Beijing International Short Film Festival 2025
Technical Guidelines for International Participants
北京国际短片联展2025影片材料技术指导（国际影片）

Please note: This document is formatted in horizontal layout. For the best viewing and form-filling experience, we recommend opening it on a computer.

We are deeply honored that your film has been selected for the **Beijing International Short Film Festival (BISFF) 2025**, and it is with great pleasure that we welcome your work into this year's program. To ensure that every work can be presented at its best on screen, as well as properly featured in our catalogue, press materials, and archive, we kindly ask you to follow the Technical Guidelines below.

Please note that all submitted files will go through internal processes including data compilation, translation, subtitle production, quality control, and the creation of DCPs for each screening program. To make this possible, it is essential that the required materials are delivered on time. Thank you in advance for your collaboration, and we look forward to presenting your film to our audiences.

• Delivery Deadline

The delivery deadline for all cinema presentation material is **10th October 2025, 23:59 (Beijing time, UTC+8)**. We kindly remind you that late submissions may affect our ability to prepare the screenings on time, and in such cases the festival may not be able to guarantee final inclusion. Once a film has been officially announced as part of the BISFF programme, it may not be withdrawn from the festival under any circumstances.

• Online submission

We kindly ask all participants to submit their materials through the festival's official online form system. This will be the only accepted channel, as it helps us centralize and track all entries, avoid missing files, and ensure smooth coordination for translation, subtitle production, and DCP preparation. Should you encounter any difficulties in using the online form, please do not hesitate to contact us for assistance.

Entry for online form system (click)

When filling out the online submission form, please make sure to provide the following information and materials:

1. Film Information

Please provide the following information.

- **Film Title**

Original Title (title in original language)

International Title (title in English language)

- **Production Details**

Production Country(ies) / Region(s)

Year of production

Original language(s) of the film

Running time

Please indicate the total duration of the film in the format MM:SS (minutes:seconds)

Example: *15:32 (for fifteen minutes and thirty-two seconds).*

- **Premiere Status**

Please specify the film's premiere status (e.g. World Premiere, International Premiere, Asian Premiere, Chinese Mainland Premiere, etc.)

Please list previous festival screenings, awards, or nominations (if any).

- **Synopsis**

A concise summary of the film (maximum 250 words)

- **Director's Biography & Filmography**

Short biography of the director (maximum 200 words)

Please note: All submitted information will appear in the festival's official publications in both English and Chinese. The festival will provide Chinese translations where necessary. However, if your film already has an official or fixed Chinese translation for its title, synopsis, or credits, please make sure to inform us (in the note below the online form) when submitting your materials, so that we can ensure consistency in all festival communications.

2. Image Materials

- **Film Stills:** 4–6 high-resolution stills from the film. **Horizontal** (landscape) orientation is required to ensure the best layout and visual presentation in catalogues, press kits, and promotional materials.
- **Director Portraits:** 1–3 high-resolution portraits of the director(s). **Vertical** (portrait) orientation is preferred for press and catalogue use, as it allows for clearer and more effective presentation.
- **Film Poster** (optional).

Technical requirements:
- **Accepted formats**: .jpg, .png, .tiff, .psd
- **Minimum resolution**: 2000 pixels wide (or 300 dpi for print), ≤10MB each
- Files can be uploaded via the online form or provided as download links
- All images are required to be copyright-cleared for use by the festival (catalogue, website, press releases, and social media).

- Images must not contain any watermarks, logos, or text overlays, as they will be used directly in festival publications and promotional materials.
- A written copyright statement is required, specifying the copyright holder of the images and confirming that the festival has the right to use them within the above-mentioned contexts.

   Example format: *© 2025 Film Title – Production Company Name / Photographer Name*

File naming convention:

To ensure proper cataloguing and avoid confusion, do not use only generic names. Please make sure that file names include the following information:

- **Film Stills**

   FilmTitle_01.jpg, FilmTitle_02.jpg, FilmTitle_03.jpg … (Use the film title + sequential number)

- **Director Portraits**

   FilmTitle_DirectorName1.jpg, FilmTitle_DirectorName2.jpg … (Include both the film title and director's name)

- **Poster**

   FilmTitle_Poster.jpg

***Example*:**

TheRiver_01.jpg

TheRiver_02.jpg

TheRiver_John_Smith.jpg

TheRiver_Poster.jpg

Press Kit (optional)

Press kit may include director's statement, extended synopsis, production notes, etc.

3. Video Materials

Film Excerpts / Clips: Up to 3 minutes, intended for press and promotional use. English subtitles are recommended if the original language is not English.

Film Trailer (optional): Official trailer of the film, preferably with English subtitles.

Technical requirements:

Accepted formats: .mov (QuickTime), .mp4 (H.264)

Maximum duration: 3 minutes maximum per video clip

Files can be provided as download links.

Please ensure that the festival is granted the rights to use these video materials exclusively for the promotion of the film within the context of BISFF 2025, including the festival's official website, social media, press coverage, and trailers or teasers for BISFF screenings. The materials will not be used for any other commercial purpose outside the festival without the prior consent of the rights holder.

4. Screening Files

At BISFF, the majority of screenings are presented in **DCP format (2K, DCI-compliant)**. However, to facilitate the addition of Chinese subtitles and ensure consistent quality, **you are not required to provide your own DCP**. Instead, we kindly ask all participants to provide a high-quality screening file in one of the following formats:

QuickTime ProRes 422 HQ (.mov) – Recommended as the standard high-quality mastering format

H.264 MPEG-4 (.mp4) – Accepted with a minimum bitrate of 10 Mbps (15–30 Mbps recommended for Full HD, higher for 2K/4K)

Higher quality ProRes formats such as ProRes 4444 or ProRes 4444 XQ are also accepted if available, though they are not required. Please note that these formats typically produce very large files; participants are encouraged to balance quality with practicality when delivering their materials.

Once we receive your screening file and English subtitle file (see requirements below), the festival will take care of the Chinese translation, final subtitling, and DCP creation. **The costs of subtitle translation and DCP production will be fully covered by the festival.**

BISFF DCP Creation Technical Parameters

Picture

Resolution: 2K (2048×1080)

Aspect ratio: Flat (1.85:1) or Scope (2.39:1), original ratio respected

Frame rate: 24 fps (standard)

Sources in 23.976 fps or 25 fps will be converted to 24 fps

Other frame rates cannot be mastered to DCP

Encoding: JPEG 2000, 12-bit, visually lossless

Color space: DCI-P3 → XYZ (Gamma 2.6)

Audio

Channels: Stereo (2.0)

Format: 24-bit / 48 kHz

Channel order: L, R

Subtitles

Burned-in Chinese (and English where applicable), or timed text depending on program

Positioned within safe area for readability

Encryption

BISFF DCPs are unencrypted (no KDM) to ensure schedule flexibility

Frame Rate Policy (DCP & File Playback)

Accepted frame rates for DCP mastering:

24 fps (preferred, strongly recommended)

23.976 fps (will be converted to 24 fps for DCP mastering)

25 fps (will be converted to 24 fps for DCP mastering)

Not supported for DCP mastering:

Files delivered at **29.97, 30, 50, 60 fps** or any other non-standard frame rates **cannot be used** to produce a DCP.

If your film is not 24/23.976/25 fps: The film may only be screened as a digital file (ProRes/H.264) in venues equipped for file playback. Please note that file-based screenings are limited, not guaranteed, and may affect programming or venue assignment.

Important:

The exact frame rate is required to be indicated in the online submission form.

Subtitle timing should match the final 24 fps / 23.976 fps / 25 fps version submitted. Subtitles that do not align with the delivered frame rate may prevent the festival from completing subtitling and DCP creation.

BISFF does not provide frame-rate conversion services beyond 23.976 → 24 fps and 25 → 24 fps.

Audio Format and Compatibility

Festival DCPs will be created with stereo (2.0) audio as the default format, in order to ensure consistency across programs. While some of our screening venues are equipped for 5.1 playback, all films will be standardized to stereo to guarantee reliable and uniform presentation across different sites.

If a film is originally mixed in 5.1, participants are kindly asked to also provide a stereo downmix version. The original 5.1 file may be kept in the festival's archive, but the screening DCP will use the stereo track for stable playback in mixed programs.

Additional requirements for screening files

- The file is required to be the **final version** of the film, identical to the version approved for festival screening. Please submit only one definitive screening version. Rough cuts, preview versions, or alternate edits may not be accepted.
- If the final screening version of your film differs in any way from the preview version submitted for selection (e.g. changes in running time, subtitles, or image/sound), please clearly indicate this when delivering your materials. This will help the festival team ensure that the correct version is subtitled, archived, and screened.
- Files need to be free of watermarks, time-codes, test signals, or any non-film content.
- The film should include complete opening and closing credits as intended by the filmmaker.
- Audio tracks are required to be complete and synchronized, delivered in stereo.

We respect the diversity of art forms created by all participants of the festival. If, for artistic or practical reasons, your video file cannot fully meet the requirements above, we kindly ask you to provide the highest quality version available.

Technical Specifications for Screening Files (ProRes 422 HQ / H.264 MPEG-4)

	PRORES 422 HQ	*H.264 MPEG-4*
Frame Dimensions	2K, e.g.2048*1080, 2048*858,1998*1080,1920*1080, etc.	2K, e.g.2048*1080, 2048*858,1998*1080,1920*1080, etc.
Scanning Method	progressive	progressive
Color Format	4:2:2 YCBCR	4:2:0
Color Depth	10-bit	8-bit
Gamma	Rec.709 / Gamma 2.4 / Rec.2020	Rec.709 / Gamma 2.2 / 2.4
Frame rates	24 fps preferred; other frame rates (23.976, 25 fps) can be accepted	24 fps preferred; other frame rates (23.976, 25 fps) can be accepted
Bit rate	-	10 Mbps minimum, 15–30 Mbps recommended
Subtitles	English subtitle files should be provided separately. Please avoid burn-in subtitles into the screening file.	English subtitle files should be provided separately. Please avoid burn-in subtitles into the screening file.
Audio Channels	Stereo	Stereo
Audio codec	Uncompressed PCM (WAV) 24-bit / 48 kHz stereo preferred; AAC / 320 Kbit/s, sampling rate 48 kHz acceptable if unavoidable	Uncompressed PCM (WAV) 24-bit / 48 kHz stereo preferred; AAC / 320 Kbit/s, sampling rate 48 kHz acceptable if unavoidable

• Delivery of Screening Files

Preferred method (highly recommended)

Please use reliable online storage services such as FTP, Google Drive, WeTransfer, Dropbox, or Vimeo to deliver your screening files. All links must remain valid until at least the end of the festival to ensure access for subtitling, DCP creation, and backup.

Please note: downloads from submission platforms such as FilmFreeway are **not accepted** for screening purposes.

Physical delivery (by mail or courier)

If you wish to send film prints, hard disks, USB drives, or other physical storage media, please contact the festival team in advance to confirm feasibility. Physical delivery is generally discouraged, as it may cause delays or customs complications.

Please note that the festival cannot be held responsible for any loss, damage, or delay of materials during shipping or customs procedures. Return shipping costs, customs clearance fees, and any related expenses are the sole responsibility of the participant.

File Naming Convention (for Screening Files)

To ensure proper cataloguing and avoid confusion, please name your screening file as follows:

InternationalTitle_OriginalTitle.mov

Example: *TheRiver_DerFluss.mov*

If multiple versions exist (e.g. different frame rates or audio tracks), please indicate this clearly in the file name

Example: *TheRiver_DerFluss_24fps.mov*

5. Subtitle Files

All films in the International Competitions / Selections should be screened in their original language, accompanied by both English and Chinese subtitles. Subtitle files in English are required for all films, including English-language films, to facilitate translation into Chinese.

Accepted formats: .srt, .ass, .ssa, .stl (MicroDVD text format only)
Not accepted: .xml, .pdf, .sub+.idx (VobSub or other image-based subtitle formats)
Encoding requirement: All subtitle files should be delivered in **UTF-8 without BOM**.

Subtitle files are required to correspond exactly to the final screening version of the film. Only final, proofread, and complete subtitles will be accepted. Draft or partial versions cannot be used.
Subtitles should follow these basic formatting standards:
– A maximum of 42–45 characters per line, with no more than two lines at a time.

We strongly encourage participants to provide **external subtitle files** (such as .srt), as they are essential for translation and subtitling production. If subtitles are hard-coded ("burned-in"), files or transcripts are still required. If external subtitle files are not available, a full transcript of the dialogue (in .doc or .xls) is still required.

The production and cost of English subtitles are the responsibility of the participants. The festival will cover the production of Chinese subtitles, as well as the final integration of both English and Chinese subtitles into the DCP for screening.

If your film's subtitles include special artistic elements (e.g. stylized typography, positioning, or timing designed as part of the film's artistic intent), please make sure to inform the festival team when submitting your materials, so that we can respect and preserve your creative choices during translation and DCP creation.

File Naming Convention for Subtitle Files

Please name subtitle files in the following format:

InternationalTitle__OriginalTitle_language.extension

Example: *TheRiver__DerFluss_EN.srt*

• Rights & Archiving

All rights to the films remain with their respective copyright holders. By submitting screening materials to BISFF, participants grant the festival the non-exclusive right to use these materials solely for the purposes of festival screenings, promotion of the 2025 edition, and related press coverage. Any other use will require prior written consent from the rights holder.

For archival purposes, the festival will keep one digital copy of the film (screening file and/or DCP) in its secure archive, accessible only to the BISFF team. This copy will be used strictly for internal reference, research, and documentation, and will not be made publicly available or screened without renewed permission from the rights holder.

All working files created during the subtitling and DCP mastering process (including temporary DCPs) will be securely deleted after the festival. The final DCPs used for screenings will also be destroyed once the festival concludes, unless otherwise agreed upon with the rights holder.

- **Contact**

BAO Yuyang (yy@bisff.cn) Coordinator of Technical & Operation
CHEN Yiquan (lolo@bisff.cn) Head of Technical & Operation
MA Xinxin (maxinxin@bisff.cn) Language Access Manager
WANG Zifei (wangzifei@bisff.cn) Curator of International Programme
HE Lin (helin@bisff.cn) Curator and Head of International Programme
SANG Ni (irissang@bisff.cn) Curator of Nova Competition
LOU Baiyang (loubaiyang@bisff.cn) Programme Manager
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As a gentle reminder, all required materials must be submitted no later than **10th October 2025, 23:59 (Beijing time, UTC+8)** in order to guarantee inclusion in the festival programme. Should you have any questions or encounter any difficulties, please feel free to reach out to us at any time — our team will be happy to assist you. We truly appreciate your support in following these guidelines, which allow us to prepare your film with care and present it to our audiences in the best possible way. Thank you for your collaboration, and we look forward to celebrating your film together at BISFF 2025.

- **Appendix**

Supporting formats of BISFF Venues					
Venues	**Seats**	**35mm**	**16mm/8mm**	**DCP**	**Digital File**
Lumière Pavilions Cinema 2	362	●		●	
Lumière Pavilions Cinema 3	208	●		●	
Lumière Pavilions Cinema 4	135	●		●	
Lumière Pavilions Cinema VIP	43			●	
HeyTown Art Centre	200		●	●	●
China Film Archive	400	●	●	●	
Institut Français Cinema	135	●		●	●
Institut Français Black Box	60		●		●
UCCA Auditorium	150	●	●	●	●
Nanluo Theater	350		●		●