia High School League" to suggest a wider field of League interests. Finally, in 1995, legislative control was transferred from the Legislative Council to the Executive Committee.

For equalization of opportunities sponsored by the League, each school is classified according to its enrollment into a Group, 1A-6A. Each group is subdivided into two regions, each of which consists of four conferences with an average of seven schools per conference. Today the League membership consists of 316 schools, nearly all of the accredited three- and four-year public high schools in the state.

More than 165,000 students participate each year in VHSL athletic programs. The League conducts state championships in 27 different sports — 13 for boys and 14 for girls — ranging from football and field hockey to gymnastics and golf. An additional 25,000 students take part in VHSL academic programs. Besides debate, theatre and forensics, these include creative writing, student media, Scholastic Bowl and Film Festival (launched in 2014-15).

Besides its sponsorship of individual and team activities for students, the League seeks to improve officiating and advising by organizing and training more than 5,000 game officials, conducting rules clinics, providing information and materials and working closely with related organizations at the state and national levels. VHSL and the Virginia Association of Speech, Debate and Drama Coaches co-sponsor a speech, debate and theatre conference for coaches in early fall.

Through coordinated group action, the League has flourished. Thousands of men and women working with millions of boys and girls have provided wholesome, diverse activities that enhance the academic mission of schools. These activities provide valuable lessons that enrich an individual's high school experiences. They prepare students to lead more productive lives. They contribute to a unity of purpose within a team, a school, a community and the entire commonwealth. They help the League accomplish its main objective — service to Virginia's youth.

# VHSL FILM FESTIVAL MANUAL

This official publication of the Virginia High School League has been prepared as an aid to high school film advisers, jurors and persons who work closely with interscholastic film programs.

The general purpose of the League's film program is to encourage participation, support filmmaking education, and recognize student achievement in film as an academic program. The League believes that film is both an art form and communication tool that encourages creativity in individuals and crews, and sharpens students' knowledge of conceptualizing, researching, writing, casting, directing, acting, cinematography, and editing.

Rules and guidelines contained in this manual have been established by League staff with approval of the League's Executive Committee. These policies are designed to ensure an equitable setting in which to conduct competitive activities and improve one's level of achievement.

Advisers, participants, jurors, event administrators and observers are expected to adhere to the regulations and procedures described herein. They are also expected to apply the principles of good sportsmanship which, according to *Webster's New Collegiate Dictionary* is defined as, "Conduct becoming to a competitor, involving honest rivalry and graceful acceptance of results." VHSL sportsmanship rules as stated in the Handbook apply to academic activities just as they do to athletic activities. The procedure for addressing sportsmanship concerns is printed therein.

Besides containing all rules for film events, this manual includes grand jury evaluation forms and other useful information so participants understand how events are administered and evaluated.

Persons receiving this manual are urged to read it carefully and retain it for reference purposes. Questions or requests for assistance may be directed to the League office.

We appreciate your continued support of film and we welcome your suggestions for its improvement.

Ken Tilley  
Executive Director

Lisa Giles  
Director of Activities

## ABOUT THE VHSL FILM FESTIVAL

Who doesn't have a video camera in today's society? They come with every smartphone. They can be checked out from some public libraries. And they're now affordable to purchase. Websites such as YouTube and Vimeo make it simple for anyone to become an amateur filmmaker. Advances in technology have made this medium more relevant and accessible than ever to the independent filmmaker, and the fact that over 72 hours of video is uploaded to YouTube alone every single minute proves it.

Over \$10.8 billion was spent at the box office in 2012. According to the Virginia Film Office, there are at least seventeen film festivals in Virginia each year. Only the VHSL Film Festival caters specifically to the high school filmmaker.

The Virginia High School League launched its Film Festival in the 2014-15 school year and, as the Leagues' first all new competition in 16 years, ushered its academic program offering into its next 100 years by embracing the Digital Age. Prior to the introduction of Scholastic Bowl in 1998, the last program to be added was Theatre in 1931. The VHSL Film Festival is a 21<sup>st</sup> Century activity that turns the spotlight on truly independent films created by students in an era when the art of filmmaking is open to everyone.

Film Festival requires students to develop a variety of skills, particularly conceptualizing, researching, writing, casting, directing, acting, cinematography, and editing; and supports the Virginia Department of Education's Television and Media Production curriculum, the International Baccalaureate's Film curriculum, and the Virginia SOL for media literacy.

Although this state championship is new, many schools have had film programs for years. Interest in a state championship began to surface when Lisa Giles became Director of Activities of the VHSL. Giles began developing the activity in January 2012, ultimately consulting with the Iowa and Texas state associations, which launched their film programs in 2010 and 2013, respectively. Advisers consulted and involved with the further development of the program were Michelle Gary of Patrick Henry High School, Alan Weintraut of Annandale High School, and Randy West of Meadowbrook High School.

The VHSL Film Festival will be held each spring in Richmond, and 40 short films including narratives, documentaries, animations, experimentals and commercial/PSAs will be screened with filmmakers competing for top honors awarded by the Grand Jury and audience. In addition to screenings, the two-day event will include events that are open to the public: discussion forums/panels, filmmaker Q&As, a Red Carpet, and Awards Ceremony where festival results will be announced.

## VHSL ADVISORY COMMITTEE SERVES IMPORTANT ROLE

The Constitution of the Virginia High School League authorizes the Executive Committee to appoint advisory committees for the purpose of giving technical or other advice and assistance as may be necessary in conducting statewide activities programs for the benefit of high school students. Among these advisory committees is the Film Festival Advisory Committee.

This advisory committee is composed of active high school advisers, administrators and/or professionals and meets annually to develop the terms and conditions for administering state events as well as to make recommendations for improving administrative procedures governing film activities.

Members are appointed to provide (1) balanced geographical representation, (2) knowledge and experience and (3) representation for both large and small schools. The term of appointment is three years with staggered terms allowing for a combination of continuity and new ideas.

A member of the VHSL administrative staff works with the advisory committee in developing the scope of the committee's work and in presenting the committee's recommendations to the membership and/or to the Executive Committee. In order for legislative changes (Handbook amendments) to be implemented, they must be approved by the Executive Committee.

Obviously the strength of advisory committees is that they give the League's Executive Committee direct access to sentiment from the "grass roots" level. Committee members are encouraged to express their personal feelings and observations as well as ideas from their colleagues in the field. It is important to bear in mind that all decisions are ultimately based on what will best serve the interests of young women and men from across the state who participate in the League's interscholastic activities.

For the 2015-16 school year, members of the FFAC include:

<b><u>Film Festival Advisory Committee</u></b>	<b><u>Region</u></b>	<b><u>Term</u></b>
Pierce Bello, George C. Marshall HS	5A-North	2015-17
Allan Chacey, C.D. Hylton HS	6A-South	2016-18
Ed Dike, Warren County HS	3A-East	2015-17
Josie Sevilla, Grafton HS	4A-East	2015-17
Alan Weintraut, Annandale HS	6A-North	2015-17

### **Ex Officio**

Lisa Giles, VHSL Assistant Director

# INTENT TO PARTICIPATE

All schools planning on submitting films to the VHSL Film Festival should submit this Intent to Participate form by October 1. The data from this form will be used to provide the League with logistical information to prepare for this year's contest. It is not binding, and failure to participate will not result in any potential sanctions against the school. The information will be used to acquire enough jurors for potential entries, facilities for screenings, and to send out any additional bulletins and links to the advisers listed on the form.

The League understands that the information you provide may be a projection. Please give us your best estimates.

**Adviser Name:**

**Adviser E-mail:**

**School:**

**To which categories do you plan to submit (limit one per school per category for a maximum of five different films):**

- |                                       |                                   |                     |
|---------------------------------------|-----------------------------------|---------------------|
| <input type="checkbox"/> Narrative    | Number of students participating: | Number of advisers: |
| <input type="checkbox"/> Documentary  | Number of students participating: | Number of advisers: |
| <input type="checkbox"/> Animation    | Number of students participating: | Number of advisers: |
| <input type="checkbox"/> Experimental | Number of students participating: | Number of advisers: |
| <input type="checkbox"/> Commercial   | Number of students participating: | Number of advisers: |

**Do you plan to attend the VHSL Film Festival?**

- Yes
- Only if we have an Official Selection
- No

# VHSL FILM FESTIVAL ENTRY FORM

Submission of a film constitutes acceptance of all rules, regulations and procedures by filmmakers and their agents. Entrants understand that it is their sole responsibility to copyright and protect their own submitted material.

## Instructions

The VHSL will consider a film officially entered if the following is received by the April 1 deadline:

1. One completed entry form for each film entered.
2. Each film entered must be uploaded to [www.filmfreeway.com/festival/VHSLfilmfestival](http://www.filmfreeway.com/festival/VHSLfilmfestival).
  - Required registration fee of \$10 per film (via Film Freeway) is non-refundable.
3. Master Eligibility List (MEL).

## Information

Each school may submit one film of each type for a maximum of five different types of films.

Name of school: \_\_\_\_\_ Adviser: \_\_\_\_\_

## **Student Participants**

All production crew and lead talent (actors) must be students, must be eligible and appear below. If role is not among those offered, please print role beside name. Do not list ALL talent. Most films will only have two leads (a protagonist and an antagonist), but this could vary. Generally, documentaries will only have lead talent if actors are used to portray a person who is the subject of the film. This list should be the same as what's on your MEL. All participants (students, children and adults) must appear in the credits of your film (except for commercial/PSA which has no credits).

NAME	ROLE							
	Director	Editor	Lead Talent	Screenwriter	Cinematographer	Lighting	Sound	Musician
	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							
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	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							
	<input type="checkbox"/>							

Name of film: _____	<input type="checkbox"/> Narrative	Run time: _____
	<input type="checkbox"/> Documentary	
	<input type="checkbox"/> Animation	
	<input type="checkbox"/> Experimental	
	<input type="checkbox"/> Commercial	

Logline: \_\_\_\_\_

Hyperlink(s) to where this film may be viewable online: \_\_\_\_\_ (if posted)

Type of camera(s) used to film this project: \_\_\_\_\_

Editing platform used on this project: \_\_\_\_\_

Approximate cost to produce this project: \_\_\_\_\_

Date project began: \_\_\_\_\_ and ended: \_\_\_\_\_ (must be between July 1, 2016 and April 1, 2017)

**Disclaimer**

If there is anything about the content of your production that would be difficult or inappropriate for some audiences, please provide an appropriate warning to be published in the festival program.

**Certification**

- This film is an original work conceived by the film program at \_\_\_\_\_ High School. Authors of submitted material are the sole and exclusive owner(s) of all legal and equitable rights thereto with the full and exclusive rights to submit material to the competition.
- This film includes, in full or in part, material that is in the public domain or is royalty free.
- This film does not infringe on any third party copyright or trademark. Use of intellectual property, if any, is authorized.
- Copyright protected music, if used, is used with permission, and permission is submitted with this entry form.
- This film does not contain images or likenesses of any individuals who have not provided their authorization or whose parents or guardians have not provided authorization if such individuals are under age of majority in their jurisdiction of residence.
- I understand that once films are announced as Official Selections to the VHSL Film Festival (on or about May 1), films may not be publicly screened or viewable online until after screening at the VHSL Film Festival. This is a period of about one month.
- All clearances necessary to exhibit this film at the VHSL Film Festival have been obtained.

By submitting project(s) to the VHSL Film Festival, I acknowledge that I have read, understand and agree to, and will abide by all the terms and conditions of submission of materials to this competition, which are listed on this form, in the VHSL Film Festival Manual, and the VHSL Handbook.

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Adviser

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Principal

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Student Director

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Parent/Legal Guardian of Student Director (if <18)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Student Screenwriter

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Parent/Legal Guardian of Screenwriter (if <18)



# HANDBOOK RULES WITH INTERPRETATIONS

The following information is taken from the VHSL Handbook and Policy Manual. Interpretations appear in [blue](#).

## SECTION 128: FILM FESTIVAL.

**128-1-1 Sponsored Activity and Purpose** -The League sponsors academic film festival competition. The League believes that participating in film production supports education in visual storytelling through conceptualizing, researching, writing, casting, directing, acting, cinematography, and editing.

**128-2-1 Program**-The League's film festival competition is an "all-in" state event whereby all schools are invited to submit and compete in an open format without regard to classification. Submission deadline is April 1.

[Schools are asked to submit an Intent to Participate form no later than October 1, 2014. The data from this form will be used to provide the League with logistical information to prepare for this year's contest. It is not binding, and failure to participate will not result in any potential sanctions against the school. The information will be used to acquire enough jurors for potential entries, facilities for screenings, and to send out any additional bulletins and links to the advisers listed on the form.](#)

**128-3-1 School Participation**-The League program is designed to supplement any existing program and encourages schools to submit to multiple film festivals.

[The VHSL places no restriction on participation in independent film events. Entrants are free to enter their submitted material to other contests; however, writers must not have already received a prize that includes a 'first look' clause or an option. If a submitted project becomes optioned or purchased between the time of submission and the end of the festival judging period, the applicant must notify the VHSL immediately and that entry will no longer be eligible for an award.](#)

**128-4-1 Expenses**-All production, travel, board and lodging expenses shall be defrayed by the competing schools or their contestants.

**128-5-1 Rules and Regulations**-Member schools are required to observe and comply with all League rules and regulations set forth in Sections 26 through 33 of the Handbook, with the exception of those that make specific reference to athletics, as well as with those rules and regulations which govern the Film Festival program as set forth in Section 128.

All members of film crews including but not limited to writer, director, lead cast, cinematographer, editor, musicians, sound and lighting must meet eligibility requirements. A violation of any rule in this section, if discovered and reported before the end of the competition, will result in disqualification and redistribution of awards as necessary.

[Adults may appear in films, but not in leading roles. Therefore, only lead talent must meet eligibility requirements. Other adult involvement is limited to advisers serving in a teaching capacity only.](#)

**PM 128-5-1 Eligibility**-Film Festival participants are subject to all eligibility rules except the Scholarship Rule.

**128-5-2** An entry must be produced by a crew in the current school year in which it is entered in competition.

[Films beginning production during the summer months \(after July 1\) are also eligible for the festival held the following spring \(e.g. A film starting production in the summer of 2014 is eligible for submission in the May 2015 festival\). Schools that begin production prior to August 1, however, are not covered by VHSL catastrophic insurance.](#)

**128-5-3** Films must be the original work of the entrants. Films may not be based, in whole or in part, on any other fiction or non-fiction material, published or unpublished, produced or unproduced that is not already in public domain.

**128-5-4** The school submitting a film must fully credit all participants on MEL and in credits.

[Credits at the end of commercials and PSAs are not required or expected.](#)

**128-5-5** Any music used must be the original work of the entrants.

[Neither a soundtrack nor music is required. Use of public domain or royalty free music is permitted.](#)

**128-5-6** Films not in English must be subtitled in English unless dialogue is minimal and not necessary for the comprehension of the film.

**128-6-1 Entries**-Each submission requires an entry form. Incomplete entry form, failure to include payment or submitting materials that are unable to be viewed will disqualify your entry without refund. Only entries submitted on the official entry form properly certified by the school principal and received not later than the deadline date for entry shall be accepted. The League is not responsible for materials that are lost, stolen or damaged in transit. Materials received after the received by deadline will be discarded without refund. Entry materials will not be returned.

**128-6-2** Each school may enter one film in each category: narrative, documentary, animation, experimental and commercial/PSA.

A single film may be submitted to more than one category if a school so chooses, and if applicable. For example, an experimental that is also an animation may be submitted to both experimental and animation.

**128-7-1 Format**-All films must be submitted according to the instructions on the Entry Form. The League is not responsible for materials that are lost, stolen, damaged or unable to be viewed.

Each film entered must also be uploaded to [www.filmfreeway.com/festival/VHSLfilmfestival](http://www.filmfreeway.com/festival/VHSLfilmfestival), a private site used to facilitate the Preview process for making Official Selections.

**128-8-1 Film Crews**-A film crew may consist of writer, director, lead cast, cinematographer, editor, musicians, sound and lighting personnel.

**128-9-1 Content**-The content and choice of the topics for films is important. Schools should create work which is honest in its fundamental concept, which is suited to the emotional development of the students, and which is handled with taste and restraint. Content should be appropriate to the audience for which it is presented and in support of contemporary community standards. It is important that advisers review questionable content, language, use of firearms or other weapons or use of tobacco or other drug with the principal prior to recording. The principal's signature on the entry form will indicate approval of final film. Competition directors will not disqualify a film approved by the principal based on content, though it may receive a lower ranking/rating/score.

**128-10-1 Non-exclusive rights**-Entry into the VHSL Film Festival constitutes filmmakers' irrevocable permission and consent, without compensation, for the VHSL to showcase submission at the VHSL Film Festival or any other VHSL event in as many screenings as the VHSL deems appropriate.

**128-11-1 Promotion, Publicity and Marketing**-Entrants permit the VHSL to use their name and/or likeness, contact information provided, title of work submitted, its logline and their results for promotional purposes. All films selected for screening may be edited, modified or excerpted for publicity purposes. The VHSL reserves the right to promote any film to print, broadcast or internet media as required to market the Festival or the VHSL.

## **SECTION 129: NARRATIVE**

**129-1-1 Definition**-The League defines narrative as "a film that depicts a fictional or fictionalized story or event."

**129-2-1 Length**-Narratives must be no shorter than five minutes and no longer than eight minutes in length.

Times include opening titles and closing credits.

**129-3-1 Bases for Evaluation**-The criteria for evaluation shall include, but not be limited to: technical elements, storyline, acting/performance.

**129-3-2** Technical elements include:

- (1) Cinematography: focus, framing, composition, shot selection, lighting
- (2) Editing: transitions, pacing, sequence, special effects

(3) Audio: clear, mixed effectively, appropriate

(4) Graphics: titles, captions, credits, etc.

(5) Mise-en-scene: location, set, props, costuming, makeup...

**129-3-3** Storyline includes: subject matter, development of story (planning, cohesiveness, flow), entertainment or educational value, original script and dialogue, and creativity.

**129-3-3** Acting/performance includes: characterization, interpretation, appropriate movement, realistic performance and casting.

## **SECTION 130: DOCUMENTARY.**

**130-1-1 Definition**-The League defines documentary as “a non-fictional film intended to document some aspect of reality, primarily for the purposes of instructing, informing or maintaining a historical record.”

**130-2-1 Length**-Documentaries must be no shorter than five minutes and no longer than eight minutes in length.

*Times include opening titles and closing credits.*

**130-3-1 Bases for Evaluation**-The criteria for evaluation shall include, but not be limited to: subject matter and technical elements.

**130-3-2** Subject matter includes: topic (interesting, educational, informative...), creativity and/or originality, scriptwriting, primary and secondary sources provide differing POV, and voiceover compliments storytelling.

**130-3-3** Technical elements include:

(1) cinematography: focus, framing, steadiness, composition, variety/B-roll, lighting

(2) editing: transitions, pacing, special effects, sequence

(3) audio: clear, mixed effectively, appropriate

(4) graphics: titles, captions, credits, etc.

(5) production value

## **SECTION 131: ANIMATION.**

**131-1-1 Definition**-The League defines animation as “a film that creates continuous motion by means of rapid display of a sequence of static images that minimally differ from each other.” Animations may be created from graphics, clay, puppets, stop motion, etc.

**131-2-1 Length**-Animated films must be no shorter than **two** minutes and no longer than eight minutes in length.

*Times include opening titles and closing credits.*

**131-3-1 Bases for Evaluation**-The criteria for evaluation shall include, but not be limited to: technical elements, storyline, and acting/performance.

**131-3-2** Technical elements include:

(1) cinematography: focus, framing, composition, shot selection, lighting

(2) editing: transitions, pacing, sequence, special effects

(3) audio: clear, mixed effectively, appropriate

- (4) graphics: titles, captions, credits, etc.
- (5) Mise-en-scene: location, set, props, costuming, makeup...)
- (1) Sound effects
- (2) Fluid movement of stop motion
- (3) Nuances of rendering details

**131-3-3** Storyline includes: subject matter, development of story (planning, cohesiveness, flow), entertainment or educational value, original script and dialogue, and creativity.

**131-3-4** Acting/Performance includes: characterization/personification, interpretation, appropriate movement, realistic performance, and casting.

### **SECTION 132: EXPERIMENTAL.**

**132-1-1 Definition**-The League defines experimental film “an artistic filmmaking practice that focuses on sensory aesthetics and is often characterized by the use of various abstract techniques (out-of-focus, rapid cuts, etc.), the absence of linear narrative, and often has the goal of placing a viewer in a thoughtful space.”

**132-2-1 Length**-Experimental films must be no shorter than three minutes and no longer than eight minutes in length.

Times include opening titles and closing credits.

**132-3-1 Bases for Evaluation**-The criteria for evaluation shall include, but not be limited to: creativity, artistic merit, sensory appeal, and technical elements.

**132-3-2** Creativity includes:

- (1) Subject matter is thought-provoking, makes statement
- (2) Ambiguity
- (3) Challenges traditional filmmaking techniques

**132-3-3** Artistic merit includes value as a work of art, avant garde, and impressionistic.

**132-3-4** Sensory appeal includes the engagement of the senses (smell, taste, sound, sight and touch), visual impact (color, light, tone...), and mood.

**132-3-5** Technical elements include:

- (1) cinematography: focus, framing, composition, shot selection, lighting
- (2) editing: transitions, pacing, special effects
- (3) audio: clear, mixed effectively, appropriate
- (4) graphics: titles, captions, credits, etc.

### **SECTION 133: COMMERCIAL/PSA.**

**133-1-1 Definition**-The League defines commercial/PSA as “announcements intended for television or the Internet that aim to persuade or sell a product, service or message.”

**133-2-1 Length**-Commercials must be thirty or sixty seconds exactly in length. PSAs may be up to 60 seconds in length.

**133-3-1 Bases for Evaluation**-The criteria for evaluation shall include, but not be limited to: persuasive merit, technical elements, and creativity.

**133-3-2 Persuasive Merit** includes: thought provoking, encourages viewer to act (make purchase, become involved...), memorable/branding, and emotional appeal.

**133-3-3 Technical Elements** include:

- (1) cinematography: focus, framing, composition, shot selection, lighting
- (2) editing: transitions, pacing, special effects
- (3) audio: clear, mixed effectively, appropriate, sound effects
- (4) graphics: titles, captions, etc.

**133-3-4 Creativity** includes: subject matter, message content, entertainment or educational value, and originality.

## **SECTION 134: PREVIEW AND OFFICIAL SELECTION PROCESS.**

**134-1-1 Preview**-In a first round of judging, a member of the Selection Committee (filmmakers, film educators, critics and film enthusiasts) will review each submission in its entirety. All films will be scored, rated and critiqued in writing.

By their very nature, all evaluations are subjective as seen through the eyes of qualified jurors. Film crews and advisers should use the comments and suggestions as guidelines in evaluating their own unique situation in an ongoing effort to improve their products and programs.

**134-1-2 Official Selection**-Total preview results will be tallied, and the highest scoring films will be reviewed by the Selection Committee who will, by consensus, select eight films from each category to become Official Selections. Official Selections will be screened at the VHSL Film Festival and adjudicated by a three-member Grand Jury to determine Best Films in each category.

Ties in scoring are possible in the Preview phase. Films with the same score may not necessarily both become Official Selections. Additionally, it is possible (though not necessarily likely) for a film with a lower score to become an Official Selection and not a film with a higher score.

Official Selection announcements will be made between May 1-15.

Should a film be removed, disqualified or otherwise withdrawn from the Festival after Official Selection announcement has been made, the next highest scoring film (1<sup>st</sup> Alternate) will take its place. No alternates beyond 1<sup>st</sup> shall be permitted as an Official Selection.

**134-1-3 First Refusal**-Once films are announced as Official Selections to the VHSL Film Festival, films may not be publicly screened or viewable online until after screening at the VHSL Film Festival.

This is a period of about one month.

## **SECTION 135: STATE FILM FESTIVAL.**

**135-1-1 State Film Festival**-A state Film Festival shall be held annually on dates specified on the Activities Calendar.

**135-1-2** A festival shall consist of five separate categories as follows: Narrative, Documentary, Animation, Experimental and Commercial/PSA.

**135-1-3** The order of screening shall be determined by the festival director.

**135-2-1 Evaluation**-Three jurors for each film category shall comprise the Grand Jury at the State Film Festival.

**135-2-2** Each juror, independently and without consultation, will review, rank, score, rate and critique in writing all Official Selections in their category. The festival director or designee shall then compile the results. The production with the lowest total of three ranks shall be declared the Best Film in its respective category. In the event of a tie in total rank, the decision will be given to the tied production with the highest total of the three scores. In the event there is still a tie, jurors will consult in making a decision.

**135-2-3** All Official Selections will receive a complete report of jurors' scores and written comments. Entrants must accept without reservation the decisions rendered by the jurors.

**135-2-4** Clerical or tabulation errors may be corrected within 60 minutes of the announced results. A school that leaves the festival site before the review period is complete forfeits the right to appeal or correct results.

## **SECTION 136: AWARDS.**

**136-1-1 Best Film-**The production with the lowest total of three ranks shall be declared the Best Film in its respective category (Best Narrative, Best Documentary, Best Animation, Best Experimental, Best Commercial/PSA). A trophy will be presented to each Best Film winner, and individual members of each winning film crew will receive medals.

Schools of Best Films are considered state champions. It is possible for a single school to win Best Film in multiple categories.

**136-2-1 Audience Choice-** The production with the highest number of audience votes at the VHSL Film Festival live screening shall be declared the winner of the Audience Choice Award in its respective category (Best Narrative, Best Documentary, Best Animation, Best Experimental, Best Commercial/PSA). A trophy will be presented to each Audience Choice winner, and individual members of each winning film crew will receive medals.

All audience members present during screening, including contestants and Festival staff, may vote one time and for one film per category. It is possible for a single school to win Audience Choice in multiple categories.

# VHSL FILM FESTIVAL

## JUROR'S EVALUATION FORM - NARRATIVE

The VHSL defines narrative as “a film that depicts a fictional or fictionalized story or event.”

Title of Film: \_\_\_\_\_

Length: \_\_\_\_\_

- Superior:** shows mastery of element by applying skill effectively and consistently through entire film
- Excellent:** shows effective application of element for majority of film
- Good:** applies element well at times, but lacks mastery
- Fair:** attempts implementation of element, but application is inconsistent and often ineffective

### TECHNICAL ELEMENTS

\_\_\_\_\_ of 40 points

	Superior	Excellent	Good	Fair
Cinematography: focus, framing, composition, shot selection, lighting				
Editing: transitions, pacing, sequence, special effects				
Audio: clear, mixed effectively, appropriate				
Graphics: titles, captions, credits, etc.				
Mise-en-scene (location, set, props, costuming, makeup...)				

### STORYLINE

\_\_\_\_\_ of 35 points

	Superior	Excellent	Good	Fair
Subject matter				
Development of story (planning, cohesiveness, flow)				
Entertainment or educational value				
Original script and dialogue				
Creativity				

### ACTING/PERFORMANCE

\_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Characterization				
Interpretation				
Appropriate movement				
Realistic performance				
Casting				

Jurors are expected to encourage students through recognizing strengths and providing suggestions for enhancing their skills. Competent judging provides a balance of these comments which can easily be interpreted by the students and advisers.

### COMMENTS (USE ADDITIONAL PAGE IF NECESSARY):

What did you like?

What needs work?

**RANK** (order of finish): \_\_\_\_\_

**TOTAL POINTS:** \_\_\_\_\_

**RATING** (overall quality): Superior \_\_\_ Excellent \_\_\_ Good \_\_\_ Fair \_\_\_

Signed: \_\_\_\_\_, Juror

# VHSL FILM FESTIVAL

## JUROR'S EVALUATION FORM - DOCUMENTARY

The VHSL defines documentary as “a non-fictional film intended to document some aspect of reality, primarily for the purposes of instructing, informing or maintaining a historical record.”

Title of Film: \_\_\_\_\_

Length: \_\_\_\_\_

- Superior:** shows mastery of element by applying skill effectively and consistently through entire film  
**Excellent:** shows effective application of element for majority of film  
**Good:** applies element well at times, but lacks mastery  
**Fair:** attempts implementation of element, but application is inconsistent and often ineffective

### SUBJECT MATTER

\_\_\_\_\_ of 50 points

	Superior	Excellent	Good	Fair
Topic (interesting, educational, informative...)				
Creativity and/or originality				
Scriptwriting				
Primary and secondary sources provide differing POV				
Voiceover complements storytelling				

### TECHNICAL ELEMENTS

\_\_\_\_\_ of 50 points

	Superior	Excellent	Good	Fair
Cinematography: focus, framing, composition, variety/B-roll, lighting				
Editing: transitions, pacing, special effects, sequence				
Audio: clear, mixed effectively, appropriate				
Graphics: titles, captions, credits, etc.				
Production value				

Jurors are expected to encourage students through recognizing strengths and providing suggestions for enhancing their skills. Competent judging provides a balance of these comments which can easily be interpreted by the students and advisers.

### COMMENTS (USE ADDITIONAL PAGE IF NECESSARY):

What did you like?

What needs work?

**RANK** (order of finish): \_\_\_\_\_

**TOTAL POINTS:** \_\_\_\_\_

**RATING** (overall quality): Superior \_\_\_ Excellent \_\_\_ Good \_\_\_ Fair \_\_\_

Signed: \_\_\_\_\_, Juror

# VHSL FILM FESTIVAL

## JUROR'S EVALUATION FORM - ANIMATION

The VHSL defines animation as “a film that creates continuous motion by means of rapid display of a sequence of static images that minimally differ from each other.”

Title of Film: \_\_\_\_\_

Length: \_\_\_\_\_

**Superior:** shows mastery of element by applying skill effectively and consistently through entire film

**Excellent:** shows effective application of element for majority of film

**Good:** applies element well at times, but lacks mastery

**Fair:** attempts implementation of element, but application is inconsistent and often ineffective

### TECHNICAL ELEMENTS

\_\_\_\_\_ of 50 points

	Superior	Excellent	Good	Fair
Cinematography: focus, framing, composition, shot selection, lighting				
Editing: transitions, pacing, sequence, special effects				
Audio: clear, mixed effectively, appropriate				
Graphics: titles, captions, credits, etc.				
Mise-en-scene (location, set, props, costuming, makeup...)				
Sound effects				
Fluid movement of stop motion				
Nuances of rendering details				

### STORYLINE

\_\_\_\_\_ of 35 points

	Superior	Excellent	Good	Fair
Subject matter				
Development of story (planning, cohesiveness, flow)				
Entertainment or educational value				
Original script and dialogue				
Creativity				

### ACTING/PERFORMANCE

\_\_\_\_\_ of 15 points

	Superior	Excellent	Good	Fair
Characterization/personification				
Interpretation				
Appropriate movement				
Realistic performance				
Casting				

Jurors are expected to encourage students through recognizing strengths and providing suggestions for enhancing their skills. Competent judging provides a balance of these comments which can easily be interpreted by the students and advisers.

### COMMENTS (USE ADDITIONAL PAGE IF NECESSARY):

What did you like?

What needs work?

RANK (order of finish): \_\_\_\_\_

TOTAL POINTS: \_\_\_\_\_

RATING (overall quality): Superior \_\_\_ Excellent \_\_\_ Good \_\_\_ Fair \_\_\_

Signed: \_\_\_\_\_, Juror

# VHSL FILM FESTIVAL

## JUROR'S EVALUATION FORM - EXPERIMENTAL

The VHSL defines experimental film as “an artistic filmmaking practice that focuses on sensory aesthetics and is often characterized by the use of various abstract techniques (out-of-focus, rapid cuts, etc.), the absence of linear narrative, and often has the goal of placing a viewer in a thoughtful space.”

Title of Film: \_\_\_\_\_

Length: \_\_\_\_\_

**Superior:** shows mastery of element by applying skill effectively and consistently through entire film

**Excellent:** shows effective application of element for majority of film

**Good:** applies element well at times, but lacks mastery

**Fair:** attempts implementation of element, but application is inconsistent and often ineffective

### CREATIVITY

\_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Subject matter is thought-provoking, makes statement				
Ambiguity				
Challenges traditional filmmaking techniques				

### ARTISTIC MERIT

\_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Value as a work of art				
Avant garde				
Impressionistic				

### SENSORY APPEAL

\_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Engagement of the senses of smell, taste, sound, sight and touch				
Visual impact (color, light, tone...)				
Mood				

### TECHNICAL ELEMENTS

\_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Cinematography: focus, framing, composition, shot selection, lighting				
Editing: transitions, pacing, special effects				
Audio: clear, mixed effectively, appropriate				
Graphics: titles, captions, credits, etc.				

Jurors are expected to encourage students through recognizing strengths and providing suggestions for enhancing their skills. Competent judging provides a balance of these comments which can easily be interpreted by the students and advisers.

### COMMENTS (USE ADDITIONAL PAGE IF NECESSARY):

What did you like?

What needs work?

RANK (order of finish): \_\_\_\_\_

TOTAL POINTS: \_\_\_\_\_

RATING (overall quality): Superior \_\_\_ Excellent \_\_\_ Good \_\_\_ Fair \_\_\_

Signed: \_\_\_\_\_, Juror

# VHSL FILM FESTIVAL

## JUROR'S EVALUATION FORM – COMMERCIAL/PSA

The VHSL defines commercials as “announcements intended for television or the Internet that aim to persuade or sell a product, service or message.”

Title of Film: \_\_\_\_\_

Length: \_\_\_\_\_

- Superior:** shows mastery of element by applying skill effectively and consistently through entire film  
**Excellent:** shows effective application of element for majority of film  
**Good:** applies element well at times, but lacks mastery  
**Fair:** attempts implementation of element, but application is inconsistent and often ineffective

### PERSUASIVE MERIT \_\_\_\_\_ of 45 points

	Superior	Excellent	Good	Fair
Thought provoking				
Encourages viewer to act (make purchase, become involved...)				
Memorable/Branding				
Emotional appeal				

### TECHNICAL ELEMENTS \_\_\_\_\_ of 30 points

	Superior	Excellent	Good	Fair
Cinematography: focus, framing, composition, shot selection, lighting				
Editing: transitions, pacing, special effects				
Audio: clear, mixed effectively, appropriate, sound effects				
Graphics: titles, captions, etc. (if included)				

### CREATIVITY \_\_\_\_\_ of 25 points

	Superior	Excellent	Good	Fair
Subject matter				
Message content				
Entertainment or educational value				
Originality				

Jurors are expected to encourage students through recognizing strengths and providing suggestions for enhancing their skills. Competent judging provides a balance of these comments which can easily be interpreted by the students and advisers.

COMMENTS (USE ADDITIONAL PAGE IF NECESSARY):

What did you like?

What needs work?

RANK (order of finish): \_\_\_\_\_

TOTAL POINTS: \_\_\_\_\_

RATING (overall quality): Superior \_\_\_ Excellent \_\_\_ Good \_\_\_ Fair \_\_\_

Signed: \_\_\_\_\_, Juror

# VHSL FILM FESTIVAL GRAND JUROR'S MASTER BALLOT

**NAME OF JUROR:** \_\_\_\_\_

**FILM CATEGORY:** \_\_\_\_\_

**INSTRUCTIONS:** After you have seen and evaluated all productions in your assigned genre, please complete this form by transferring the data from the individual ballots. Do not consult with other jurors. First, rank films 1, 2, 3, 4, etc. (1 is the best). You must not have any ties in ranking. Second, assign each school a numerical score (100 is best). The relative scores must conform to the relative rankings you determined. Third, rate each film as superior, excellent, good or fair. A film with a lower ranking must not be given a higher rating than another film. Submit this completed Master Ballot along with the corresponding Juror's Evaluation Forms to the festival director, who will tabulate results using cumulative rank as the basis for determining the final results. Cumulative scores are to be used only to break ties in cumulative rank (highest cumulative score is best among films with same cumulative rank). Only if there is a tie in both cumulative ranking and score shall judges confer to resolve the order of finish. Ratings are for information only and are not a factor in final results.

SCHOOL CODE	FILM TITLE	RANK	SCORE	RATING
		<b>1</b>		
		<b>2</b>		
		<b>3</b>		
		<b>4</b>		
		<b>5</b>		
		<b>6</b>		
		<b>7</b>		
		<b>8</b>		

Juror's Signature: \_\_\_\_\_

Festival Director's Signature: \_\_\_\_\_

# VHSL FILM FESTIVAL CUMULATIVE TABULATIONS

**FILM CATEGORY:** \_\_\_\_\_

**INSTRUCTIONS:** Tabulate results using cumulative rank as the basis for determining the final results. Cumulative scores are to be used only to break ties in cumulative rank (highest cumulative score is best among films with same cumulative rank). Only if there is a tie in both cumulative ranking and score shall judges confer to resolve the order of finish. Ratings are for information only and are not a factor in final results.

FILM TITLE	JUDGE 1		JUDGE 2		JUDGE 3		TOTAL	
	RANK	SCORE	RANK	SCORE	RANK	SCORE	RANK	SCORE

Festival Director's Signature: \_\_\_\_\_

## FREQUENTLY ASKED QUESTIONS

1. Q. Does film festival require a coach?
  - A. Not necessarily, though it is certainly recommended. Most schools that have existing programs have actual courses offered during the school day, and most through Career and Technology Education or IB Film. The teacher of these programs would presumably be the coach. There will no doubt be situations (especially where film programs do not currently exist) where students create films by themselves at home on their own time. As long as they meet eligibility, they could submit outside of having an actual program at school. So, a coach is not necessarily mandatory (to have a class and teach the students), but someone to screen the content, make sure the rules are followed, and be responsible for the paperwork, MELs, etc. is.
2. Q. Is the adviser/sponsor required to attend a rules clinic?
  - A. Yes. Beginning 2015-16, annual attendance is mandatory. Failure of a coach to attend/complete a rules clinic in a year that his/her school competes in Film Festival will result in disqualification of submission and/or \$50 fine. The Film Festival rules clinic will be available online after September 1 and can be completed on a coach's own time, 24-hours a day through October 31. Film Festival coaches will also have an opportunity to attend an in-person clinic if they prefer. One will be offered in the Northern Virginia area, another in Central Virginia. If a reasonable number of coaches do not register for the in-person clinics, they will be cancelled.
3. Q. What expenses can we anticipate?
  - A. It could cost you as little as \$40 to participate. Film Festival carries the standard \$30 activity fee. Each school may submit 1 film per category (and there are 5 categories, for a maximum of 5 films per school). Each submission has a \$10 entry fee, so if a school submits one film, the cost would be \$40. Production costs will vary, but most films cost no more than time and creativity. As for travel, this too will vary. Schools could submit their film(s), be named Official Selection(s), win Best Picture, win Audience Choice, and earn Wells Fargo Cup points even if they don't attend. How much your school participates in the actual Film Festival is up to you. We certainly want as many schools as possible to attend, but the most important ones in attendance would be the ones that have films named as Official Selections. The Film Festival will be a two-day event, so overnight expenses is a consideration if schools want to stay the entire time and make the most of the experience.
4. Q. May we use animals or objects for characters in our film?
  - A. Yes.
5. Q. Can more than one camera be used?
  - A. Absolutely!
6. Q. How much may an adult adviser assist in the filmmaking process?
  - A. Adults are educators and advisers only. They may educate, instruct, make recommendations, guide, be on set to assist throughout the process, but the film must be a student film.
7. Q. May we use stock footage?
  - A. Your film may contain stock footage if you have paid for rights or obtained permission. Stock footage must not be more than 10% of the total running time. Stock footage can get very expensive.
8. Q. Must we obtain waivers/releases for talent?
  - A. Yes. Waivers from talent shall be the responsibility of the participating school. A sample release form is available in this manual.
9. Q. Must we submit talent releases and permit applications to the VHSL with our entry materials?
  - A. No. These are for you to maintain with your files.
10. Q. Does my motion picture have to be created on actual film?
  - A. No. It is expected that most filmmakers will use digital technology.
11. Q. How many films does the VHSL expect to receive?
  - A. In our inaugural year, 40 schools submitted 88 films. In year two, 42 schools submitted 93 films. We expect growth each year.

12. Q. How many films will be named Official Selections and be screened at the Film Festival?  
A. Up to 40 with eight for each category.
13. Q. How will Official Selections be determined?  
A. The jury will choose the Official Selections by consensus from among the highest scoring films.
14. Q. How will Best Pictures (and state champions) be determined?  
A. The grand jury, independently and without consultation, will rank and score the Official Selections. The film with the lowest total rank in each genre will be the Best Picture (state champion). *In the event of a tie, the tie would be broken using the highest total score. If there were still a tie, the grand jury would consult.*
15. Q. How will Audience Choice be determined?  
A. The film with the highest number of audience votes in each genre will be declared the winner of the Audience Choice Award. All audience members present during segment screening may vote one time and for one film per genre using a mobile device for fast, electronic tallying.
16. Q. What are jurors looking for?  
A. Considering the number of films jurors will review, they are always looking for films that are more than mere exercises in filmmaking, but actually have something to say. Films with depth and voice. Films that contribute something fresh, whether in style, structure, subject or form. Films that take risks and make jurors follow what you do next!
17. Q. My film was not an Official Selection. Did the jurors hate it?  
A. If your film is not an Official Selection, please do not assume jurors hated it, did not watch it, or did not "get it." Only eight films per category can be accepted, and we anticipate hundreds of submissions each year.
18. Q. What are some common traps filmmakers fall into that I should avoid?  
A. (1) Avoid extraneous opening or closing credits, which may come across as unnecessary or pretentious. (2) The best films are those that allow viewers to connect the dots themselves. Avoid too much exposition. In most cases, showing is better than telling. (3) Don't depend too much on music to convey tone or emotion of what is seen on the screen. If you do, there are likely problems with other elements of the film. (4) Edit wisely. Focus on what is essential to tell your story and cut what is not.
19. Q. We want to do a documentary where the main subject (a person) is not a student, but the narrator and the production team are. Is this allowed? All filmmakers and lead talent must meet eligibility requirements, so in other words, does our subject qualify as lead talent?  
A. It depends. A documentary by VHSL definition is: "a non-fictional film intended to document some aspect of reality, primarily for the purposes of instructing, informing or maintaining a historical record." Traditional documentary is pretty straight-forward "non-fiction" where the main subject, if it is a person, is not an actor. This subject may (or may not) be interviewed. The doc may (or may not) contain stock footage of the subject. There is usually narration or interviews of other people who offer different perspectives that tie the story together. Documentary in the last decade or more has really evolved, though. More and more, documentaries are becoming a hybrid "docu-fiction" where talent (actors) reenact people/scenes, especially if the subject (if a person) is deceased and/or there is no stock footage. For a traditional documentary where your subject appears as him/herself and is not "acting..." is not "talent," then this would be allowed. In more stylized documentary that includes actors/reenactments, those actors must be eligible if they are playing the role of the lead.
20. Q. Is it necessary for our production(s) to obtain a Virginia Theatrical Permit?  
A. The Virginia Department of Labor and Industry has told us that projects submitted to the VHSL Film Festival are not required to obtain said permit.

## VHSL FILM FESTIVAL GLOSSARY

*Note: some definitions may be specific to the purposes of the VHSL Film Festival.*

**A-roll** – master shots that drive the narrative forward and is usually part of a script

**B-roll** – additional footage that supplements your master shot

**Background** – an extra who is not part of the scene. Essentially they are set pieces, not recognizable and maybe not even in focus.

**Cameo** – a role that requires one or two lines and minimal onscreen time.

**Camera Operator** – the person responsible for operating the camera to capture scenes on film

**Cinematographer** - the person responsible for making decisions on lighting and framing of scenes as per the Director's requirements (same as Director of Photography).

**Crew** – a team of filmmakers including writer, director, lead cast, cinematographer, editor, musicians, sound and lighting

**Director** – the person responsible for overseeing the creative aspects of the film, including controlling the content and flow of the film's plot, directing actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

**Director of Photography** – the person responsible for making decisions on lighting and framing of scenes as per the Director's requirements (same as cinematographer).

**Editor** – the person who assembles the various shots into a coherent film, with the help of the Director

**Extra** – an actor who is incidental to the film

**Featured Extra** – an actor who is part of the scene. They are in focus, and you can see them clearly, but they do not have any lines.

**Film** – a motion picture (not necessarily created on actual film)

**Foley Artist** – the person who reproduces sound effects that are added to a film in post-production.

**Gaffer** – the person responsible for the execution (and sometimes the design) of the lighting for a production.

**Grand Jury** – the panel of judges who evaluate the official selections at the VHSL Film Festival

**Grip** - the person who provides camera support, especially if the camera is mounted in an unusual position; specialize in operating camera dollies/cranes; and work closely with the electrical department to create lighting set-ups necessary for a shot under the direction of the Director of Photography.

**Juror** – a VHSL Film Festival judge

**Lead** – an actor who films the role of the protagonist (sometimes the antagonist) in the film

**Logline** – a catchy, one sentence summary of a script/film that entices a viewer to watch

**Official Selection** – the top scoring films that qualify for screening at the VHSL Film Festival

**Photographer** – this is a combination of a traditional Director of Photography and Camera Operator

**Preview** – the first phase of judging that determines Official Selections to be screened at the VHSL Film Festival

**Score** – original music written specifically to accompany a film, forming part of the film's soundtrack. The score is timed to enhance the dramatic narrative and the emotional impact of scenes.

**Screenwriter** – the person(s) who writes the script

**Soundtrack** - recorded sound (including music, dialogue and sound effects) that is synchronized to the images in a motion picture

**Supporting** – an actor who is secondary to the lead, but is not an extra

**Talent** - actors

## ON-SCREEN TALENT RELEASE

**Producer Name:**  
**Address:**  
**Phone:**  
**E-mail:**

**Talent Name:**  
**Address:**  
**Phone:**  
**E-mail:**

This agreement made this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_ (year) between Producer and \_\_\_\_\_ (talent name) hereinafter called "Talent," do hereby set forth and intend to be bound by the following conditions. These conditions extend also to the heirs and assigns of both Producer and Talent.

- (1) The Talent grants all rights to the Producer to use any photographs, still pictures, videotape recordings, magnetic tape recordings, optical recordings or any reproduction thereof, in any form, style or color that may be taken or supplied, including the use of the Talent's name, or stage name. The Talent agrees that the Producer's right to use photographs extends also to cover any advertising, promotions, or publicity purposes.

This consent and release is given by the Talent without limitations upon any use for projections, playback, reprints, rerun, broadcast, telecast, or publication of every kind, including the advertising and publicity connected therewith worldwide. The Talent also agrees that the originals and copies and all ownership and copyrights therefrom shall be and remain in the exclusive property of the Producer or its nominees and assigns.

- (2) Additional provisions (if any apply):
- (3) Payment provisions:

**Talent affirms he/she is at least 18 years of age.**

\_\_\_\_\_  
TALENT'S SIGNATURE

\_\_\_\_\_  
DATE

**If Talent is under the age of 18, a parent's or guardian's consent is required.**

\_\_\_\_\_  
TALENT'S PARENT OR GUARDIAN

\_\_\_\_\_  
DATE

\_\_\_\_\_  
PRODUCER'S SIGNATURE

\_\_\_\_\_  
DATE

## FILM RESOURCES

### ROYALTY-FREE MUSIC

Film programs are expected to evaluate and make sure use does not violate VHSL rules.

1. [www.danosongs.com](http://www.danosongs.com)
2. [www.mobygratis.com](http://www.mobygratis.com)
3. [www.audionautix.com](http://www.audionautix.com)

### FREE SOUND EFFECTS

1. In exchange for subscribing to the HISSandaROAR newsletter you can access a 16bit 44.1kHz selection from some of the <http://hissandaroar.com/free-sounds/> libraries for free.
2. <https://therecordist.com/free-sfx/>

### VIRGINIA FILM OFFICE

901 East Byrd Street  
Richmond, Virginia 23219  
804.545.5530  
<http://www.film.virginia.org/>

Virginia residents can find out what's going on with production in the state in the For Virginians section of the Film Office website that includes a hotline and internship opportunities. The Virginia Film Office also maintains a Production Services Directory for information about crew and services, and a Location Library that shows a wide variety of locations Virginia has to offer for filmmaking.

### VIRGINIA PRODUCTION ALLIANCE

P. O. Box 7419  
Richmond, Virginia 23221  
[www.virginiaproductionalliance.org](http://www.virginiaproductionalliance.org)

The VPA is a non-profit 501(c)6 corporation that aims to serve the needs of all aspects of the production industry. From actors to crew, from post production to screenwriting, from film to video to audio to new media - everyone with an interest in the creation of moving images is invited to be a part of the VPA. The Production Alliance as it exists today is committed to providing events and projects that benefit the industry and its members. These include seminars, workshops, screenings, mixers, mentoring programs and political initiatives. Membership in the VPA starts at just \$15.