

# OFFICIAL REGULATION

NO FUTURE FILM FESTIVAL — First Edition 2027

## 1. FESTIVAL PRESENTATION

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### Article 1.1 – The Festival

NO FUTURE Film Festival is an international touring short film festival, organized by the Asociación Proyecto Habla para la Prevención del Acoso y la Violencia (Proyecto Habla Association for the Prevention of Bullying and Violence).

The Festival was created to promote independent cinema as a tool for artistic expression, social reflection and dialogue between cultures, giving visibility to works from around the world and fostering encounters between filmmakers, industry professionals and audiences.

The Festival unfolds over the course of the same year across four European stops, each with its own identity and an independent programme of screenings, encounters, cultural activities and award ceremonies.

### Article 1.2 – Social purpose and allocation of net profit

The Festival pursues, as its primary social purpose, concrete support for the Fundación Andrés Olivares (Málaga, Spain), an organisation dedicated to improving the quality of life of children affected by cancer and their families.

The entire net profit generated by each edition of the Festival — calculated by deducting from revenue the management, organisational and professional costs required to stage the event — is donated in full to the Foundation, in accordance with the terms set out in the agreement signed between the parties.

Sponsors, institutional partners and other interested parties may request the full financial statement at the close of each edition.

In the Festival's public and promotional communications, at the Foundation's request, the name used is simply "Fundación Olivares"; official and legal documents use the full name "Fundación Andrés Olivares".

### Article 1.3 – Proyecto Habla educational mission

The Festival also promotes the educational mission of the Proyecto Habla Association, recognising the value of cinema as a tool for preventing bullying, violence and social exclusion.

### Article 1.4 – Official languages

The Festival's official languages are Spanish, Italian and English. This regulation is drafted in Spanish as the principal language for legal and interpretative purposes, in keeping with the competent jurisdiction and

applicable law (Art. 14.5); the Italian and English versions are official translations. In the event of any discrepancy between versions, the Spanish text prevails.

## 2. FESTIVAL STRUCTURE

### Article 2.1 – Editions

The inaugural edition of NO FUTURE Film Festival will take place during 2027 across four official events:

- Edition 1 – Las Palmas de Gran Canaria (Spain)
- Edition 2 – Republic of San Marino
- Edition 3 – Pontedera, Tuscany (Italy)
- Edition 4 – Final – Málaga (Spain)

The first three editions are independent semifinals. The Málaga edition is the Festival's official Final. Each stop awards its own prizes and constitutes an autonomous event from both an artistic and organisational standpoint.

### Article 2.2 – Programme of each stop

Each edition indicatively runs over four consecutive days. The programme may include:

- opening press conference
- opening ceremony
- official screenings
- meetings with directors and industry professionals
- masterclasses, workshops and round tables
- activities dedicated to the audiovisual industry
- the NO FUTURE 72 competition
- closing award ceremony

The organisation reserves the right to modify the programme for artistic, organisational or force majeure reasons.

### Article 2.3 – Festival sections

The Festival includes the following sections:

International Competition — Official competition open to short films of any cinematic genre and geographic origin. Eligible works include:

- fiction
- documentary
- animation
- experimental cinema
- hybrid works

All works compete in the same official competition, regardless of genre.

The Festival favours works that engage deeply with human, social and emotional themes, in keeping with the mission of the Proyecto Habla Association and the Fundación Andrés Olivares. Consistency with this editorial line is one of the selection criteria considered by the Artistic Direction (Article 4.1).

NO FUTURE 72 — Competition dedicated to short films made during the Festival's 72 hours, governed by its own specific rules.

Special Events — The organisation may include in the programme:

- out-of-competition screenings
- previews
- retrospectives
- tributes
- meetings with filmmakers
- special events
- educational activities

Works included in non-competitive sections do not take part in the Official Awards, unless otherwise announced by the organisation.

### 3. SUBMISSIONS

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#### Article 3.1 – How to submit

Submission to the International Competition is made exclusively through the platforms officially designated by the organisation. For the first edition, these are:

- Festhome (main platform)
- FilmFreeway, according to terms and timing announced annually

Submission to the NO FUTURE 72 competition, by contrast, is made exclusively through the Festival's official website ([nofuturefilmfestival.com](http://nofuturefilmfestival.com)), following the procedure set out in the dedicated regulation (Art. 12.5).

Submissions by email, file-transfer services or other unauthorised means will not be accepted.

#### Article 3.2 – Eligibility requirements

Works may take part in the Festival if they meet all of the following requirements:

- maximum running time of 20 minutes, including opening and closing credits
- completed on or after 1 January 2022
- any nationality of producer or author
- any original language
- subtitles in the language of the screening venue where the original language differs: Italian for the San Marino and Pontedera editions, Spanish for the Las Palmas and Málaga editions
- a version with English subtitles is also required, for use by the International Jury and the submission platform, regardless of the public screening language

No premiere status is required, nor is there any limit on the number of international festivals in which the work may already have won an award.

Participation is open to professionals and emerging filmmakers alike, as well as film schools, associations, production companies and independent producers.

### **Article 3.3 – Submission fees**

Submission fees are those published on the Festival's official submission platforms (currently Festhome and FilmFreeway) and may vary depending on the submission period, the length of the work and the platform used.

Fees paid are non-refundable under any circumstances.

### **Article 3.4 – Submitter's responsibility**

The author or the person submitting the work declares that they are entitled to represent all rights holders of the work. By submitting, the participant guarantees that:

- all necessary permissions have been duly obtained
- music, images, trademarks, performances and materials used comply with applicable law
- the work does not infringe the rights of third parties

The organisation disclaims all liability arising from inaccurate statements or from any disputes between rights holders.

## **4. OFFICIAL SELECTION**

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### **Article 4.1 – Selection process**

All works submitted to the Festival are viewed in full by the programming team. Selection is based exclusively on the artistic, narrative and technical value of the work, its consistency with the Festival's editorial line, and the overall quality of the cinematic proposal.

The decision to select or not select a work is the sole responsibility of the Artistic Direction and is not subject to justification or appeal.

### **Article 4.2 – Notification of selection**

Authors of selected works will be notified by email and through the official submission platforms. The list of selected films will remain confidential until officially announced by the Festival. Authors agree not to make the selection public before the organisation's official announcement.

### **Article 4.3 – Confirmation of participation**

The author or producer of a selected work must confirm participation within the deadline set by the organisation. Failure to respond within the set deadline may be treated as withdrawal. Once participation has been confirmed, the work may not be withdrawn from the official programme except with the written authorisation of the Festival Direction.

### **Article 4.4 – Screening materials**

Selected works must provide, within the set deadlines, the technical materials required for screening. Where the materials on the submission platform are insufficient or do not meet the Festival's technical standards, the organisation may request:

- high-quality video file
- DCP
- subtitle file
- poster
- photographs
- trailer
- director's biography
- press kit
- further promotional materials

Failure to deliver materials within the stated deadlines may result in the work's exclusion from the programme.

#### **Article 4.5 – Technical requirements**

The Festival reserves the right to check the technical quality of selected works. If the material received has defects that would compromise proper public screening, the organisation may request a new copy. If the issue is not resolved within the stated deadline, the Festival may forgo screening the work.

#### **Article 4.6 – Official Selection Certificate and Laurel**

All selected works receive the Official Selection Certificate and the NO FUTURE Film Festival Official Laurel. Filmmakers may use these only to promote the work's participation in the Festival.

## **5. JURY**

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#### **Article 5.1 – Composition**

Each edition of the Festival appoints an International Jury made up of professionals from the film and audiovisual industry, which may include, by way of example: directors, screenwriters, cinematographers, producers, actors, distributors, film critics, festival programmers, and professionals from culture and communications. The Jury's composition may vary from one stop to another.

#### **Article 5.2 – Independence**

The Jury operates with full autonomy. Jurors assess works according to artistic, technical and narrative criteria, free of any interference from the organisation. The Artistic Director may attend Jury meetings without voting rights.

#### **Article 5.3 – Decisions**

The Jury's rulings are final and not subject to appeal. The Jury may decide to award a prize, award it ex aequo, or not award it at all if it considers that no work reaches the required standard of quality. The reasoning behind awards may be made public at the discretion of the Jury or the organisation.

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## 6. OFFICIAL AWARDS

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### Article 6.1 – Jury Awards

The following official awards are given at each edition of the Festival:

- Best Short Film
- Best Screenplay
- Best Cinematography
- Best Actor
- Best Actress
- Honorable Mention

Any cash amount associated with each award — as well as with the Best NO FUTURE 72 award (Art. 12) — is the amount published annually on the Festival's official submission platforms, and may vary from one edition to another.

### Article 6.2 – Best Short Film

The Best Short Film award represents the Festival's highest artistic recognition.

The first three stops (Las Palmas, San Marino, Pontedera) are independent semifinals: each proclaims its own Best Short Film winner.

The Málaga edition constitutes the Festival's official Final and carries out its own official selection through the usual submission process. This selection is joined, as of right and free of charge — with no need for a new submission or fee — by the three Best Short Film winners from the semifinals, who compete alongside the works selected in Málaga for the Best Short Film – Final award.

This automatic entitlement covers competition participation only: any travel or hospitality expenses for the authors remain governed by the Hospitality Programme (Article 9.5), where applicable.

### Article 6.3 – Honorable Mention

The Honorable Mention is a special recognition given by the Jury to a work that stands out for particular artistic, narrative or technical merit. It comes with an official certificate and dedicated Laurel. No cash prize is attached.

### Article 6.4 – Use of the Laurels

Award-winning works may use only the official Laurels provided by the Festival. Graphic alteration of the Laurels or the creation of unauthorised versions is prohibited.

### Article 6.5 – Collecting the Award

The award ceremony is conceived as a moment of genuine encounter between the Festival, the filmmakers and the audience. The Festival therefore requires that each winning work be represented at the ceremony in one of the following ways:

- the physical presence of a representative of the work (director, producer, or lead actor or actress); or

- where physical presence is not possible, a video message from the director or another representative of the work, prepared in advance and played during the ceremony.

If a winning work is represented in neither of the above ways, and except in duly evidenced cases of force majeure communicated in advance to the organisation, the Festival reserves the right to reassign the award to another work in competition, at the Jury's discretion.

The Festival is under no obligation to ship an uncollected trophy; any shipment, if granted, is in any case at the recipient's expense.

## 7. INSTITUTIONAL RECOGNITIONS

### Article 7.1 – Nature of the recognitions

Institutional Recognitions are awarded independently by the Festival's partner organisations. They are separate from the Jury's Official Awards and represent recognition of the social, educational and humanitarian values promoted by the respective organisations. Institutional Recognitions may be given to works already awarded by the International Jury, or may not be given at all.

### Article 7.2 – Proyecto Habla Award

The Proyecto Habla Award is given by the Proyecto Habla Association for the Prevention of Bullying and Violence to a work that engages with particular sensitivity with themes such as:

- school bullying
- bullying in sport
- cyberbullying
- inclusion
- respect
- education
- personal growth
- prevention of violence
- protection of minors

The Proyecto Habla Award is given independently by representatives of the Association. The recognition may include: an official certificate, a dedicated Laurel, and a proposed collaboration with the Proyecto Habla Educational Programme, subject to a specific agreement being signed with the rights holders of the work. The award does not entail any automatic transfer of the rights to use the work.

### Article 7.3 – Fundación Andrés Olivares Award

The Fundación Andrés Olivares Award is given independently by the Fundación Andrés Olivares to a work that engages with particular sensitivity with themes consistent with the Foundation's mission, such as illness, childhood cancer, hope, resilience, support for families and human dignity. The nature of the recognition, the manner of its award and any associated benefits are determined directly by the Fundación Andrés Olivares. The award may not be given. In public and promotional communications, at the Foundation's request, the recognition is referred to simply as the "Fundación Olivares Award".

## 8. RIGHTS AND LIABILITY

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### Article 8.1 – Ownership of rights

The author or the person submitting the work guarantees that they are the legitimate holder of the rights required to take part in the Festival, or have been expressly authorised by the relevant rights holders.

Submission entails the participant's full assumption of responsibility regarding the lawful use of images, music, performances, trademarks, logos, protected works, archival material and any other content included in the work. The organisation disclaims all liability arising from any disputes relating to copyright or other intellectual property rights.

### Article 8.2 – Screening authorisation

By submitting to the Festival, the author authorises exclusively:

- the screening of the work during the official events of the NO FUTURE Film Festival
- any repeat screenings within the same edition of the Festival
- the screening during the award ceremony, where necessary

This authorisation is limited to activities directly connected with the Festival. No further use of the work is authorised without the express consent of the rights holders.

### Article 8.3 – Use of promotional materials

The author authorises the Festival to use, exclusively for promotional purposes: the title of the work, the names of the authors, the synopsis, the official poster, production stills, behind-the-scenes images, trailer, teaser, frames from the work, and short video excerpts.

Audiovisual excerpts used for promotional purposes may not exceed 30 seconds in length, unless otherwise authorised in writing by the rights holders.

Materials may be used through: the official website, social media, press releases, the Festival catalogue, press conferences, printed and digital promotional material, and the Festival's media partners.

### Article 8.4 – Festival historical archive

A copy of the selected work may be kept in the NO FUTURE Film Festival's historical archive for documentary and preservation purposes only. Archiving does not authorise any further public screening or any form of distribution. Any other use will require the rights holders' written authorisation.

### Article 8.5 – Subsequent uses

Should the Festival wish to propose the work for activities beyond the official event, specific consent will be requested by way of a separate agreement. Withholding such consent does not in any way affect the work's participation in the Festival.

## 9. OUTREACH PROGRAMMES

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### **Article 9.1 – Purpose**

NO FUTURE Film Festival promotes the reach of independent cinema beyond the official days of the event. To this end, the Festival may develop cultural, educational and institutional programmes designed to give greater value to selected works. Participation in such programmes is always voluntary and requires a specific agreement with the rights holders.

### **Article 9.2 – Proyecto Habla Educational Programme**

Works that address themes consistent with the mission of the Proyecto Habla Association may be invited to take part in the Proyecto Habla Educational Programme, which promotes awareness activities aimed at schools, educational institutions, universities, associations, sports clubs, public bodies and training initiatives. Any use of the work within the Educational Programme will be governed exclusively by a separate agreement signed with the rights holders. Participation in the Festival does not imply any automatic authorisation to use the work within the Educational Programme.

### **Article 9.3 – Festival Showcase Programme**

The Festival may promote the reach of selected works through cultural initiatives organised in collaboration with third parties, including, by way of example: broadcasters, audiovisual platforms, partner festivals, universities, cultural institutions, museums, film archives, cinemas, and media partners. Any such use will be agreed in advance with the rights holders. The Festival assumes no obligation to distribute the works.

### **Article 9.4 – Collaborations with broadcasters and media partners**

The Festival may enter into collaboration agreements with broadcasters, digital platforms and other audiovisual industry operators in order to give greater value to selected works. Participation of works in such initiatives will always be subject to the prior authorisation of the respective rights holders.

### **Article 9.5 – Hospitality Programme**

In order to facilitate filmmakers' participation in Festival activities, the organisation may put in place dedicated hospitality programmes, which may include, by way of example: hotel arrangements, transfer services, accreditation for companions, networking events, cultural visits, and activities reserved for Festival guests. Economic terms, how to take part, and any included services will be announced annually by the organisation. Taking part in the hospitality programmes is optional and independent of a work's selection.

## **10. TECHNICAL MATERIALS**

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### **Article 10.1 – Screening copies**

Selected works must be delivered in the technical format requested by the Festival by the date set by the organisation. Accepted formats will be announced annually. The Festival reserves the right to update technical standards according to screening requirements.

### **Article 10.2 – Quality control**

Before public screening, the Festival may carry out technical checks on selected works. If issues are found that would compromise screening quality, the organisation may request a new copy. In the absence of a technically suitable version, the Festival may forgo screening the work, with no right to a refund or compensation as a result.

### **Article 10.3 – Promotional materials**

The Festival may request additional materials beyond those present on the submission platforms where necessary for editorial, promotional or communication purposes.

## **11. FESTIVAL CODE OF ETHICS**

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### **Article 11.1 – Principles**

NO FUTURE Film Festival promotes respect for human dignity, freedom of expression, cultural diversity and dialogue between peoples. The Festival recognises cinema as a tool for reflection, personal growth and social transformation.

### **Article 11.2 – Content of works**

The Festival welcomes works that address any subject, language or cinematic genre. Selection of works is based exclusively on their artistic and cultural value. The presence of controversial or sensitive themes is not grounds for exclusion.

### **Article 11.3 – Grounds for exclusion**

The organisation reserves the right to refuse or exclude works that:

- violate applicable law
- promote racial, ethnic or religious hatred
- incite violence against people or groups
- constitute terrorist propaganda
- seriously violate human rights
- contain material obtained in violation of the law

Any exclusion will be assessed exclusively by the Festival Direction.

## **12. NO FUTURE 72**

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### **Article 12.1 – Purpose**

NO FUTURE 72 is the rapid filmmaking competition organised as part of each stop of the Festival. Its aim is to foster creativity, collaboration between professionals, and the creation of original works within a limited time frame.

### **Article 12.2 – Duration**

The competition runs over 72 consecutive hours. Its official start coincides with the announcement of the theme and any mandatory elements set by the organisation.

#### **Article 12.3 – Participation**

Participation is free of charge. Individual authors or working teams may take part. The organisation may require participants to register in advance.

#### **Article 12.4 – Crew Network**

The Festival promotes a permanent network of professionals called the Crew Network, free to join, which helps connect directors, screenwriters, cinematographers, camera operators, sound engineers, editors, colourists, composers, actors, actresses and other audiovisual professionals. Registering with the Crew Network does not create any employment relationship with the Festival.

#### **Article 12.5 – Dedicated regulation**

The operating rules of NO FUTURE 72 — including the maximum length of the work, the cash amount of the Best NO FUTURE 72 award and details of the Crew Network — are set out in a dedicated regulation, published annually on the Festival's official website.

### **13. PRIVACY**

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#### **Article 13.1 – Processing of personal data**

Personal data collected during the submission process will be processed exclusively for purposes related to the organisation of the Festival. Processing will comply with Regulation (EU) 2016/679 (GDPR) and applicable law. Data will not be shared with third parties for commercial purposes without the data subject's consent.

### **14. FINAL PROVISIONS**

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#### **Article 14.1 – Acceptance of the regulation**

Submitting to the Festival entails full acceptance of this regulation.

#### **Article 14.2 – Amendments**

The organisation reserves the right to amend this regulation where organisational, technical, regulatory reasons or force majeure make it necessary. Any amendments will be published through the Festival's official channels.

#### **Article 14.3 – Force majeure**

Should unforeseeable events, natural disasters, health emergencies, measures by the competent authorities, or other causes beyond the organisation's control prevent the Festival from taking place as planned, the Direction may modify the programme, postpone or cancel one or more activities without this giving rise to any obligation to compensate participants.

#### **Article 14.4 – Interpretation of the regulation**

On any matter not expressly covered by this regulation, the Festival Direction shall decide, and its decision shall be final.

#### **Article 14.5 – Disputes**

This regulation is governed by Spanish law. Any dispute shall be subject to the exclusive jurisdiction of the Courts of Las Palmas de Gran Canaria, save where mandatory law provides otherwise.

#### **Article 14.6 – Contact**

NO FUTURE FILM FESTIVAL

Website: [www.nofuturefilmfestival.com](http://www.nofuturefilmfestival.com)

General e-mail: [info@nofuturefilmfestival.com](mailto:info@nofuturefilmfestival.com)

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