

# FINAL CUT IN VENICE

VENICE  
3—5.09.2022

Market for selected projects



VENICE  
PRODUCTION  
BRIDGE

Ten years ago, the **Venice Production Bridge** launched **Final Cut in Venice**, a workshop that provides concrete assistance in the completion of films **from all African countries and Iraq, Jordan, Lebanon, Palestine and Syria**; and offers producers and directors an opportunity to present films still in the production phase to International film professionals and distributors in order to facilitate post-production and promote co-production partnerships and market access.

In its 9 years of activity, **Final Cut in Venice** has given to 52 projects, selected out of almost 500 submissions, a unique opportunity and a concrete support.

To be eligible for the selection of Final Cut in Venice, the films and feature documentaries must be in post-production and made exclusively by filmmakers from countries as specified above. Only feature fiction or feature art-house documentary films (expected min. length of each film: 60 minutes) are considered.

The selection of the six films in post production by **FCV** is the result of a research that lasts three months with the aim of also identifying new young talents from regions that aren't well known yet in the international film market and this is how Kaouther Ben Hania, Soudade Kaadan, Lemohang Jeremiah Mosese and Rafiki Fariala among others have been discovered by **FCV** that helped them to reach international successes.

**Final Cut in Venice has always focused on diversity, selecting the most varied kind of projects. 80% of the projects complete their post-production within 6 to 8 months after the end of FCV.**

**The quality of the program is underlined by the fact that most of the projects are selected in A-Festivals afterwards.**

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of the projects complete their  
post-production within 6 to 8 months  
after the end of FCV

**To name but a few, from the most recent to the oldest**

**Under the Fig Trees** by Erige Sehiri  
was selected for the Quinzaine des Réalisateurs in 2022

**The Sea Ahead** (aka Harvest) by Ely Dagher (Lebanon),  
that won the Premio La Biennale di Venezia at Final Cut in Venice 2020,  
was selected at Quinzaine des réalisateurs - Cannes 2021

**We, Students!** by Rafiki Fariala (Central African Republic)  
was selected in Panorama Competition at Berlinale 2022

In 2020, **Makongo**, a first work documentary  
by a filmmaker from Central Africa, awarded in FCV 2019,  
received the Prix International de la Scam (the second prize  
of the festival) at the 42. Edition of Cinéma du Réel - Paris,  
the Jury Prize for Documentaries at the Amiens Film Festival 2020  
and was selected in IDFA 2020 and many other festivals

**Captains of Za'atari** was selected in Competition  
at the Sundance Film Festival and at the Seattle Film Festival in 2021

**Nardjes, Alger, Mars 2019**, also known as *Nardjes A*,  
was selected in Berlinale Panorama Competition 2020,  
in IDFA 2020, Visions du Réel 2020 - Nyon  
and many other festivals.

The Congolese **On the Way to the Billion** that won  
the Premio La Biennale di Venezia at Final Cut in Venice 2019,  
also known as *Downstream to Kinshasa*, had the Label Cannes 2020,  
won the Amplify Voices Award, Honorable Mention, Toronto IFF 2020,  
the Documentary Grand Prix at the Amiens Film Festival 2020  
and the Golden Dove (1st Best Film Award)  
at the DOK Leipzig IFF 2020

**Under the Fig Trees**  
**The Sea Ahead**  
**We, Students!**  
**Makongo**  
**Captains of Za'atari**  
**Nardjes, Alger, Mars 2019**  
**On the Way to the Billion**  
**Talking About Trees**  
**Our Madness**  
**The Harvesters**  
**Dream Away**  
**Félicité**  
**Ghost Hunting**  
**Tigmi Nigren**  
**Zeinab n'aime pas la neige**  
**Challat of Tunis**  
**A Maid for Each**  
**Necktie Youth**  
**Mother, I am Suffocating.**  
**This is my last film about you**

### In 2018 **Talking About Trees**

won many international prizes

such as Glasshütte Original Documentary Award

and the Panorama Audience Award at the Berlin Film Festival 2019,

the Grand Jury Prize at Mumbai Film Festival 2019,

the Jury Prize at Palm Spring Film Festival 2019,

the Special Jury Prize at the 38. Istanbul International Film Festival

### **Our Madness** (FCV 2017)

was selected at the Berlinale Forum 2018,

at the Göteborg Film Festival in 2019

and won the Grand Prize City of Lisbon

at IndieLisboa International Independent Film Festival in 2018

### **The Harvesters** (FCV 2017)

was selected at Un Certain Regard – Cannes 2018

and in many other festivals (Thessaloniki, El Gouna,

São Paulo, Miami, San Francisco, Göteborg),

it won the Gran Prize at the Chéries-Chéris LGBT Film Festival in 2018

### **Dream Away** (FCV 2017)

was selected at the Documentary Competition – Karlovy Vary 2018,

at the BFI- London Film Festival and many others

such as Moscow, Cairo, El Gouna, Chicago, Istanbul

and in 2019 it won the Critics' Choice Award

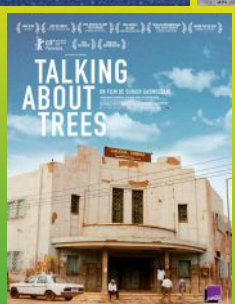
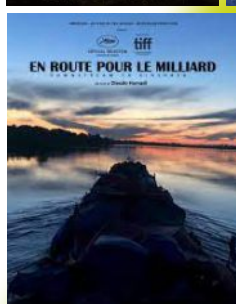
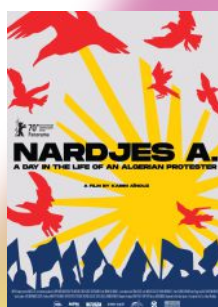
at the International Filmfestival Fribourg

and the Award for Best Artistic Achievement

at Luxor International Filmfestival

and the Best Edited Dokumentary – Filmplus award

at Filmplus Festival in Cologne.





For most of the films selected, the grants awarded by the workshop made decisive contributions to their completion and the opportunity of International visibility at the Festival was fundamental for the filmmakers.

After participating in Final Cut in Venice, all the selected films had opportunities to take part in prestigious International film festivals, to find International distributors, as well as theatrical distribution for some of them.

**The Final Cut in Venice workshop consists in three days of activities, in which the working copies of a maximum of 6 selected films are presented to producers, buyers, distributors and film festival programmers.** Networking encounters and meetings will allow directors and producers to interact directly with the workshop participants. During the first 2 days the working copies are screened in the presence of the directors and producers. Only Industry pass holders will be allowed to attend the screenings: producers, distributors, operators, buyers, festival programmers, representatives of the institutions and others invited in advance by the Festival management. The last day of the workshop the teams of the selected films will have **one-to-one meetings** with professionals that want to invest in the development of those films.

**Final Cut in Venice** concludes with **around 12 to 14 awards in kind or in cash**, the purpose of which is to provide economic support for the post-production phase of the films. For the **sixth year** in a row, **La Biennale di Venezia** offers a cash prize to the best film in post-production; the Premio La Biennale di Venezia is awarded by a jury composed of three members designated by the Festival Director.

The uniqueness of this 3-day event has always consisted not only in the organization of the screenings and the 1-to-1 meetings, but also in enabling the producers and directors to develop their network in a productive and welcoming setting. This has been proved by the quality of the projects selected and the producers, funds and distributors with whom they met (Netflix, Amazon, Disney, Alpha Violet, Arsenal Filmverleih, Arte France, Bac Films, Best Friend Forever, Bim Distribuzione, Cattleya, Celluloid Dreams, Curzon Artificial Eye, Fandango, Films Boutique, Gutek Film, Koch Film, LevelK, Memento, MK2, Modern Films, MPM Film, Oculus VR, Orange, Picturehouse UK, Protagonist Pictures, Rai Cinema, Sky Italia, Studio Canal UK, The Match Factory, UGC, Wide, Wild Bunch....).

Moreover Final Cut in Venice is still the only European industry event entirely dedicated to African and Arab countries which is included in an international A-Category Festival.

Compared to other WIP projects, Final Cut in Venice does not present short excerpts of the films but aims, when possible, to show the entire rough cut of the film and therefore represents a unique opportunity to see brand new films from these regions, often not yet considered by sales agents.

In 2022, we are thus welcoming you to this 3-day **Final Cut in Venice (Sept 3-5, 2022)**. The Venice Production Bridge with this event renews its vocation to foster the development and production of International and European projects across a range of audiovisual forms.



#### Contacts

For any general information or questions, please do not hesitate to contact:

#### **VPB Office**

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Accredited delegates will be able to book one-to-one meetings through a dedicated area within the new Venice Production Bridge Website:

[veniceproductionbridge.org](http://veniceproductionbridge.org)