



# Terms and Conditions for participation in International Film Festival Rotterdam 2024

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## **PART 1 - GENERAL INFORMATION**

### **1.1 About IFFR**

International Film Festival Rotterdam (IFFR) aims to offer a quality selection of worldwide independent, innovative cinema and visual arts. Devoted to actively supporting independent filmmaking from around the globe, IFFR is the essential hub for discovering film talent and for catching the early buzz on many world and international premieres.

IFFR 2024 takes place from 25 January to 4 February 2024.

### **1.2 PROGRAMME OUTLINE**

IFFR's recurring programmes include **Bright Future, Harbour, Limelight, Cinema Regained, Short & Mid-length** and **Art Directions**, as well as the **Tiger Competition, Big Screen Competition** and the **Ammodo Tiger Short Competition**. Thematic programmes may be added, varying each edition.

#### Recurring non-competitive programmes

- **Art Directions**
- **Bright Future**
- **Cinema Regained**
- **Harbour**
- **Limelight**
- **Short & Mid-length**

#### Competitive programmes

- **Tiger Competition**
- **Big Screen Competition**
- **Ammodo Tiger Short Competition**

#### **1.2.1 Competitions and awards**

As part of the main festival programme, IFFR presents curated competition programmes to promote talented filmmakers: **Tiger Competition** (for feature-length films), **Ammodo Tiger Short Competition** (for short & mid-length films) and **Big Screen Competition** (for feature-length films, award sponsored by Dutch public broadcaster VPRO).

##### ***Tiger Competition***

Eligible for Tiger Competition are directors of a 1st, 2nd, or 3rd feature-length film, that are presented in world premiere at IFFR or, in consultation with the festival, in international or European premiere after no more than one festival event or territorial release between September 2023 and January 2024. An international jury will select a winner, from up to sixteen nominees, who receives an award and €40,000 to be shared between the film's director and producer. In addition, within the Tiger Competition, the jury bestows two Special Jury Awards for exceptional artistic achievement, each worth €10,000.

##### ***Ammodo Tiger Short Competition***

Eligible for Ammodo Tiger Short Competition are directors with a short film less than 64 minutes long. The film should have its world, international, or European premiere in Rotterdam. During the festival, an international jury selects three winners, who will each receive an award and €5,000.

### ***Big Screen Competition (VPRO Big Screen Award)***

Big Screen Competition comprises up to sixteen selected films having their world premiere at IFFR. Exceptions may be made, at IFFR's discretion, for films with an international or European premiere after no more than one festival event or territorial release in the five months leading up to the festival.

The nominated films will be judged by a jury of five enthusiastic festival audience members. The winning film will be released theatrically in the Netherlands and broadcast on television in the Netherlands. The VPRO Big Screen Award is worth a total of €30,000. Half of this amount is for the filmmaker; the other half is to be spent on the Dutch theatrical release by the Dutch distributor.

### ***IFFR Audience Award***

All feature length films that have had their first public screening after 1 January the year prior to the festival are eligible for the Audience Award, chosen by the festival's audience through online voting. The prize comprises €10.000.

### ***Other Awards***

Other awards presented in the context of IFFR may include, but are not necessarily limited to, FIPRESCI Award, KNF Award, IFFR Youth Jury Award.

## **PART 2 - SUBMISSIONS**

Submissions to IFFR are open to feature films, creative documentaries, experimental films, short films, and innovative visual productions for digital media. Please take note of all eligibility criteria in the Terms and Conditions before submitting your work.

Participation in International Film Festival Rotterdam—by submitting the work and/or accepting IFFR's invitation – means the acceptance of IFFR's Terms and Conditions by the filmmaker(s), producer(s) and rights holder(s).

The film should be submitted online through the **IFFR entry form** in your personal [Account](#).

### **2.1 Eligibility criteria**

Submissions to the festival are open to feature films, creative documentaries, experimental films, short and mid-length films, and innovative visual productions for digital media.

The following **eligibility criteria** must be taken into account when submitting a film to the festival:

1. All submitted films should be completed after 1 January of the calendar year prior to the festival. For IFFR 2024, this means the film should be completed *after* 1 January 2023.
2. Films previously submitted to the festival and not selected, will not be reconsidered for the 2024 festival.
3. Films that have already screened in the Netherlands are excluded from submission to the festival.
4. IFFR only accepts short and mid-length films with a world, international or European premiere status. This also counts for short and mid-length films from the Netherlands.
5. Student films, with the exception of post-graduate works, are excluded from submission to the festival.

6. IFFR considers work-in-progress submissions, provided that the film can be finished in time for the festival. IFFR is not obliged to take into consideration new versions of the same submission.

The following conditions apply in case of digital festival screenings prior to IFFR:

- If the film has been screened **with** geo-block, IFFR's standard premiere status rules apply.
- If the film has been screened **without** geo-block and was available worldwide, a maximum of 1500 views in total is allowed in order for the film to be eligible for IFFR selection.

In both cases, the film may only have been available online for a maximum of 20 days.

If the film does not comply with the eligibility criteria, it will not be taken into consideration for selection. The Terms and Conditions should be read and subsequently confirmed by the applicant before finalising the submission. IFFR does not issue refunds on grounds of ineligibility.

## 2.2 Submission deadlines IFFR 2024

- Deadline Feature films
  - **20 September 2023**
- Deadlines Short and Mid-length films (up to 63 minutes)
  - **Films (up to 63 min.) completed before 1 July: 23 August 2023**
  - **Films (up to 63 min.) completed after 1 July: 13 September 2023**
- Deadline Art Directions and Immersive Media
  - **1 September 2023**

## 2.3 Submission fees IFFR 2024

- Feature films
  - **€65 (ex. VAT)**
- Short and Mid-length films (up to 63 minutes)
  - **€40 (ex. VAT)**
- Immersive Media
  - **€40 (ex. VAT)**
- Art Directions (excluding Immersive Media)
  - **€65 (ex. VAT)**

Once the form is submitted and the submission fee is paid in full before the deadline, the entry form will be processed. The contact person will receive a confirmation email once the form has been processed. Processing of the form may take up to 4 weeks after the submission has been completed.

## 2.4 Submission fee waiver protocol

IFFR grants submission fee waivers to residents of countries with international payment restrictions for both credit card and Paypal payments to and from the Netherlands. Countries included in this protocol are listed below. To request a waiver code, contact IFFR Programme Operations at [programme@IFFR.com](mailto:programme@IFFR.com).

- Waiver protocol country list:

Afghanistan	Russia
Belarus	South Sudan
Cuba	Sudan
Democratic People's Republic of Korea (North Korea)	Syria
Democratic Republic of Congo	Ukraine
Iran	Yemen
Iraq	

## 2.5 Preview copy

To complete the submission, IFFR requires a preview copy of the film. The preview copy should be uploaded to a secured streaming platform, such as Vimeo. The URL and password should be submitted through the online entry form. The preview link should be private, downloadable, and available up until the end of December 2023, but preferably until the festival.

The preview copy may be a work in progress, which must be stated in the entry form. The phase of progress should be clearly stated in the description of the preview copy.

All preview copies must be submitted with English subtitles, with the exception of English and Dutch spoken films as well as films with no dialogue.

Please note that submitting a DCP or non-Vimeo copy for previewing purposes should be authorised by the festival. Please contact Programme Operations at [programme@IFFR.com](mailto:programme@IFFR.com).

Once submitted, the preview copy will only be shared within the organisation for the purpose of deciding if and/or in which part of the festival programme the film will be presented. This also includes IFFR's partner and satellite programmes (f.e. VPRO, Volkskrantdag, IFFR in Groningen). Upon selection, a secondary request will be made with the rights holder(s) for giving press early access to the preview copy. Giving permission to IFFR sharing a preview copy with journalists for early access is preferred and encouraged, but always optional.

## 2.6 Late submissions

Incomplete, unpaid and/or late submissions will not be taken into consideration. Please note that entry fees paid after the deadline has passed cannot be refunded, and no guarantee can be given as to the inclusion of these entries in the viewing process.

## **PART 3 - SELECTED FILMS**

### 3.1 Invitation and acceptance conditions

#### 3.1.1 Invitation

Upon selection, IFFR Programme Operations will send an official invitation to the contact person/rights holder of the film. This invitation includes information on:

- The programme or competition the film is selected for
- The festival format

- The hospitality protocol if applicable
- Confidentiality agreement
- Request for confirmation of the invitation

When the invitation in turn is accepted by the rights holder, they subsequently accept the Terms and Conditions as stated in this document.

### **3.1.2 Screening fees**

As a non-profit organisation aiming to promote new films and filmmakers, IFFR does not offer screening fees to its selected films.

Exceptions may be made for archival titles included in retrospective programmes and for the audiovisual installations and performances, as IFFR adheres to the Richtlijn Kunstenaarshonoraria and the Fair Pay Code.

### **3.2 Hospitality protocol**

Upon invitation, IFFR will inform the director and/or rights holder of the hospitality protocol. The hospitality protocol will contain variables depending on the premiere status of the invited film, the programme it has been selected for, or matters such as Dutch distribution rights.

Exceptions to, and execution of the hospitality protocol are at the discretion of IFFR.

## **PART 4 - PUBLICITY AND PRESS**

### **4.1 Announcements and publications**

Press releases, announcements to the public and (online) publications about the selection are at the discretion of IFFR.

### **4.2 Publicity materials**

The Publicity Contact Person of a selected film, as registered in the entry form, will receive a request for publicity materials upon confirming participation in the festival. These materials will be used in festival publications and for distribution to press and festival guests.

#### **4.2.1 Required publicity materials**

For catalogue and other publicity purposes, IFFR must receive for each selected film a completed entry form and the materials requested by the Programme Operations and the Communications team. This includes a preview screening copy.

The requested materials should be sent/submitted as soon as possible upon acceptance of the invitation, but no later than two weeks after the acceptance. The festival accepts no liability in the event that its publications reproduce inaccuracies in submitted materials.

### **4.3 Credits**

In principle IFFR's catalogue and website publications will include the following technical and artistic credits: original title, international title, countr(y)(ies) of production, year of production/first public screening, premiere status, format, length, director, production company, producer, sales company, print source, screenplay, cinematography, editing, production design, sound, music, principal cast.

#### **4.4 Publicity/catalogue writings**

Publicity and catalogue texts are entirely at the discretion of the festival.

#### **4.5 Excerpts**

IFFR is permitted to use excerpts, with a maximum of three (3) minutes, nationally and internationally, for promotional purposes. For short films, the total duration of the excerpts is not to exceed more than 10% of the film running time. In the event that excerpts are not available, the festival is permitted to copy one or more excerpts from the film for promotional use prior to and during the festival only.

#### **4.6 Promotion**

For the promotion of the entire selection and of each selected film, the festival website is allowed to use any still, photo or digital film clip (with a maximum of 3 minutes duration).

#### **4.7 Video Library**

Selected films will be made available in the IFFR Video Library during the festival. The IFFR Video Library is accessible exclusively to relevant members of the festival organisation and accredited press and industry professionals through IFFR's closed circuit server. For this purpose all participants will be requested to make available a high resolution .mp4, .mov or QuickTime h.264 version of their film for encoding purposes. By confirming participation in the festival, rights holders grant permission for their film to be included in the Video Library, unless otherwise agreed.

### **PART 5 - SCREENINGS AND FILM SHIPPING**

#### **5.1 Screening formats**

- a) All selected films must provide IFFR with a screening copy (or copies) of the film 4 weeks prior to the start of the festival – on 10 January 2024 at the latest. For theatrical screenings, this must be a DCP, or another file as specified by IFFR. For online screenings, this must be a high-resolution .mov or .mp4 file. Technical specifications will be supplied by Programme Operations in advance of the shipping request.
- b) All non-English language films should be delivered with English subtitles as a separate file – not burned in the copy.
- c) All English language films are requested to be delivered (with closed captions) in English, with a description of audio cues, and a transcript of spoken dialogue.
- d) All English language installations and performances are kindly suggested to be delivered with closed captions in English, with a description of audio cues, and a transcript of spoken dialogue.

#### **5.2 Print traffic and technical specifications**

IFFR works with [FilmFetch](#) for shipping DCP's and digital files in a secured, sustainable and economical manner. An upload link will be provided by Programme Operations.

If online shipping is not accessible to the print source, the DCP should be delivered on a EXT2/3 formatted CRU dataport Sata drive to the IFFR office. The address will be provided by Programme Operations.

If the DCP is encrypted, a DKDM should be provided. Sending in separate KDM's is not encouraged and should be discussed with Programme Operations beforehand.

Presentation of other formats and video systems or delivery through any other type of disk, formatting or licences requires the authorisation of the festival. IFFR reserves the right to exclude a film from the programme in case of delivery of unauthorised formats.

For all screenings, IFFR accepts the aspect ratios listed below. Allowing any other aspect ratio is at the discretion of IFFR and may result in adjustments in the image to allow for a proper cinema projection. For any questions please contact IFFR Programme Operations at [programme@IFFR.com](mailto:programme@IFFR.com).

- 2.39
- 2
- 1.9
- 1.85
- 1.78
- 1.66
- 1.37
- 1.33

In case of online screenings, IFFR Programme Operations will advise on the required deliverables and relevant security protocols.

Art Directions installation ratios can deviate from the ratios above, in consultation with IFFR.

### **5.2.1 Shipping deadlines**

The deadline for all screening copies of selected films is **10 January 2024**. For testing purposes and proper preparation for a successful screening of the film, all copies should be delivered in time.

Programme Operations should be immediately informed by the contact person of any delivery delays that may occur. IFFR is not liable for any technical errors during screenings if the print was delivered after the set deadline.

IFFR's Programme Operations team will inform the print source in a timely manner on the shipping instructions for all deliverables.

## **5.3 Scheduling**

### **5.3.1 Physical screenings**

IFFR will schedule selected films for up to five public screenings. Any additional public or private screenings will be scheduled only with the permission of the rights holder.

The dates, times and venues of the screenings and exhibitions will be determined by IFFR and shared with the rights holder upon completion of the scheduling process. It's at the sole discretion of IFFR to determine in which exhibition venues the works will be exhibited.



### **5.3.2 Online screenings**

IFFR may require to schedule online screenings on IFFR's digital screening platform. Online screenings are accessible exclusively from the Netherlands with a limited viewing capacity, unless otherwise agreed upon between IFFR and the rights holder.

Such online screenings can take place at a scheduled time, 'On Demand' within a limited period of time during the festival, or both.

In total, no more than five public screenings will be scheduled, whether they are physical screenings, online screenings, or a combination of both.

### **5.3.3 Press & Industry screenings**

A Press & Industry screening (theatrical or digital) will be scheduled at the discretion of IFFR for feature films that have their world, international or European premiere at IFFR.

The scheduling of physical Press & Industry screenings is entirely at the discretion of IFFR. Press & Industry screenings are not part of the maximum amount of five public screenings.

### **5.4 Screening protocol**

Film directors, artists, and other relevant guests invited by IFFR agree to be present in person, or otherwise online, for at least two of the scheduled film screenings for an introduction and/or a question-and-answer session (Q&A).

### **DISCLAIMER**

Please be informed that the Terms and Conditions stated in this document are subject to change. Any changes made are fully at the discretion of IFFR.

IFFR places absolute priority on health and safety and will always conform to the strictest governmental regulations related to COVID-19. Any changes in plans and/or protocols due to altered regulations will be communicated with rights holders accordingly.

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