

What to Expect if Your Project is Accepted into the 2025 Sundance Film Festival

1) What happens after projects are invited to be part of the Festival program?

Once a project receives an official invitation from the Festival Programming team, they will receive a **very important email** from their designated Festival Publicity Liaison and their designated Festival Artist Relations Liaison. Together, these two liaisons will guide Project Teams through what we will immediately require in order to prepare for our Festival press announcements and Festival publications. **We need to gather these materials within a very tight window of time, so we ask that Project Teams respond to their liaisons ASAP!** Our liaisons will guide teams throughout the process every step of the way; pre-fest, at fest, and post-fest.

We ask all Project Teams to identify a **Main Publicity Contact** (who will work with the project’s Festival Publicity Liaison) and a **Main Contact** (who will work with the project’s Artist Relations Liaison). Below you will see what is expected of both the **Main Publicity Contact & Main Contact**:

Project Team’s Designated Main Publicity Contact	Project Team’s Designated Main Contact
<p>A project’s designated Main Publicity Contact is the individual or representative from a distributor or PR agency responsible for publicizing the project at the Festival. This person will regularly communicate with the Sundance Press Office regarding the publicity of the project prior to, during, and after the Festival.</p> <p>This individual will:</p> <ul style="list-style-type: none"> ● Receive and respond to frequent emails from the Festival Publicity Liaison, especially during the peak time leading up to Festival program announcements and throughout the Festival. ● Work with the Festival Publicity Liaison to submit materials for the Festival announcement and to promote the project. ● Act as the point of contact between the Sundance Press Office and distributor/studio/talent representatives, where applicable. ● Point of contact for premiere press line logistics and implementation in advance of and during the Festival, including press and talent related. ● Communicate details about the project, such as talent expected to walk the press line during the premiere of your project, media alerts, press line RSVPs from media, face sheets, review embargo timing, etc. ● Manage Publicity screening ticket purchases and Publicist credentials. 	<p>The designated Main Contact is the individual from the Project Team who will work with the project’s designated Artist Relations Liaison regarding the logistics of attending the Festival.</p> <p>This individual will:</p> <ul style="list-style-type: none"> ● Receive and respond to frequent emails. ● Share our Festival information with the appropriate Project Team members. ● Receive event invitations from the Festival and our official partners & sponsors, RSVP for and distribute to appropriate team members. ● Make decisions regarding the project’s benefits; the Project Team’s screening tickets and credentials and distribute to the appropriate Project Team members. ● At the Festival, check in for orientation and act as point person during the project’s premiere screening and during the entirety of the Festival.

2) What if other members of the Project Team need to be included in correspondence?

If essential members of the Project Team are not receiving emails from their designated Publicity Liaison and they should be cc'd on all correspondence, email press@sundance.org to ensure that they are included. For projects with distribution in place, Main Publicity Contacts may be a part of the distribution company, but the Festival is more than happy to cc anyone from the Project Team on all communications to ensure that everyone is in the loop. If essential members of the Project Team are not receiving emails from their designated Artist Relations Liaison and they should be cc'd on all correspondence, reach out to artistrelations@sundance.org to have them added.

3) What materials and information does the Festival need from the Project Team?

When Project Teams hear from their dedicated Publicity Liaison & Artist Relations Liaison, they need to be prepared to provide a significant amount of information **very quickly**. There is a very tight turnaround from the time a project is invited to the deadlines for our Festival program announcements and publications!

Project Teams will receive login information to access our [Artist Portal](#), where they will find links to our **Post Acceptance Form & Materials Uploader**. Via our **Post Acceptance Form & Materials Uploader** they will provide the information and materials that are required, including project stills and videos, production credits, artist & project demographics, technical details, contact information, publicity assets, background information, and more.

4) What are the important dates and deadlines Project Teams should be aware of?

The dates and deadlines below are subject to change on a year-to-year basis:

24-48 hours after receiving the login information from our Festival Press Office	Via our Artist Portal ; we need Post Acceptance Form Page 1, plus Director Headshot & Film Stills, that may be provided via our Materials Uploader.
November 20, 2024: (Feature Films)	Via our Artist Portal ; we need Post Acceptance Form Pages 2 - 9 and remaining Press Materials.
November 25, 2024: (Short Films & Episodics)	Via our Artist Portal ; we need Post Acceptance Form Pages 2 - 9 and remaining Press Materials.
Thursday, December 19, 2024 (Short Films)	Print Delivery Deadline (DCP and ProRes)
Monday, January 6, 2025 (Feature Films & Episodic)	Print Delivery Deadline (DCP and ProRes)

5) What exhibition formats are required for screening at the Festival?

- All participating projects are required to provide DCP for in-person screenings.
- All participating projects that have online screenings, If applicable, are required to provide a ProRes file.
- All English language projects are required to deliver both their DCP and ProRes files with Closed Captions (CC). Closed Captions are required for both in-person and if applicable, online screenings.
- All English language projects are required to deliver an Open Caption version of their DCP (OCAP) for in-person screenings.
- All Non-English language projects are required to deliver Standard English Subtitles, and Subtitles for the d/Deaf and Hard of Hearing(SDH), for in-person and if applicable, online screenings.
- The Festival will schedule two in-person Open Caption screenings of every project in the Festival program. The Festival reserves the right to use the OCAP DCP in place of the CCAP DCP for in-person screenings if the CCAP DCP does not work properly or does not conform to character count requirements for caption viewers.
- For Non-English language projects the SDH subtitled version will be used for the required Open Caption screenings.
- The Festival recommends making an Audio Descriptive (AD) audio track for your Project to increase the number of individuals who may experience your screenings.
- The Festival can play back Atmos audio in some of our in-person theaters, and online if applicable.
- The Festival offers digital delivery of both DCP and ProRes files. Secure upload links for the electronic transfer of these files will be provided.