

## Submitting to the 2019 Sundance Film Festival

### 1) When are the submission deadlines and what are the fees?

The following deadlines are the dates by which we must receive your film. They are NOT postmark deadlines. We must receive your digital upload, Vimeo link, or physical disc by the deadline date for which your film has been registered! All submissions are handled identically, regardless of which deadline you choose. Late deadline submissions are processed and screened in exactly the same manner as early and official deadline submissions are. The only difference is the submission fee. We encourage you to submit your film as early as possible to take advantage of lower submission fees.

#### Early Submission Deadline:

U.S. and International Short Films, Virtual Reality Projects, and Episodic Content:  
Monday, August 6, 2018 - \$40 entry fee

U.S. and International Feature Films:  
Friday, August 10, 2018 - \$65 entry fee

#### Official Submission Deadline:

U.S. and International Short Films, Virtual Reality Projects, and Episodic Content:  
Monday, August 20, 2018 - \$60 entry fee

U.S. and International Feature Films:  
Friday, August 24, 2018 - \$85 entry fee

#### Late Submission Deadline:

U.S. and International Short Films, Virtual Reality Projects, and Episodic Content:  
Friday, September 14, 2018 - \$80 entry fee

U.S. and International Feature Films:  
Friday, September 14, 2018 - \$110 entry fee

Your project **MUST** arrive at our office no later than the deadline date for which you have registered. For example, if you pay \$60 to register your Short Film for the Official Submission deadline and we receive it after August 20th, you will be prompted to make an additional payment of \$20 in order to bring your account up to date. We will not view your film until this payment is received. Please allow up to 24 hours for processing of digital video uploads. If you are sending us a physical disc, we suggest that you mail it to us well in advance of the deadline for which you have registered.

### 2) What are the submission categories and how do I choose the right one for my film?

Each year, we select 115-125 Feature Films, 60-80 Short Films, 5-10 Episodic Projects, and 15-30 Virtual Reality Projects to play in each of our Festival programs. However, you may not submit your project directly to any one specific program. Instead, you must select from one of eight submission categories, listed below:

### **U.S. Narrative Feature Films:**

Any narrative work of fiction of U.S. origin with a running time of 50 minutes or more, including films that are shot in a "mockumentary" style. In order to qualify as a U.S. Narrative Feature Film, the submitted project must be either scripted or improvisational fiction, and at least half of the project's financing must originate from within the United States. Only films that are World Premieres are eligible for our U.S. Dramatic Competition program, but U.S. Narrative Feature Films that have previously screened at up to two other festivals anywhere in the world are still eligible for our out-of-competition programs. U.S. Narrative Feature Films that have been or will be exhibited publicly at one or more non-festival screenings, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) before February 4, 2019 are not eligible for any of the Institute's Festival programs.

### **U.S. Documentary Feature Films:**

Any non-fiction film of U.S. origin with a running time of 50 minutes or more, not including entirely scripted or improvised fictionalizations of actual events. If your documentary contains some dramatization of actual events, you may submit to this category, but we will ultimately decide which program is best suited for your project, if accepted. In order to qualify as a U.S. Documentary Feature Film, at least half of the submitted project's financing must originate from within the United States. Only films that are World Premieres are eligible for our U.S. Documentary Competition program, but U.S. Documentary Feature Films that have previously screened at up to two other festivals anywhere in the world are still eligible for our out-of-competition programs. U.S. Documentary Feature Films that have been or will be exhibited publicly at one or more non-festival screenings, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) before February 4, 2019 are not eligible for any of the Institute's Festival programs.

### **International Narrative Feature Films:**

Any narrative work of fiction of international origin with a running time of 50 minutes or more, including films that are shot in a "mockumentary" style. In order to qualify as an International Narrative Feature Film, the submitted project must be either scripted or improvisational fiction, and more than half of the project's financing must originate from outside of the United States. International Narrative Feature Films that have previously screened at any festival outside of the film's country or countries of origin are not eligible for open submission to the Institute for Festival consideration. International Narrative Feature Films that have been or will be exhibited publicly at one or more non-festival screenings, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) before February 4, 2019 are not eligible for any of the Institute's Festival programs.

### **International Documentary Feature Films:**

Any non-fiction film of international origin with a running time of 50 minutes or more, not including entirely scripted or improvised fictionalizations of actual events. If your documentary contains some dramatization of actual events, you may submit to this category, but we will ultimately decide which program is best suited for your project, if accepted. In order to qualify as an International Documentary Feature Film, more than half of the project's financing must originate from outside of the United States. International Documentary Feature Films that have previously screened at any festival outside of the film's country or countries of origin are not eligible for open submission to the Institute for Festival consideration. International Documentary Feature Films that have been or will be exhibited publicly at one or more non-festival screenings, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) before February 4, 2019 are not eligible for any of the Institute's Festival programs.

### **U.S. Short Films:**

Any narrative fiction or documentary film of U.S. origin with a running time of less than 50 minutes, including credits. In order to qualify as a U.S. Short Film, at least half of the submitted project's financing must originate from within the United States. Short Films have no premiere requirements or prior screening restrictions to retain eligibility. U.S. Short Films may have been screened at any number of festivals or other public theatrical exhibitions anywhere in the world, broadcast or streamed on television or the Internet, and/or released via any home video or other public distribution platform.

### **International Short Films:**

Any narrative fiction or documentary film of international origin with a running time of less than 50 minutes, including credits. In order to qualify as an International Short Film, at least half of the submitted project's financing must originate from outside of the United States. Short Films have no premiere requirements or prior screening restrictions to retain eligibility. International Short Films may have been screened at any number of festivals or other public theatrical exhibitions anywhere in the world, broadcast or streamed on television or the Internet, and/or released via any home video or other public distribution platform.

### **Episodic Content:**

Projects submitted in this category may be documentary or fictional series of any genre, whether scripted or improvised. Applicants may submit single or multiple episodes of the same project, provided that the total running time does not exceed 180 minutes, including credits. Multiple episodes should be uploaded as one continuous video file or submitted on a single disc. We accept both short-form and long-form content. Projects from the United States are not eligible for the Festival if the submitted content has been made available to the general public via any platform (broadcast television, Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019. Projects originating from outside of the United States are still eligible provided that the content has only been released within their country of origin or not released at all. You may submit episodes that have previously been screened at other festivals or broadcast and/or streamed via another platform, but you must also submit subsequent episodes that have not been screened by or released to the general public.

### **Virtual Reality Projects:**

Projects submitted this category are eligible to be selected for the Festival's New Frontier Exhibition. We encourage the diverse creative community of storytellers and technologists to submit inventive, independently produced works of fiction, documentary, and interactive projects for consideration. Projects should be viewable via one of our accepted platforms, including 360° video, Oculus Rift, HTC Vive, Google Daydream, Samsung Gear VR, and PlayStation VR. If your project was made for a platform other than those listed above, please contact [newfrontier@sundance.org](mailto:newfrontier@sundance.org) to determine your project's eligibility. We request that you provide a link to a 360° video file (.mp4), app download package (.apk), or other installation package via the special questions page of the application. Additionally, we require that you provide a 2D version or other video documentation of the project via Withoutabox's Secure Online Screener system. While we do prefer that submitted projects maintain world premiere status, Virtual Reality Projects may have been previously made available, either for free or for purchase, via any existing distribution platform or exhibited at other festivals, industry trade shows, and/or conventions and still retain their eligibility for open submission to the Festival. If you wish to submit your AR/MR/XR project, please send a 200-word proposal to [newfrontier@sundance.org](mailto:newfrontier@sundance.org) no later than August 6th, 2018.

## **3) What are the Festival programs and eligibility requirements for each?**

The Sundance Film Festival is comprised of six competition programs and nine non-competition programs, all of which are listed below. You may not submit your project directly to any specific Festival program. If your project is accepted into the Festival, our Programming team will decide which of the 15 Festival programs it will be slotted into. Please be aware that these programs may vary from year to year, and the information below is subject to change at any time.

***At the core of our Festival program are our competition programs. Films that are selected to be in one of these six programs are eligible for jury and/or audience awards in their respective sections:***

### **U.S. Dramatic Competition (16 U.S. Narrative Feature Films):**

Presenting the world premieres of 16 feature films from the United States, the Dramatic Competition offers festivalgoers a first look at groundbreaking new voices in American independent film, guaranteed to leave a lasting impact on the next generation of cinema.

Submitted films must be WORLD PREMIERES in order to be considered for this program. If your film has been screened or released in any country prior to February 4, 2019, whether at a film festival, a ticketed public theatrical exhibition, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.), it is not eligible for this program. To qualify, the submitted project must be either scripted or improvisational fiction, have a total running time of 50 minutes or more, and at least half of the project's financing must originate from within the United States. Films selected to play in this category will compete against one another for jury prizes and an audience award.

### **U.S. Documentary Competition (16 U.S. Documentary Feature Films):**

16 world premiere American documentaries that illuminate the ideas, people, and events that shape the present day. From human rights to popular culture, these films provide a window into the subjects that define our time.

Films must be WORLD PREMIERES in order to be considered for this program. If your film has been screened or released in any country prior to February 4, 2019, whether at a film festival, a ticketed public theatrical exhibition, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.), it is not eligible for this program. To qualify, the submitted project must be a non-fiction documentary subject ("mockumentaries" do not qualify), have a total running time of 50 minutes or more, and at least half of the project's financing must originate from within the United States. Films selected to play in this category will compete against one another for jury prizes and an audience award.

### **World Cinema Dramatic Competition (12 International Narrative Feature Films):**

These 12 films from emerging filmmaking talents around the world offer fresh perspectives and innovative styles. We present these exceptional works as a way to honor the independent spirit in filmmakers everywhere.

Films must be INTERNATIONAL PREMIERES in order to be considered for this program. If your film has screened or will screen outside of its country or countries of origin prior to February 4, 2019, whether at a film festival or other ticketed public theatrical exhibition, it is not eligible for this program. Films that have been or will be broadcast or streamed on television or the Internet or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) in any country prior to February 4, 2019 are not eligible. To qualify, the submitted project must be either scripted or improvisational fiction, have a total running time of at least 50 minutes, and more than half of the project's financing must originate from outside of the United States. Films selected to play in this program will compete against one another for jury prizes and an audience award.

### **World Cinema Documentary Competition (12 International Documentary Feature Films):**

Made by some of the most courageous and extraordinary filmmakers working today, these 12 films from around the world poignantly examine issues that range from the personal to the universal.

Films must be INTERNATIONAL PREMIERES in order to be considered for this program. If your film has screened or will screen outside of its country or countries of origin prior to February 4, 2019, whether at a film festival or other ticketed public theatrical exhibition, it is not eligible for this program. Films that have been or will be broadcast or streamed on television or the Internet or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) in any country prior to February 4, 2019 are also ineligible. To qualify, the submitted project must be a non-fiction documentary subject ("mockumentaries" do not qualify), have a total running time of at least 50 minutes, and more than half of the project's financing must originate from outside of the United States. Films selected to play in this program will compete against one another for jury prizes and an audience award.

### **NEXT (8-10 U.S. Narrative Feature Films):**

Pure, bold works distinguished by an innovative approach to storytelling populate this program that shapes the next wave in American cinema. By nature, they embody the spirit of indie filmmaking.

Films must be WORLD PREMIERES in order to be considered for this program. If your film has been screened or released in any country prior to February 4, 2019, whether at a film festival, a ticketed public theatrical exhibition, broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.), it is not eligible for this program. To qualify, the submitted project must be either scripted or improvisational fiction, have a total running time of 50 minutes or more, and at least half of the project's financing must originate from within the United States. Films selected to play in this program will compete against one another for the NEXT Audience Award.

### **Short Film Competition (60-80 U.S. & International Short Films):**

Driven by innovation and experimentation, the Short Film programs showcase filmmaking's most unique and original voices with cutting-edge animation and the best in short form dramatic and documentary cinema.

All short films are selected to play before features or in one of eight Shorts Programs, and all accepted short films are eligible for awards in our Short Film Competition. To qualify, Short Films must have a total running time of less than 50 minutes, including credits. There are no premiere or prior screening restrictions for short films. Shorts may have been publicly exhibited, broadcast or streamed on television or the Internet, or released via any home video platform in any country and remain eligible for our Short Film Competition. All short films screened at the Festival are eligible for the Short Film Grand Jury Prize. Short films also compete for jury prizes within their respective categories (U.S. Fiction, International Fiction, Non-Fiction, and Animation).

*Films selected for the following Festival programs will screen out-of-competition, so the eligibility requirements are generally not as strict. With the exception of the Premieres and Documentary Premieres categories, non-competition films do not need to retain any sort of premiere status, and are allowed to have screened at up to two other film festivals before February 4, 2019:*

### **Premieres (16-20 U.S. & International Narrative Feature Films):**

Showcasing some of the most highly anticipated dramatic films of the coming year, this program allows audiences to catch the latest work from established directors at the Sundance Film Festival before they create a splash at theaters around the globe.

Acceptance into this out-of-competition program is by invitation only. Films that are selected must maintain WORLD PREMIERE status and have a total running time of at least 50 minutes.

### **Documentary Premieres (8-12 U.S. & International Documentary Feature Films):**

Comprised of films about far-reaching subjects made by renowned documentarians, this program highlights our ongoing commitment to this important form of non-fiction storytelling.

Acceptance into this out-of-competition program is by invitation only. Films that are selected must maintain WORLD PREMIERE status and have a total running time of at least 50 minutes.

### **Spotlight (6-10 U.S. & International Feature Films):**

Regardless of where these impressive films have played throughout the world, Spotlight is a tribute to the cinema we love. We are confident you'll love them too.

Acceptance into this out-of-competition program is by invitation only. Films considered for this out-of-competition program are not required to retain any sort of theatrical premiere status, and may have screened at any number other film festivals or ticketed public theatrical exhibitions in any country prior to February 4, 2019. Films that have been or will be broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019 are not eligible for this program.

### **Midnight (8-10 U.S. & International Feature films):**

An eclectic mix of horror, sci-fi, over-the-top comedy, explicit animation, and bizarre stories that defy categorization. These unruly films will keep you edge-seated and wide awake.

Films considered for this out-of-competition program are not required to retain any sort of festival premiere status, and may have screened at up to two other film festivals or ticketed public theatrical exhibitions in any country prior to February 4, 2019. Films that have been or will be broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019 are not eligible for this program. To qualify, submitted projects must have a total running time of at least 50 minutes.

### **New Frontier Films (3-5 U.S. & International Feature Films):**

Celebrating experimentation and the convergence of film, art, and new media technology as an emerging hotbed for innovation, the New Frontier program highlights work that pushes the limits of the structures and traditional aesthetics of filmmaking.

Films considered for this out-of-competition program are not required to retain any sort of festival premiere status, and may have screened at up to two other film festivals or ticketed public theatrical exhibitions in any country prior to February 4, 2019. Films that have been or will be broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019 are not eligible for this program. To qualify, submitted projects must have a total running time of at least 50 minutes. While you may not submit your film directly to New Frontier, you may use the cover letter on the application to indicate that your film is specifically suited for this program.

### **New Frontier Exhibition (15-30 VR/AR/MR/XR Projects & Media Installations):**

This program offers an immersive audience experience within the burgeoning areas of virtual reality, augmented reality, mixed reality, and x reality, including independently-produced fiction, documentary, and interactive projects from a diverse community of storytellers and technologists.

While it is our preference to exhibit projects that are world premieres in this program, VR/AR/MR/XR Projects may have been previously made available, either for free or for purchase, via any existing distribution platform or exhibited at other festivals, industry trade shows, and/or conventions and still retain their eligibility for open submission to the Festival. VR Projects should be submitted via the Withoutabox application, while all other projects are encouraged to submit a 200-word proposal to [newfrontier@sundance.org](mailto:newfrontier@sundance.org) no later than August 6th, 2018.

### **Kids (2-3 U.S. & International Feature Films):**

Created to reach the youngest generation of independent film fans, Sundance's Kids program showcases films that will appeal to younger and older alike. Programmed in collaboration with Tumbleweeds, Utah's premier film festival for children and youth.

Films considered for this out-of-competition program are not required to retain any sort of theatrical premiere status, and may have screened at up to two other film festivals or ticketed public theatrical exhibitions in any country prior to February 4, 2019. Films that have been or will be broadcast or streamed on television or the Internet, or released via any home video or other public distribution platform (Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019 are not eligible for this program. To qualify, submitted projects must have a total running time of at least 50 minutes.

### **Indie Episodic (8-10 U.S. & International Episodic Projects):**

After many years of programming episodic content in the 'Special Events' section alongside feature films, the Indie Episodic program highlights stories meant to be told in multiple installments, with an emphasis on independent perspectives and productions. Past episodic works screened by the Festival include *O.J.: Made in America*, *Top of the Lake*, *The Jinx: The Life and Deaths of Robert Durst*, *Animals*, *This Close*, *America to Me*, and *I'm Poppy*.

Open submissions considered for this out-of-competition program must include content that retains WORLD PREMIERE status to be eligible for this program. Projects from the United States are not eligible for the Festival if the submitted content has been made available to the general public via any platform (broadcast television, Blu-ray, DVD, streaming, VOD, etc.) prior to February 4, 2019. Projects originating from outside of the United States are still eligible provided that the content has only been released within their country of origin or not released at all. You may submit episodes that have previously been screened at other festivals or broadcast and/or streamed via another platform, but you must also submit subsequent episodes that have not been screened by or released to the general public.

### **From the Collection (1-2 U.S. & International Feature Films):**

Rediscover classic works of independent cinema as the Sundance Film Festival presents films from the vaults of the Sundance Collection at UCLA. A unique archive devoted to preserving indie film, the Collection exists not only to save important works that would otherwise disappear but also to make them accessible to new audiences as they were intended to be seen: on the big screen. Formed in partnership with the UCLA Film and Television Archive and growing through the support of donor companies and individual filmmakers, the Collection now contains more than 2,000 films.

Acceptance into this out-of-competition program is by invitation only, but films that are selected must have a total running time of at least 50 minutes. Open submissions will not be considered for this program. Only films that are a part of the Sundance Collection at UCLA qualify for inclusion into the Festival.

### **4) How do you distinguish short films from feature films?**

Films with a total running time of less than 50 minutes (including credits) are classified as shorts. Films with a total running time of 50 minutes or longer are classified as features. You should select your submission category based on what the final projected running time of the film will be, including credits. We have no minimum requirement for short films or maximum running time restrictions for features. The only requirement is that your film may not exceed the 10GB file size limit for digital uploads, or it must fit on a single disc when submitting a hard copy via one of our other accepted formats (Blu-ray, DVD, or dual-layer DVD).

### **5) How do you determine whether a film is considered U.S. or International?**

While the final classification of all accepted films is at the discretion of the Festival and may be based on a number of factors, applicants should select their category of submission based on the primary source of the film's financing. If 50% or more of the film's financing came from sources within the United States, it should be submitted as a U.S. Film. If more than 50% of the film's financing came from sources outside of the United States, it should be submitted as an International Film.

### **6) May I submit my project as a "rough cut"?**

A large percentage of the projects submitted to us each year are unfinished versions with incomplete or temporary sound, missing scenes, no credits or titles, unfinished effects, etc. However, the project does need to be complete enough for us to be able to make a decision. If you expect that your final version will be 90 minutes long, it's probably not a good idea to send us a 45 minute rough cut. Whenever possible, you should provide an on-screen description of missing scenes or elements as placeholders within the continuity of the film. Please note that, if you submit a rough cut, we can only guarantee that the first version we receive will be viewed, so please wait until you are comfortable with your cut before sending it to us.

### **7) How old can my project be and still qualify for submission?**

All projects submitted for 2019 Festival consideration must have been completed in either 2017 or 2018. If your project was completed prior to January 1st, 2017, it is no longer eligible for submission. If your project's production took place prior to 2017 but was not completed until 2017 or 2018, it is still eligible for submission.

## 8) What is the definition of the term “ticketed public theatrical exhibition”?

As outlined in Item 3 above, your feature-length film is ineligible for many of our Festival Program Categories if a prior “ticketed public theatrical exhibition” has occurred or will occur before February 4, 2019. This does not mean that you may not submit your film, but it does limit the number of Festival programs for which it is eligible. A “ticketed public theatrical exhibition” is defined as any screening of your completed film for which tickets were available for purchase or given freely to members of the general public, whether at a film festival or any other public screening. If you hold a “work-in-progress” screening of your film in order to raise completion funds, this does not count as a ticketed public theatrical exhibition. However, the version of the film you submit to us must be significantly different than the one that was screened as a work-in-progress. Test screenings held for the purpose of obtaining feedback are also considered to be work-in-progress screenings. Additionally, private, invite-only screenings of your film are not considered to be “ticketed public theatrical exhibitions,” and thus will not affect your eligibility, even if the invited guests are required to purchase tickets in order to attend.

Although feature-length films that have previously screened elsewhere are still eligible for submission to many of our out-of-competition categories, we reserve the right to use premiere status in our decision-making process. We prefer to play U.S. Feature Films that are world premieres and International Feature Films that have not yet screened outside of their country of origin. We have no such requirements for Short Films, which may have had any number of prior screenings, public or otherwise, and still retain eligibility.

## 9) My project was not accepted last year. Can I resubmit it?

Yes, but **only if it has changed significantly**. We are not interested in seeing the same cut that was previously submitted. It should be a complete reworking of the previous version. If you are in doubt, it probably hasn't changed enough.

## 10) If my project includes non-English dialogue, do you require English subtitles?

All projects that contain significant non-English dialogue **MUST** include on-screen English subtitles at the time of submission. A translated list of dialogue on paper will not suffice. Please do not send us an un-subtitled foreign-language project with the intention of providing a subtitled version later. If your project is mostly in English and you wish to intentionally leave out subtitles for any non-English dialogue included as an artistic choice, you do not need to provide subtitles for those sections. Please ensure that **all subtitles are hardcoded to your video file** as opposed to including discreet subtitles that need to be turned on to display on the screen, such as utilizing the “CC” option on your Vimeo upload or utilizing subtitle tracks on a physical disc.

## 11) May I submit multiple versions of the same film in different categories?

If you have created two different cuts of the same film with different running times, you may submit both as separate submissions. It is not uncommon for filmmakers to submit both a feature-length version and a short version of the same project. Both versions can be submitted under the same Withoutabox account, but each one must be submitted via its own unique project page and each version must receive its own unique tracking number. You must pay the submission fee for each separate version you are submitting. If you have an Episodic Content submission that could also be screened as a standalone short film, you may bring that to our attention by sending an email to [programming@sundance.org](mailto:programming@sundance.org).

## 12) Is my short or feature film eligible if it has aired on television or streaming services?

If your project is a short film (less than 50 minutes in length), it is **still eligible** even though it has been broadcast on television, streaming, or anywhere else. If your feature-length film (50 minutes or longer) is from the U.S. and has had one or more local or nationwide television airings anywhere in the world, that version is **not eligible** for submission. However, it may be submitted if the version that was broadcast and/or streamed is significantly different from the one you wish to submit. For example, a documentary that aired in an hour-long TV slot may still be submitted if a longer cut is created for the purposes of theatrical distribution. If your feature-length film originates from outside of the U.S., it may have been broadcast on television or via a streaming service within its country of origin and still maintain eligibility. If you are submitting a project to the Episodic Content category, it is only eligible if your submission includes episodes that have not previously aired on television.

## 13) Do I really have to fill out the online application?

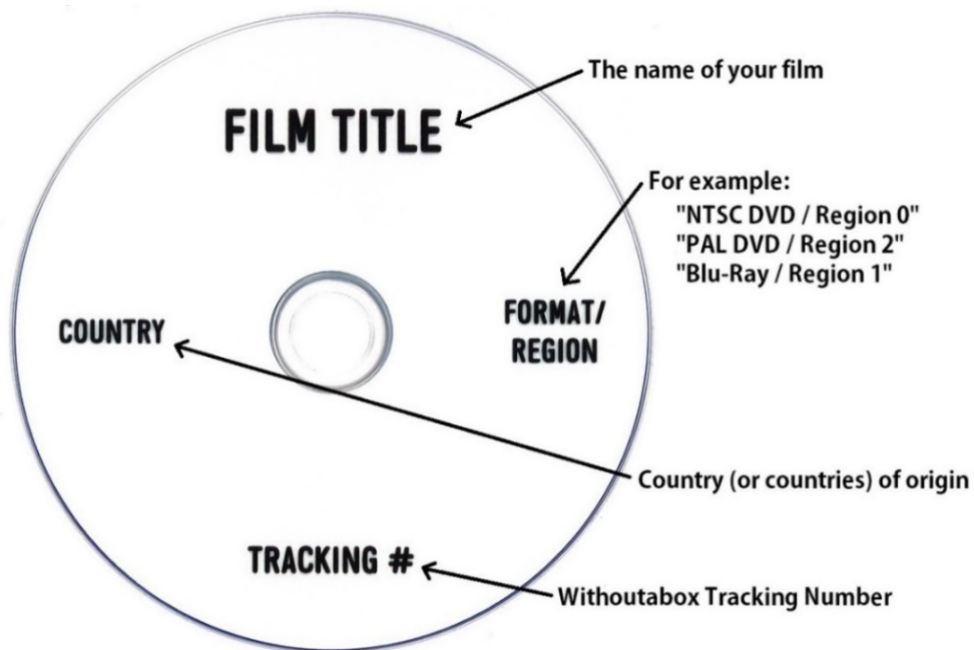
All submissions must be issued a unique tracking number in order to be recognized by our system. The only way to get a tracking number is to fill out the online application at [www.sundance.org/submit](http://www.sundance.org/submit), or by logging into your existing account at [www.withoutabox.com/sundance](http://www.withoutabox.com/sundance). Unregistered submissions will not be viewed! If you are having trouble with the online form, please contact [programming@sundance.org](mailto:programming@sundance.org) and we will be glad to help guide you through the process.

## 14) Which formats do you accept for submission?

All projects must be submitted via one of three accepted formats: Digital upload via the Withoutabox Secure Online Screener system, Vimeo link entered directly on the submission application, or mailed to us on a single disc (Blu-ray or DVD). **We do not accept links via e-mail!** If you choose to provide a Vimeo link on your submission application, please ensure that you select "Anywhere" under the "Where can this video be embedded" section of your video's privacy settings. Virtual Reality Projects must be submitted as download links (entered directly on the application) for the project's specific format, which must be a 360° video file (.mp4), app download package (.apk), or other installation package. Digital uploads and Vimeo links for projects submitted in the Episodic Content category must be submitted as one continuous video-- we cannot accept multiple uploads or links to different episodes. If you choose to submit an episodic project on a Blu-ray or DVD, you may include as many individual episodes as you would like to as long as the total running time of all episodes does not exceed the 180 minute limit.

Physical discs may be submitted to us in three formats: Blu-ray disc, DVD, or dual-layer DVD. If you are submitting more than one project, please send each one on its own individual disc. You do not need to include menus, trailers, production stills, or any other video clips on your disc. Our preference is to receive a Blu-ray or DVD that starts playing your project as soon as it is inserted. We would prefer that discs be sent in a simple paper sleeve in order to cut down on waste. It is of the utmost importance that you **ensure that your submission plays all the way through** regardless of which format you select! Digital uploads should be viewed in their entirety before they are attached to your submission application. Please ensure that discs play all the way through in a standard Blu-ray or DVD player before mailing them to us! Discs must be authored as a standard Blu-ray or DVD; do not simply burn a video file to a disc as data.

For DVDs, it is highly preferred that you send us an NTSC, region 1 or region free (region 0) DVD, but we will accept other formats as well (such as PAL/region 2). If you choose to send a DVD that has a region code other than 0 or 1, and/or a format other than NTSC, please mark this CLEARLY on the face of the disc and on the DVD sleeve or case. If you choose to send a Blu-ray, we ask that you ONLY submit a disc that is either region-free or formatted to region A, as most of our Blu-ray players will not play discs that are formatted to regions B or C. Please write or print the following information **directly on the face of your disc**, preferably in a manner similar to the example provided below:



## 15) How does the Withoutabox Secure Online Screener system work?

The Secure Online Screener system will allow you to submit your project either as a digital upload or Vimeo link. Once you select "Secure Online Screener" as your submission format, you may then choose to upload your video file directly, or as a Vimeo link to a video you have already uploaded to your Vimeo account. If you choose to upload your film directly, please be aware that the process of completing your upload can take up to 24 hours, so **don't wait until your selected deadline window is about to pass** to begin! Although our online application is handled through Withoutabox, digital uploads are handled through your IMDb account. You must link your IMDb account to your Withoutabox account in order to upload a file directly through the Secure Online Screener system. You will be prompted to log into or create an IMDb account when you initially create your Withoutabox account. If you already have a Withoutabox account and have not yet linked an IMDb account to it, you will be prompted to do so once you select "Secure Online Screener" as your submission format. You may upload standard or high definition video files with a file size of up to 10GB. Please view



your secure online screener in its entirety to ensure that it meets your standards of quality **before** attaching it to your application.

The following settings are recommended to optimize video quality on the IMDb website for your Withoutabox upload:

- **Frame rate:** 24, 25 or 30 FPS
- **File Formats:** MP4, WMV, AVI or Quicktime (Apple ProRes formats are **not** accepted)
- **Codecs:** Most major codecs are accepted, but H.264 video with AAC audio is recommended for best streaming results
- **HD Resolution:** 1920x1080 (1080p, 16x9 aspect ratio) or 1280x720 (720p, 16:9 aspect ratio)
- **SD Resolution:** 640x360 (16x9 aspect ratio) or 640x480 (4x3 aspect ratio)

On the video upload page, please be sure to select “Yes” under the “Make Video Private” option unless you want your video to be made public on IMDb. Uploading your film via the Withoutabox/IMDb secure online screener system does not give us access to do anything other than to view it. We cannot download, copy, or share films that have been uploaded via Withoutabox/IMDb for our consideration, and you are not giving Withoutabox or its parent companies permission to access your video for any purpose other than submitting it for festival consideration.

## 16) Can I submit my project with a temporary music track?

Temp tracks, scratch music, and temp scores are perfectly fine for your submission, but please include a list of missing or temporary elements **directly on-screen** before the film begins.

## 17) Where should I send my submission?

If you choose to submit a physical disc to us instead of a digital upload or Vimeo link, please mail it to us at the address below. **Be sure to write your Withoutabox tracking number on the front of your envelope!** This will help ensure that your submission is processed as quickly as possible.

2019 Sundance Film Festival Submissions  
Tracking #: (write your tracking number here!)  
5900 Wilshire Blvd., Suite 800  
Los Angeles, CA 90036

Please do not send us a physical disc if you have already provided a digital upload or Vimeo link via the Withoutabox Secure Online Screener system! If you are not satisfied with any aspect of your digital upload and would prefer to send a disc instead, please contact [programming@sundance.org](mailto:programming@sundance.org) so that we may modify your previously selected submission format.

## 18) What should I include with my mailed submission?

After you have completed the online application, all we need from you is a single copy of your film. To cut down on waste, we would prefer that a Vimeo link or digital upload be used instead of a physical disc, but if you choose to mail a disc, we ask that you do not send printed press or promotional materials to us. We will not keep anything in your package except for your disc. Quite often, films sent to us in standard size retail DVD or Blu-ray cases will become dislodged during shipping, resulting in scratched, unplayable discs, so we recommend mailing your film in a paper sleeve or slim jewel/clamshell case. Please refrain from taping your disc to any surface, as tape residue may also render your disc unplayable. Our preferred method of packaging is a medium (approximately 6" x 9"), bubble padded envelope.

**Please do not use a paper label on your disc!** There are many different variables with stickers and paper labels that could render your disc unplayable. A permanent marker (such as a Sharpie) will work just fine. Discs with text or graphics printed directly on the surface are also acceptable.

## 19) What happens if you are unable to get my film to play?

We will make every effort to view your online screener or physical disc, but in the event that we are unable to watch your film, we will attempt to contact you to request another copy using the primary contact information that you provided on your application. However, there is no guarantee that we will get your replacement disc in time, and we must give preference to those who sent in a working copy to begin with. For this reason, we ask that you make absolutely sure that your disc or online screener plays all the way through **before** you send it to us! If your disc arrives broken, we will attempt to contact you for a replacement, so please ensure that the contact information listed on your project page remains current.

## 20) Will you notify me if you do not receive my film?

Due to the volume of submissions we receive (nearly 14,000 were received for 2018 Festival consideration), we are unable to contact each applicant individually if we do not receive his or her project. It is your responsibility to ensure that your package arrives at our office before the deadline you have selected. Once your project has been marked as received in our system, you will be able to log into your Withoutabox account and see that it has been received by us with a **blue** status indicator. Please allow up to six weeks for us to process your submission once it has been mailed. If you mailed or uploaded your project and it has still not been marked as such within this period of time (**red** or **yellow** status indicator), contact us at [programming@sundance.org](mailto:programming@sundance.org) for further instructions.

## 21) Am I required to obtain rights clearance for trademarked or copyrighted material?

From a legal standpoint, you must clear all trademarked and/or copyrighted materials included in your project before you can exhibit it publicly. However, Sundance does not check to ensure that you have obtained clearance for these materials at any point during the application process, nor will we be held responsible for any inclusion of uncleared trademarked or copyrighted materials in your project. **It is the sole responsibility of the entity submitting the project to secure permission from the trademark or copyright holders** of the material in question, whether it is music, stock footage, or any other elements that could violate an existing trademark or copyright. Projects that are accepted into the Festival must sign a waiver stating that all materials contained within the project do not violate any existing trademark or copyright. Quite often, rights holders offer reduced rates for independently-produced projects, so you should contact them directly to avoid any potential rights infringements.

## 22) Can I post trailers, clips, and/or scenes of my project online?

Yes. Posting minimal footage or scenes from your project does not affect its eligibility for any submission category. It is also acceptable for cast and crew to use scenes from your project for the purposes of a public or private exhibition reel.

## 23) Is there a screenplay competition at the festival?

We do not currently have a screenplay competition, nor do we accept screenplay submissions. Completed feature films that are accepted into our narrative competition programs are eligible for screenwriting prizes, but the Festival does not have a specific screenplay competition for unproduced scripts. Please visit [www.sundance.org](http://www.sundance.org) for more information about our other Institute programs that do accept written materials.

## 24) Do I need to meet a minimum age requirement in order to submit a project?

No, we encourage artists of all ages to submit their work. However, we do not have any separate submission categories or Festival programs that specifically showcase the work of student filmmakers. All officially-submitted projects compete against each other for available slots in each of our Festival programs. If you are under the age of 18 and your project is accepted, we will require signed, written permission from your parent or legal guardian before we are able to exhibit your project at the Festival.

## 25) How many projects may I submit?

You may submit as many projects as you wish, but you only need to create one account. Upon doing so, you may create individual Withoutabox project pages for each project and submit them all individually. We do not offer reduced rates in fees for multiple submissions. If you submit three projects, you must pay the submission fees for all three of them. Please do not submit multiple projects on the same disc. If we receive a disc with more than one project, we will only consider the first project included.

## 26) What if my contact information or anything else about my submission changes?

You may log into your account at [www.withoutabox.com](http://www.withoutabox.com) at any time to update or revise your application. We will use the public contact information from your application to contact you regarding problems with your submission and to notify you of your acceptance status, so please ensure that this information is always kept up-to-date.

## 27) Can you return my Blu-ray or DVD to me once you're done watching it?

Upon the completion of our selection process, all physical discs are recycled at a secure facility. We take the security of this process very seriously! If you wish to have your disc returned to you, please include a self-addressed, stamped envelope along with your initial submission. We cannot guarantee that any physical materials submitted to us will be returned to you once the process is complete.

## 28) When will I find out if my project was selected?

We will contact all officially-submitted projects via e-mail no later than the first week of December. Please ensure that the e-mail address you provided on your application will be operational at that time. If your e-mail address changes after you've filled out the application, you may log into your Withoutabox account and update it. We will not be held responsible for any failed delivery of status notifications. If you have not heard from us by December 8th, please contact us at [programming@sundance.org](mailto:programming@sundance.org) for an official notification.

## 29) If my project is selected for the Festival, what exhibition formats do you accept?

We accept DCP and 35mm film prints for exhibition at the Festival. Feature films delivered on DCP must include two copies on CRU drives and a non-DCP backup. All DCPs must be DCI compliant with drives formatted with EXT 2 or 3 file systems (single partition, master boot record). All encrypted DCPs must supply DKDM keys that remain open for the duration of the festival. Blu-ray or ProRes file backup copies must be provided for both shorts and features on DCP. For 35mm film prints, we screen 24fps in aspect ratios of 1.37, 1.66, 1.85, or 2.39, and we accept sound formats of mono, Dolby SR and Dolby SRD (Dolby Digital). If your Virtual Reality Project is accepted, it will be exhibited on the platform it was created for, subject to availability. If your Virtual Reality Project is available for multiple platforms, we reserve the right to choose the platform best suited for exhibition. Please note that these specifications are subject to change at any time.

## 30) What kind of projects are you looking for? What stands out?

We celebrate the independent spirit of interesting, diverse, and original storytelling. Projects that push the limits of style and narrative excite us, but there is no single aesthetic or genre that we look for over any other. You should create the project that you want to create, not one that you believe will be a good fit for us or anyone else.

## 31) Can I submit a newer cut of my project after I've already submitted an earlier version?

We do not accept updated versions of projects that were initially submitted on Blu-ray or DVD, or that were uploaded directly through Withoutabox's Secure Online Screener system. If your project was initially submitted using a Vimeo link directly on the application, you may replace the original video at any time by logging into your Vimeo account. From there, you may navigate to the settings of the existing video, then to the "Video File" tab. To replace the existing version, click the "Replace this video" button and select the new version of your project you wish to upload. We can only guarantee that the first version we received will be viewed, so do not complete the application until you are comfortable with the version you are sending to us. **Please do not contact us regarding updated cuts of previously submitted films!**

## 32) You don't actually watch all of these submissions, right?

We depend on new talent to uphold our mission as a Festival of discovery. If we didn't view all of the projects submitted to us, we would absolutely miss out on many fresh and exciting new offerings from the independent creative community. To that end, it is in our best interest to treat all officially-submitted projects in an equal manner. If your account is paid in full, your project is received by the deadline date selected on your application, and there aren't any technical issues with your digital upload or physical disc, your project will be treated in the same manner as all other projects submitted to us for Festival consideration.

## 33) The statistics tracked by Vimeo for my link shows zero loads or views. What gives?

As stated above, we **absolutely** view every film submitted to us with an account in good standing, but accurate statistics are not always recorded using Vimeo's methods of tracking loads and views. We have discussed this issue with Vimeo at length, and they have explained that films viewed via a third party player do not always record statistics in the same way that films viewed via their direct link in a web browser are counted. Our system almost always utilizes a third party player to enable us to screen submissions. When we click on the Vimeo link from your Withoutabox application in a web browser, it plays inside of Withoutabox's own proprietary player. If we use the Withoutabox app on the Amazon Fire TV to view your film, or the Vimeo app on another device (such as Apple TV or Roku), it is also being viewed via a third party player. The vast majority of the films submitted to us are viewed in this manner, and therefore the view statistics are not counted in the same way that they would be when you click on a direct link. This issue is outlined directly in Vimeo's own online documentation here: <https://help.vimeo.com/hc/en-us/articles/224982828-What-stats-does-Vimeo-record-if-I-display-my-video-in-a-third-party-player-?>

## 34) If my film is not chosen, may I speak with a programmer for notes or feedback?

Unfortunately, no. While we would love to speak with each individual filmmaker about their films, it simply isn't viable for us to correspond with up to 14,000 applicants each year. We view far more worthy projects than we are able to include in the Festival, so please don't be discouraged if your film is not accepted.

### 35) Do you offer fee waivers?

To keep our submissions process as thorough and unbiased as possible, we do not offer fee waivers to potential applicants. While we would love to eliminate submission fees altogether, the process of viewing the volume of submissions that we receive in a fair and thorough manner is very costly, and it is not fair to our applicants to offer fee waivers to some but not to others. We strive to keep our fees as reasonable as possible, and encourage all applicants to take advantage of our early and official deadlines to save on submission fees. **Please do not contact us requesting waivers or reduced submission fees.** All submitted projects are required to pay the fee for the deadline window they have selected.

### 36) Where does my submission fee go?

Sundance Institute is a non-profit organization that provides a wide variety of programs and initiatives for film and theatre writers, directors, actors, producers, and composers, as well as other artists. Fees from Festival submissions help fund our Institute programs and enable us to keep the submissions process thorough and democratic. We strive to process every submission promptly and view all submitted projects with an attentive and unbiased eye. For more information about Sundance Institute's other programs, please visit us at [www.sundance.org](http://www.sundance.org). Festival submission fees are non-refundable. You may register your film prior to its completion, but if you fail to upload your film or send us a physical disc before the late submission deadline has passed, you are not entitled to a refund of the submission fees.