



La Biennale di Venezia

Arte  
Architettura  
Cinema  
Danza  
Musica  
Teatro  
Archivio Storico



**MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA  
27.08 ————— 06.09 2025**

**REGULATIONS**

## REGULATIONS

1. The 82nd Venice International Film Festival is organised by La Biennale di Venezia and will be held on the Lido di Venezia from 27 August to 6 September 2025. 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 7 September 2024;
- 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 82

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 International Film Festival, or films in which the spectacular dimension is accompanied by forms of expressive and/or narrative originality, and non-narrative films.

#### 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, called Orizzonti Corti.

#### 3.4 Venice Spotlight

The section features a selection of up to 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 directors, actors and personalities from the world of art and culture. The audience will be invited to cast a vote each time, in order to assign the final Armani beauty Audience Award to the film that has obtained the highest level of appreciation from the viewers.

#### 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.

The Venice Classics regulation is available at the following link: <https://www.labiennale.org/en/cinema/2025/venice-classics-regulations>

### 3.6 Venice Immersive

The section is entirely devoted to immersive media and includes all XR means of creative expression.

It will be held on the Lazzaretto Vecchio Island (Venice Immersive Island), and will present in competition a maximum of 30 Immersive Projects as world-premieres or international premieres. All Immersive Videos, VR, MR, AR, 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 since the last edition of the Venice International Film Festival. The “Best of Immersive” section will also include, Out of Competition and upon invitation only, a selection of up to 35 online virtual worlds, created since the last edition of the Festival. Works developed within the Biennale College Cinema-Immersive programme will be also presented as part of the Official Selection, Out of Competition.

## 4. VENICE PRODUCTION BRIDGE

The Venice Production Bridge (28 August – 3 September 2025) is the film market organized as part of the Venice Film Festival and dedicated to the presentation of unreleased projects or works-in-progress, to advance their development and production.

The Venice Production Bridge offers film industry professionals the following events: the Book Adaptation Rights Market, one-on-one meetings between selected editors/literary agents and producers interested in film adaptations of their catalogue; the Venice Gap-Financing Market, dedicated to a selection of feature-length films and immersive projects that seek to complete their financing in one-on-one meetings with international professionals; Final Cut in Venice, a workshop in which the working copies of the selected films will be proposed to film industry professionals for post-production and to promote their access to the market; Meet the streamers, dedicated to SVOD/VOD platforms; the Venice Immersive Market, addressed to the XR/VR/AR market;

The Venice Production Bridge will also give continuity to the previously developed services: VPB Market Screenings, exhibition areas, Industry Gold Club and a series of international panels and events.

For further reference: <https://www.labiennale.org/en/cinema/2025/venice-production-bridge>

## 5. INDEPENDENT AND PARALLEL SECTIONS

### 5.1 Settimana Internazionale della Critica (SIC)

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 82

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 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 one of the other awards listed in the Regulations. In the event that the pairing concerns the film awarded the Golden Lion, it is required that the decision be expressed by a unanimous vote of the entire Jury. This exception cannot be applied more than once on bestowing the awards.

### 6.2 Orizzonti

An International Jury, composed of no more than 5 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

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 award to an actor or an actress featured in a film which has won one of the other awards listed in the Regulations. In the event that the pairing concerns the Award for Best Film, it is required that the decision be expressed by a unanimous vote of the entire Jury. This exception cannot be applied more than once on bestowing the awards.

### 6.3 Venice Classics

A jury composed of students 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 fiction 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. Only first fiction films by authors who have not already made non-fiction films longer than 70 minutes, which have received awards at international festivals or have been commercially distributed, are admitted to the competition. On the other hand, it is not an element of ineligibility if the author has previously made up to two non-fiction films, provided that these are currently un-awarded nor commercially distributed. Possible exceptions to these conditions may be decided at the sole discretion of the Director.

An International Jury of no more than 3 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 from 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 Grand Prize
- Venice Immersive Special Jury Prize
- Venice Immersive Achievement 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 of the prize won, if any, 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 82nd Venice International Film Festival is open from 3 February to 13 June 2025. For the Orizzonti Corti short film competition the submission deadline is set on 31 May 2025, while for Venice Immersive projects on 8 May 2025. Restored films can be submitted until 5 May, 2025.

### 7.2 Conditions for the submission of a work

All works submitted must be recently produced, completed after 7 September 2024, 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 works invited officially to the Venice International Film Festival, only the following screening formats will be accepted:

Feature Length and Short Films:

- Digital Cinema Package – DCP ( 35mm upon agreement with the Direction of the Festival).

Immersive Projects:

- Immersive Videos (180, 360, META & Apple Immersive Video,...);
- VR (Standalone VR and PCVR);
- Virtual Worlds (built on existing platforms);
- XR Installations (VR, MR, AR, Custom XR);
- Immersive Installations (Projection Mapping, Audio Based, Haptic and Multisensory Performances, etc.).

### 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 200 Euros for feature length films and immersive projects, 80 Euros for short films. For feature length films submitted from 1 June 2025 the fee will be 250 Euros. From 1 May 2025 the fee will be 100 Euros for short films and 250 Euros for immersive projects.

No registration fee is required for restored films.

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 ([orizzonti@labiennale.org](mailto:orizzonti@labiennale.org)), that will assess the school requirements. The fee will not be reimbursed under any circumstance.

### 7.6 Materials to submit for the selection

In order to be eligible for selection, no later than 13 June 2025 for feature length films, 31 May 2025 for short films, 5 May for restored films and 8 May 2025 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 as it will be indicated at the moment of the registration.
- Exceptionally, only for feature films it is possible to send a DCP (via Digital Transfer or by sending a hard disk). In this case, an additional fee of 100 Euros is required to cover the handling costs for screenings organized at the Venice Lido starting from May 26. Before sending a DCP, please contact our offices at [print.traffic@labiennale.org](mailto:print.traffic@labiennale.org)
- The cost of screenings at other venues will be the responsibility of the presenters;
- 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).

#### RESTORED FILMS

To submit a restored film for selection, please contact [veniceclassics@labiennale.org](mailto:veniceclassics@labiennale.org). You will be sent a registration link, to be filled out by May 5, 2025.

#### IMMERSIVE PROJECTS

- fill out the PRE-SELECTION ENTRY FORM for Venice Immersive;
- pay the registration fee, only for works in competition and Biennale College Cinema- Immersive projects from editions previous to 2024-25, ninth edition;
- upload the project files online following the instructions sent after completing the submission;
- immersive projects must be in English or in their original language with English subtitles.

Any other information regarding the works submitted for selection must be sent exclusively in electronic format to the following addresses: [selection@labiennale.org](mailto:selection@labiennale.org) (feature length films), [orizzonti@labiennale.org](mailto:orizzonti@labiennale.org) (short films), [veniceclassics@labiennale.org](mailto:veniceclassics@labiennale.org) (restored films); [veniceimmersive@labiennale.org](mailto: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 courier. Any returns must be requested no later than 30 September 2025. 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 di Venezia 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 17 July 2025. 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 12 August 2025:

- DCP in the original version with Italian subtitles (English subtitles for Italian films) for the official gala and press preview screenings. DCPs can be delivered via digital transfer or by physical hard drive (in the latter case, a backup copy will also be required). For immersive projects, the definitive files of the projects must be in English or must be subtitled in English.
- 1 Blu-ray disc in the original version with Italian and English subtitles for exclusive internal use by the Festival services;
- the lists of Italian and English 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 12 August 2025 may be extended. However, should the copies not be delivered to the Festival by 22 August 2025, 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 within 14 days of receipt of the film invitation letter, but no later than 17 July 2025.

### 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 8 August 2025. The advertising and promotional material must present the "Official Selection" logo supplied by La Biennale di Venezia".

### 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 82nd Venice International Film Festival with the official logo supplied by La Biennale di Venezia. 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 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 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:

### Until 25 May 2025:

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

### From 26 May to 12 September 2025:

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

## 9.3 Shipping Insurance

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

## 9.4 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 as a Blu-ray disc for feature-length and short films, 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 work to the ASAC, 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 82nd 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 – Immersive

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 – Immersive 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.