



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico



**MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA
31.08 ————— 10.09 2022**

REGULATIONS

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1. The 79th Venice International Film Festival is organised by La Biennale di Venezia and will be held on the Lido di Venezia from 1 August to 10 September 2022. The Festival is officially recognised by the FIAPF (International Federation of Film Producers Association).

2. The aim of the Festival is to raise awareness and promote international cinema in all its forms as art, entertainment and as an industry, in a spirit of freedom and dialogue. One section is devoted to enhance the restoration works on classic films as a contribution towards a better understanding of the history of cinema in particular to the advantage of young audiences.

3. OFFICIAL SELECTION

Only films presented as world premieres that meet the following criteria are eligible for selection:

- Films that were completed after 11 September 2021;
- Films that have not had any form of commercial distribution or exhibition on the Internet;
- Films that neither have been previously screened to the public and/or the press, nor have been presented at any other International film festival or cinematographic event, including those in the country of origin.

3.1 Venezia 79

An International competition comprising a maximum of 21 feature-length films presented as world premiere.

3.2 Out of Competition

Some of the most important works of the year will be presented in the non-competing section, for a maximum of 20 films; to these will be added the films produced within the Biennale College-Cinema program. They may include the works of established authors who have participated in previous editions of the Venice Film Festival, or films in which the spectacular dimension is accompanied by forms of expressive and/or narrative originality, and documentaries.

3.3 Orizzonti

An international competition reserved for a maximum of 19 films, dedicated to films that represent the latest aesthetic and expressive trends in international cinema, with special attention to debut films, young or not yet firmly established talents, indie features and lesser-known cinema. The Orizzonti section features a selection of competing short films lasting a maximum of 20 minutes, selected on the basis of criteria such as quality and originality of language and expression.

3.4 Orizzonti Extra

This non-competitive section – but eventually with the possibility of assigning an Audience Award - features a selection of up to a maximum of 10 works of different genres, lengths and targets (provided their length is more than 60 minutes), with a particular attention to works that address specific genres and current production, with the aim of innovating and demonstrating creative originality in the relationship with the public they are meant for. Each film will be preceded and accompanied by public encounters and conversations with the directors, actors and personalities from the world of art and culture.

3.5 Venice Classics

This section features the world premiere screenings of a selection of the finest restorations of classic films carried out over the past year by film libraries, cultural institutions and productions around the world, committed to the preservation and cultivation of the cinematographic heritage and the rediscovery of neglected or undervalued works of the past, for a maximum of 18 titles.

The section may be completed with the presentation of documentaries about cinema or individual authors of yesteryear or today, that can offer innovative elements for historical and critical assessment.

3.6 Venice Immersive

The title of Venice VR Expanded is changed to Venice Immersive to embrace the growth of immersive media beyond Virtual Reality technologies to include all XR means of creative expression.

Venice Immersive will be held in presence on the Isle of Lazzaretto Vecchio (Venice Immersive Island), and present in competition a maximum of 30 Immersive Media Projects as world-premieres or international premieres. 360 videos, 3 DOF and 6 DOF interactive XR works, of any

length, including installations and virtual worlds are eligible. A maximum of 10 projects will be presented Out of Competition in the section “Best of Immersive” by invitation of the Direction only, chosen among the best works that have been released or premiered elsewhere during the past 12 months since the last edition of the Venice International Film Festival. The works of the teams participating in the sixth edition of the Biennale College Cinema-VR will be also presented as part of the official selection.

4. VENICE PRODUCTION BRIDGE

A film market has been organized as part of the Venice International Film Festival, not only to ensure the continuity of the services developed in the past (Industry Gold Club, Venice Gap Financing Market, Business Centre, Digital Video Library and VPB Market Screenings), but to offer a meeting ground and networking opportunity for all categories of professionals involved in the production of films: producers, funders, distributors, sales, public and private investment funds, banks, film commissions, broadcasters, Internet platforms. The Venice Production Bridge (1 - 6 September) will present a wide selection of projects in an advanced phase of development and pre-funding in the categories of films, documentaries, immersive projects.

It will also organize the tenth edition of Final Cut in Venice (reserved for works-in-progress from African countries, Jordan, Iraq, Lebanon, Palestine and Syria), and the seventh edition of the Book Adaptation Rights Market.

5. INDEPENDENT AND PARALLEL SECTIONS

5.1 Settimana Internazionale della Critica (SIC - International Critics' Week)

A series of no more than 9 films – debut works – independently organised by a commission appointed by the National Syndicate of Italian Film Critics (SNCCI) in accordance with its own regulations.

5.2 Giornate degli Autori

A series of no more than 12 films, independently promoted by the Italian filmmakers association (ANAC) and by the 100 Autori association. Films are selected in accordance with the regulations of these associations.

6. JURIES AND AWARDS

Each Jury will operate according to its own regulations. The Director of the Festival may attend the meetings to advise on matters of regulations or procedures, when required.

6.1 Venezia 79

An International Jury composed of no more than 9 personalities from the world of cinema and culture from various countries, excluding any person involved in any capacity in the production of the invited films or who may have an interest in their distribution, will award the following prizes for the feature films:

- Golden Lion for best film
- Silver Lion - Grand Jury Prize
- Silver Lion - Award for Best Director
- Coppa Volpi for Best Actress
- Coppa Volpi for Best Actor
- Special Jury Prize
- Award for Best Screenplay
- Marcello Mastroianni Award for Best New Young Actor or Actress

There will be no joint winners.

Furthermore, individual films may receive no more than one of the awards listed in the Regulations. Exceptionally and just in one case, after consultation with the Festival Director, the Jury may confer the Coppa Volpi or the Marcello Mastroianni award to an actor or an actress featured in a film which has won the Grand Jury Prize, the Award for Best Director, the Special Jury Prize or the Award for Best Screenplay. This exception cannot be applied more than once on bestowing the awards.

6.2 Orizzonti

An International Jury, composed of no more than 7 personalities from the world of cinema and culture from various countries, excluding any person involved in any capacity in the production of the invited films or who may have an interest in their distribution, will award the following prizes (no joint awards permitted):

- Orizzonti Award for Best Film
- Orizzonti Award for Best Director

- Special Orizzonti Jury Prize
- Orizzonti Award for Best Actress
- Orizzonti Award for Best Actor
- Orizzonti Award for Best Screenplay
- Orizzonti Award for Best Short Film

6.3 Venice Classics

A jury composed of students in their last year of film studies in Italian universities, chaired by a personality from the world of cinema and culture, will assign the Venice Classics Award for Best Restored Film, with no joint awards permitted. The jury may also give an award to the best documentary on cinema presented within the section.

6.4 “Luigi De Laurentiis” Award for a Debut Film

All the debut feature films presented in the various competitive sections of the Venice International Film Festival (Official Selection and Independent and Parallel Sections) are eligible for the Lion of the Future – “Luigi De Laurentiis” Venice Award for a Debut Film. An International Jury of no more than 5 personalities from the world of cinema and culture from various countries, including one producer, will award a prize of 100,000 US dollars, donated by Filmauro, to be divided equally between the director and the producer. No joint awards will be permitted.

6.5 Venice Immersive

An international Jury, composed of 3 figures in the creative world from different countries, excluding anyone involved in any way in the creation of the works invited or who have any interest in their distribution, will award the following prizes:

- Venice Immersive Best Experience
 - Venice Immersive Grand Jury Prize
 - Venice Immersive Special jury Prize
- No joint awards will be allowed.

6.6 Golden Lion for Lifetime Achievement

The Director of the Festival will make a recommendation to the President and Board of Directors to award a maximum of two Golden Lions for Lifetime Achievement: the first, awarded to a director (or to a leading professional figure) for the contribution made through his/her body of work to the advancement of the art of cinema; the second to an actress or actor, who has best interpreted the expressive requirements of the directors for whom he/she has worked, while bringing his/her own personal aesthetic, symbolic and authorial contribution to the dramatic arts.

6.7 The producers and distributors of the films and immersive projects officially invited pledge to display a notice with the Biennale logo and eventually the prize won, when any of these works are commercially released.

7. SELECTION OF WORKS

7.1 Opening and deadline of submissions

The submission of films to the 79. Venice International Film Festival is open from 1 February to 17 June 2022. While for immersive projects the submission deadline is set on 31 May 2022.

7.2 Conditions for the submission of a work

All works submitted must be recently produced, completed not prior to 11 September 2021, and must not have been presented earlier in any other format or length, not even as a work-in-progress, for any selection in previous editions of the Venice International Film Festival.

The directors of first or second films (feature length or short length) are invited to provide information on their curriculum vitae as requested in the online submission form, for the purposes of research and documentation. Under no circumstances may films to be presented at the Venice International Film Festival have been shown in prior public screenings. Works previously presented in competing or non-competing sections at other international festivals are also excluded, as are those already available on the web. Venice Immersive works in competition may have been screened in public only in their country of origin. Possible exceptions to these conditions may be decided at the discretion of the Festival Director.

7.3 Accepted formats

For films invited officially to the Venice International Film Festival, only the following screening formats will be accepted:

- Digital Cinema Package – DCP (35mm upon agreement with the Direction of the Festival).
- Venice Immersive Projects can be 360 videos, linear or interactive XR works 3 DOF and 6 DOF compliant with one or more of the following devices/formats: Oculus Quest, Oculus Quest 2, PC VR, Mixed Reality, Augmented Reality. Any other format must be previously agreed upon with the Direction of the Festival.

7.4 Selection procedure

Regarding the selection of the works submitted, the Festival Director will be assisted by his staff of experts, as well as by a group of correspondents and international consultants, each responsible for different geographical areas. The Cinema Department will put each decision on the record.

7.5 Registration fees

For each work submitted to the selection of the Venice International Film Festival, a registration fee is requested to cover administrative costs. The fee is 150 Euro for feature length films and immersive projects, 70 Euro for short films. For films submitted from 1 June 2022 the fee will be 175 Euro for feature length films and 80 Euro for short films. The registration fee for VR Expanded projects will be 175 Euro if they are submitted from 1 May 2022. As for film schools, the registration fee for short films will be 250 Euros for a maximum of 10 submissions. The request must be sent directly from the school to the Cinema Department (selection@labiennale.org), that will assess the school requirements.

The fee will not be reimbursed under any circumstance. The costs of screenings organised outside the main venue (Venice) must be met by the participants.

7.6 Materials to submit for the selection

In order to be eligible for selection, no later than 17 June 2022 for feature length and short films, and 31 May 2022 for immersive projects in competition, presenters must:

FEATURE LENGTH AND SHORT FILMS

- fill out the PRE-SELECTION ENTRY FORM online for feature length and short films;
- pay the registration fee;
- upload the film file to our streaming service, exclusively through the link that will be indicated at the moment of registration, or send a copy of the film to the Venice International Film Festival (formats allowed for feature length films: DCP, DVD, Blu-ray disc; formats allowed for short films: file upload only). · for all non-Italian films, we request the submission of a copy subtitled in Italian or in English (including films for which the original language version is in English).

IMMERSIVE PROJECTS

- fill out the PRE-SELECTION ENTRY FORM for Venice Immersive;
- pay the registration fee, only for works in competition;
- upload the project files online following the instructions sent after completing the submission;
- immersive projects must be in English or in original language with English subtitles.

Any other information regarding the film submitted for selection must be sent exclusively in electronic format to the following address: selection@labiennale.org (feature length films). orizzonti@labiennale.org (short films), veniceimmersive@labiennale.org (immersive projects).

The Venice International Film Festival is under no obligation to return the works submitted for selection, unless they arrive with prepaid return packaging via express carrier (courier or diplomatic bag). Any returns must be requested no later than 30 September 2022. The work-in-progress materials and works for which no return has been requested may be transferred to the Historical Archives of Contemporary Arts of La Biennale for exclusive purposes of documentation and research. They will not be used for commercial purposes, in order to protect the interests of the filmmakers and the producers.

8. INVITED WORKS

8.1 Entry Form

Invited works will receive an Entry form to be duly completed and returned no later than 21 July 2022. Receipt of the form by the Venice International Film Festival implies the legal acceptance of the invitation by all concerned and will be considered definitive and irrevocable.

8.2 Programme

The invitation of a work to participate must remain absolutely confidential until the programme is announced by the Venice International Film Festival. Failure to comply will result in its exclusion from the selection. The general scheduling and screening times are the sole responsibility of the Management of the Festival.

8.3 Copies

The presenters of invited works must send the following on or before 16 August 2022:

- 2 copies of the original version with Italian subtitles (English subtitles for Italian films) for the official gala and press preview screenings. For immersive projects only English subtitles are accepted; 1 DVD or Blu-ray disc of the original version with English subtitles for exclusive internal use by the Festival services;
- the list of subtitles.

All subtitling costs are to be paid by those submitting the work.

Only in exceptional cases, which must be authorised in writing by the Director, the deadline set for 16 August 2022 may be extended. However, should the copies not be delivered to the Festival by 26 August 2022, the relevant screenings will be cancelled.

The Festival reserves the right to refuse any copy which, on advice of the Festival technicians, is considered to be of inadequate quality for public screening and/or alternatively to screen it clarifying to the audience the critical issues encountered.

8.4 Specifications for the Digital Cinema copy of the film

Specifications for the systems used by the Venice International Film Festival for digital cinema are available on the official website.

8.5 Catalogue

All the material required for the catalogue of the Venice International Film Festival (synopses, cast and credits, biography and a complete filmography of the director, photographs of the director, of the actors and scenes from the work in b/w and colour, plus a brief director's comment on the work) must reach the Festival as soon as possible, but no later than 18 July 2022, and must be marked as "Material for Catalogue".

8.6 Press Material

The presenters of works invited to the Festival must send in digital format the promotional material for distribution to the press and potential buyers (press book, digital images of the work and the director, video material, audio clips, etc.) no later than 22 August 2022. The advertising and promotional material must state "Film Selected for the 79th Venice International Film Festival" and the words "World Premiere".

8.7 Official Logo

After the official presentation of the programme by the Venice International Film Festival, those submitting the works must explicitly guarantee that all forms of publicity will mention their participation in the 79th Venice International Film Festival, including the official logo of La Biennale di Venezia, as supplied by the Venice International Film Festival. Works awarded a prize must also indicate which award was won, using the official graphic designs devised and supplied by La Biennale di Venezia.

9. SHIPPING AND INSURANCE

9.1 Shipping Costs

All shipping costs for the works from the place of origin to the venues of the Venice International Film Festival and return (including any shipping costs from Venice airport to Venice Lido and custom charges for films sent from outside the European Union), will be at the expense of the participants.

9.2 Addresses

In case of DCPs, the presenters should contact the Cinema Department beforehand for instructions regarding shipment (print.traffic@labiennale.org). Copies of films in DVD and Blu-ray disc formats, as well as all the

materials for the selection, must be sent by courier or post directly to the address of the Venice International Film Festival:

La Biennale di Venezia - Settore Cinema
79. MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA
Ca' Giustinian - San Marco 1364/a, 30124 Venezia, Italia
Tel. +39 041 5218878
cinema@labiennale.org
www.labiennale.org

From 30 May to 15 September 2022 the address will be:

La Biennale di Venezia - Settore Cinema
79. MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA
Palazzo del Cinema, Lungomare Marconi, 30126 Lido di Venezia, Italia
Tel. +39 041 5218878

9.3 Shipping of Promotional Material

All costs relative to the shipment of eventual advertising, promotional and photographic material for the works from the place of origin to the Biennale offices or the venues of the Venice International Film Festival will be at the expense of the participants, including all customs charges for material sent from outside the European Union. Advertising and promotional material sent to the Festival will not be returned.

9.4 Shipping Insurance

All insurance costs covering the transport of films and press material to and from the Venice International Film Festival will be at the expense of those presenting the works.

9.5 Insurance at the Venice International Film Festival

La Biennale di Venezia provides "fully-comprehensive risk" insurance coverage for the entire period during which the film copies are in the care of the Venice International Film Festival. The insurance value of a film may not exceed the average laboratory costs for a standard copy. Furthermore, all necessary measures will be taken by the Festival to protect the author's copyright for works entrusted to the Festival, in accordance with the FIAPF dispositions regarding safeguarding against piracy.

10. COPIES FOR THE ARCHIVES

10.1 Donation to the Historical Archives of Contemporary Arts

Directors and producers of the films and immersive projects presented at the Venice International Film Festival are invited to donate a copy of their work, to be stored in the Historical Archives of Contemporary Arts (ASAC) of La Biennale di Venezia, destined solely for the purposes of research and documentation, and excluding all commercial use in order to protect the interests of the filmmakers and the producers. Moreover, the directors and producers of all works that receive awards are obliged to deposit a copy of their film with the ASAC, at least as a Blu-ray disc or a file, complete with the official logo, along with the indication of the competition section and every award won by the work at the 79th Venice International Film Festival.

10.2 Conservation of the works

These copies will be conserved at the ASAC for the sole purpose of documentation and research, excluding any commercial use, in order to protect the interests of the filmmakers and the producers.

10.3 Grant use of immersive works to Biennale College Cinema – Virtual Reality

The authors and producers of Venice Immersive projects officially selected at the Festival are invited to grant to La Biennale di Venezia the possibility of presenting their works for educational purposes within the workshops of the Biennale College Cinema – Virtual Reality program.

11. GENERAL RULES

Participation in the Venice International Film Festival automatically entails observance of the present Regulations. Producers, distributors or other parties who submit works to the Festival must guarantee they are legally authorised to do so. The Director of the Venice International Film Festival reserves the right to adjudicate any cases not covered by the Regulations herein, and can make exceptions to the Regulations in justified, well-motivated cases. Should any dispute arise regarding the interpretation of any article contained in these Regulations, the original Italian version is to be considered binding.