

VENICE PRODUCTION BRIDGE

FINAL CUT IN VENICE 2019

CALL FOR PROJECTS

The **Venice Production Bridge** is launching the Call for Projects for the seventh edition of **Final Cut in Venice**, which will take place from **August 31st to September 2nd, 2019**, during the 76. Venice International Film Festival (August 28th – September 7th, 2019).

The **seventh edition** of this workshop will present a limited number of quality rough cuts coming from all African countries, Iraq, Jordan, Palestine, Syria and Lebanon and will give them the opportunity of finding the post-production financing through our partners and the participants.

REGULATIONS

1. DATE AND LOCATION

The seventh edition of the FINAL CUT IN VENICE workshop will take place from, August 31 to September 2, 2019 during the Venice Production Bridge of the 76th Venice International Film Festival (Lido di Venezia, 28th August – 7th September 2019).

2. OBJECTIVES

The Festival's purpose is to provide concrete assistance in the completion of films from Africa and from Iraq, Jordan, Lebanon, Palestine and Syria; and to offer 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.

3. DESCRIPTION OF THE ACTIVITIES

3.1 Workshop

The workshop consists in three days of activities, in which the working copies of a maximum of six selected films (see articles 5 and 6) 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. One-to-one meetings between the selected film teams and professionals are organized on Sept 2, 2019.

3.2 Screenings

The workshop also includes screenings of material of the selected films 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.

4. PRIZES

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase:

For the third year La Biennale di Venezia will give a prize of € 5,000 for the best film in post-production. The prize will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director, in conjunction with the project partners, the heads of the institutions, and the service companies providing the prizes.

- € 15,000 for the color correction of a feature-length film, offered by Laser Film (Rome) for up to 50 hours of work (technician included);
- up to € 15,000 offered by Mactari Mixing Auditorium (Paris) for the sound mixing of a feature length film (up to 12 days of work, sound re-recording mixer not included);
- up to € 5,000 for color-grading; up to € 3,000 for the production of a DCP master, i-Tunes, Google or Netflix files; up to € 2,000 for French or English subtitles (translation not included), offered by Titra Film (Paris);
- up to € 7,000 for the production of the DCP master and Italian or English subtitles, offered by Sub-Ti Ltd. (London);
- up to € 7,000 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing impaired and audio description for the blind and visually impaired, with audio subtitles, in Italian or English, offered by Sub-Ti Access Srl (Turin). The SDH file and the audio described soundtrack for DCP will be provided;
- € 5,000 for the purchase of two-year broadcasting rights by Rai Cinema;
- \$ 5,000 awarded to one of the Arab projects and an invitation to participate in the industry platform CineGouna offered by the El Gouna Film Festival;
- participation in the production costs of a DCP (€ 2,500), offered by the Festival International du Film d'Amiens;
- participation in the production costs of a DCP (€ 2,500), offered by the Festival International de Films de Fribourg;
- Marketing, publicity and distribution in the Arab World for one Arab project, offered by MAD Solutions (except for projects already attached to MAD Solutions);
- One of the selected films will have the possibility to benefit from the Eye on Films label, that will present the film to distributors and festivals affiliated to EoF and will contribute to the communication of the film for a value of € 2,500 during its world premiere in an A-category festival.

5. CONDITIONS FOR ADMITTANCE TO SELECTION

5.1 Eligibility criteria of the films

All works submitted must be in post-production and made exclusively by filmmakers from countries as specified in Art. 2. Only feature fiction or feature art-house documentary films (expected min. length of each film: 60 minutes) will be considered.

It is preferable if a complete working copy of the film is sent. Should the film still be in an initial editing stage, a series of edited sequences will be accepted (totalling at least one-third of the overall anticipated length of the film), accompanied by the director's statement of intent and a film treatment.

5.2 Subtitles

Should the language spoken in the film not be Italian, French or English, the copy to be submitted should be subtitled in one of these languages.

5.3 Subsequent submission

Each film may participate in only two editions of the “Final Cut in Venice” workshop, and may participate the second time only if substantial progress in the production of the working copy has been achieved, and if the film was not awarded in the previous edition.

5.4 Submission to other sections of the Festival

Submission to the “Final Cut in Venice” workshop precludes submission to any other official section of the Festival that same year. However, it is possible to submit the film to official sections of the Festival the following year. Moreover, upon the discretion of the Festival Director, a film in post-production that was submitted to the official sections of the Festival but was not selected may be submitted to the workshop the same year.

6. SELECTION PROCESS

6.1 Selection

The Festival Director, assisted by a staff of experts, is responsible for selecting the films; his decision is final and irrevocable.

6.2 Selection results

The selection results will be communicated to the submitted films by July 12th, 2019

7. HOW TO REGISTER THE FILMS

7.1 Materials to be sent for the selection

In order to be considered for selection, deadline June 14, 2019, applicants must:

- a) fill out the [Final Cut in Venice submission form](#), in acceptance of the present regulations;
- b) send two copies of the film (accepted formats: DVD, Blu-ray disc), or a link with the password (valid until July 12th 2019) for online viewing to finalcut@labiennale.org

Mailing address to which the two DVDs must be sent:

La Biennale di Venezia – Cinema Department

FINAL CUT IN VENICE

76th VENICE INTERNATIONAL FILM FESTIVAL

Palazzo del Cinema, Lungomare Marconi, 30126 Lido di Venezia

Tel. +39 041 5218878

Fax +39 041 5218854

7.2 Informational material about the film

Informational material about the submitted film must be sent exclusively in electronic format to: finalcut@labiennale.org

7.3 Return of the films sent

The Festival is not required to return the films submitted for the selection process.

8. INVITED FILMS

8.1 Entry form

Invited films will receive an Entry form, which must be filled out and returned by, July 21 , 2019. The Festival’s reception of the completed and signed form implies the legal acceptance of the invitation on the part of all those to whom it is sent; acceptance is considered final and binding. The film’s invitation to participate in the workshop must remain completely confidential until the

Festival program has been officially announced; failure to comply will result in the film's exclusion from participation.

8.2 Copies and materials

The representatives of the invited films must send by and no later than July 21, 2019 all informative material required for the catalogue and the Venice Production Bridge -VPB (synopsis, statement of intent, crew and cast list, director's biography and complete filmography, photographs of the director and cast and scenes from the film in b/w or in color). It must be labeled "Material for VPB" and sent to: finalcut@labiennale.org.

The screening copies in DVD or Blu-ray, in the original version with English subtitles, must be sent by and no later than August 16, 2019. A working copy that is further along with respect to the version submitted in DVD to the selecting commission may be sent;

- 1 DVD in original version with English subtitles, for the exclusive use of the Festival's internal services, should the screening copy be different from the selected DVD copy;
- the subtitle list.

Only in special cases, which must be authorized in writing by the Director, can the deadline of August 16, 2019 be extended; however, should the copies of the film not arrive by August 23, 2019, the screenings will be canceled.

8.3 Shipping costs

The full cost of sending the material, including customs expenses, to the Festival headquarters, as well as their return freight, will be borne by the applicant.

9. PARTICIPANT INVITATIONS

The Festival will cover trip expenses and accommodations for the directors, and accommodations for one producer, for each of the selected films, for four nights (August 30th until September 3rd 2019).

10. AWARDED FILMS

Films which are selected and awarded one or more workshop prizes must indicate the authorized logo and the phrase "With the support of the Final Cut in Venice workshop" in the opening credits of the film (if other film partners appear in the opening credits), in the poster's logos block and in all promotional material.

As a binding condition, in the closing titles the authorized logo and the phrase "With the support of the Final Cut in Venice workshop" must appear in the foreground, with the logos of the workshop partners who gave the prizes smaller in the background. The film that will be awarded the Venice Biennale Prize has to display alongside the logo of the Festival also the sentence 'Biennale Prize Final Cut in Venice 2019.'

The films selected for Final Cut in Venice and not awarded will have to report on the credits the logo of the Festival with the phrase "The film took part in the workshop Final Cut in Venice".

11. GENERAL TERMS

Participation in the "Final Cut in Venice" workshop constitutes unconditional adherence to these Regulations. The producers, distributors or other subjects submitting the film must ensure they are legitimately entitled to enter the film.

The Festival Director reserves the right to settle any case not covered by these Regulations, and to waive the Regulations in special and well-motivated instances. In case of dispute regarding the

interpretation of the single articles of the Regulations, the original text written in Italian is to be considered final.