REGULATIONS
understanding of the history of cinema in particular to the advantage of restoration works on classic films as a contribution towards a better 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 premières.

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; these will be added to 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 their 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 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
Festival Director.

exceptions to these conditions may be decided at the discretion of

already available on the web. Venice Immersive works in competition

screenings. Works previously presented in competing or non-competing

the Venice International Film Festival have been shown in prior public

documentation. Under no circumstances may films to be presented at

in the online submission form, for the purposes of research and

11 September 2021, and must not have been presented earlier in any

submission deadline is set on 31 May 2022.

open from 1 February to 17 June 2022. While for immersive projects the

The submission of films to the 79. Venice International Film Festival is

officially invited pledge to display a notice with the Biennale logo and

of the directors for whom he/she has worked, while bringing his/her

own personal aesthetic, symbolic and authorial contribution to the

professional figure) for the contribution made through his/her body

work of the art of cinema; the second to an actress oractor , who has best interpreted the expressive requirements

of the directors for whom he/she has worked, while bringing his/her

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 CINEMATOGRAPICA
Ca’ Giustinian - San Marco 1366/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 CINEMATOGRAPICA
Palazzo del Cinema, Lungomare Marconii, 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.