



VENICE PRODUCTION BRIDGE

The 2025 edition of the **Venice Production Bridge (August 28th to September 3rd, 2025)**, will be held during the **82nd Venice International Film Festival**. Continuously adapting to anticipate and respond to industry evolution, the **Venice Production Bridge** focuses on production and to make available a wide range of services, projects and networking events to producers.

Indeed, the Venice Production Bridge allows all producers to meet financiers, co-producers, private and public funds and institutions, distributors, sales agents, publishers, broadcasters and streaming platforms, VFX and post-production companies... in dedicated spaces and venues **at the Excelsior Hotel, 3rd floor, on the Venice Lido, and on the Venice Immersive Island for all immersive activities (Lazzaretto Vecchio).**

The complete chain of production is offered to producers thanks to the Venice Production Bridge programmes: from the idea and I.P. [**Book Adaptation Rights Market (BARM)**] to the financial completion of projects [**Venice Gap-Financing Market (VGFM)** and **Venice Immersive Market (VIM)**], from work-in-progress screenings looking for a financial or in-kind support [**Final Cut in Venice (FCV)**] to the sales and distribution (**Market Screenings**), as well as the linear and the streaming broadcasting [**Meet the Streamers (MTS)**]. All these activities, as well as selected presentations, panels, networking and social events are designed in order to increase business-to-business exchanges among European and International professionals.

Also this year, through the **VPB Focuses**, the Venice Production Bridge will shine a spotlight on the **United Kingdom, Chile and Morocco**. The **Focus on the United Kingdom** is supported by **British Film Institute**, the **Focus on Chile** is supported by **Ministerio de las Culturas, las Artes y el Patrimonio, Gobierno de Chile** and the **Focus on Morocco** is supported by **Centre Cinématographique Marocain**. These will include additional projects (both feature films and immersive) within the Venice Gap-Financing Market, publishers at the Book Adaptation Rights Market, work-in-progress within Final Cut in Venice, platforms and broadcasters at Meet the Streamers, dedicated panels and networking events, and a large delegation of professionals (public funds, festivals, producers, immersive experts, private financial institutions, sales agents and distributors...) coming from these countries.

The **Venice Production Bridge website** (www.veniceproductionbridge.org) is the online tool that provides extensive information and downloadable materials on the Venice Production Bridge activities, up-to-date news on the events happening during the market, as well as a selection of recordings of the events held in the Spazio Incontri and Spazio Incontri Immersivo available on the [VPB Live Channel Archive](#).

The Venice Production Bridge is co-financed by the European Commission's MEDIA Programme.

Confirming its worldwide uniqueness, the Venice Production Bridge will propose the following events:

VENICE GAP-FINANCING MARKET

The 12th edition of the **Venice Gap-Financing Market (August 29 - August 31, 2025)**, organised as part of the **Venice Production Bridge**, will take place during the forthcoming **82nd Venice International Film Festival** (August 27th - September 6th, 2025) and will offer **selected projects from Europe and around the world** the opportunity to close their international financing, through one-to-one meetings with international decision-makers.

330 project applications have been received and the selection reflects the great diversity of backgrounds, stories and talents, aesthetics, genres and budgets of the projects submitted for consideration.

In 2025 the *VPB Focuses* will be the **United Kingdom**, supported by **British Film Institute, Chile**, supported by **Ministerio de las Culturas, las Artes y el Patrimonio, Gobierno de Chile** and **Morocco**, supported by **Centre Cinématographique Marocain**.

The selection is divided as follows:

- **40 feature-length Fiction and Documentary projects** (incl. 11 *VPB Focus* projects)
- **14 Immersive projects** (incl. 3 *VPB Focus* projects)
- **10 Biennale College Cinema - Immersive projects**
- **3 Biennale College Cinema projects**

During the 3 days, the **Venice Gap-Financing Market** will present **67 projects** from around the world in the final stages of development and funding. The **Venice Gap-Financing Market** will be setting up one-to-one meetings between the teams (producer and director) of the projects and top industry decision-makers (producers, private and public financiers, banks, distributors, sales agents, TV commissioners, streamers, VoD platforms, institutions, post-production companies...). All meetings will be held at the Venice Production Bridge venues (Hotel Excelsior and Venice Immersive Island) and organised through the Venice Production Bridge website.

The one-to-one meetings will take place from the 29th of August to the 31st of August from 09:30 a.m. until 06:30 p.m. Moreover, the Venice Production Bridge will organise the panel for the **presentation of the 14 Immersive Projects of the Venice Gap-Financing Market on Friday, August 29th, 10:00 – 11:15 & 11:45 – 13:00** at Immersive Spazio Incontri on the Venice Immersive Island (Lazzaretto Vecchio). The panel registration will be available then on the [VPB Live Channel Archive](#).

40 SELECTED FICTION AND DOCUMENTARY PROJECTS:

- **Fiction: 32 projects (19 from Europe and 13 from around the world)** for feature-length fiction films that need to complete their funding package with minority shares in co-production, having at least 70% of the funding in place.
- **Documentaries: 8 projects (5 from Europe and 3 from around the world)** for narrative or creative documentaries (fulfilling the same requirements as the fiction films above).

Projects from the United Kingdom, Chile and Morocco, the VPB Focuses 2025, are included in this line-up.

1. **93 – ECHO FROM A COLLAPSE** *documentary* (Denmark, Faroe Islands, Iceland) by **Andrias Høgenni**, Tambo Film ApS
2. **A TOWN IN NOVA SCOTIA** *fiction* (United Kingdom) by **Babak Jalali**, Paradise City - *Focus on the United Kingdom*
3. **A WHITE HOUSE** *fiction* (Italy, France) by **Francesco Romano**, Amarena Film
4. **AFONSO'S SMILE** *fiction* (Portugal, Luxembourg, Italy) by **João Pedro Rodrigues**, Terratrema Filmes, Joli Rideau Media, Frenesy Film
5. **AMAPOLA** *fiction* (Ecuador, Brazil, Mexico, Chile) by **Ana Cristina Barragán**, Trópico Cine, Botón Films
6. **ANIME TRASPARENTI (ECHOES OF LIGHT)** *fiction* (Italy, Germany) by **Luca Lucchesi**, Alción
7. **ARRU** *fiction* (Norway, Sweden, Finland) by **Elle Sofe Sara**, Stær Film
8. **ATHOS 2643** *fiction* (Germany) by **David Wnendt**, Seven Elephants GmbH, Constantin Film Produktion GmbH, Constantin Film Distribution GmbH
9. **CALL ME QUEEN** *fiction* (Germany, France) by **Emily Atef**, Ringel Film GmbH
10. **CARO NANNI** *documentary* (Spain) by **Pablo Maqueda**, Viva Films
11. **CULEBRA CUT** *fiction* (Panama, France, Chile) by **Ana Elena Tejera**, Mestizo Cinema&Fulgurance
12. **DISTANCES** *fiction* (Austria, Germany, France) by **Ulrich Seidl**, Ulrich Seidl Filmproduktion, Coproduction Office
13. **DOG LEGS** *fiction* (Chile, Colombia, Germany) by **Matías Rojas Valencia**, A Simple Vista, Rhayuela, Klinker films - *Focus on Chile*
14. **DRIFTING IMAGES** *documentary* (Chile, Spain) by **Nicolás Tabilo**, TABILOs - *Focus on Chile*
15. **EMERALD BUTTERFLY** *fiction* (The Netherlands, Belgium, Singapore, United Kingdom) by **Martin Koolhoven**, N279 Entertainment
16. **FOROUGH: LET US BELIEVE IN THE BEGINNING OF THE COLD SEASON** *fiction* (United Kingdom, Denmark, Greece, France) by **Tina Gharavi**, Bridge + Tunnel - *Focus on the United Kingdom*
17. **FOUR SEASONS IN JAVA** *fiction* (Indonesia, The Netherlands, Norway, France, Germany, Singapore) by **Kamila Andini**, Forka Films
18. **HEIRLOOM** *animation* (India, Germany) by **Upamanyu Bhattacharyya**, Odd & Even, Otter Studio, POM POM Animation
19. **I'LL FORGET YOUR NAME** *fiction* (France, Switzerland) by **Yann Gonzalez**, Pan Cinema
20. **IN THE BLACK FANTASTIC** *documentary* (United Kingdom) by **Julianknxx**, Rememory - *Focus on the United Kingdom*

21. **LOVE STORY WITH A DANCING MAN** *fiction* (Italy, Chile) by **Cosimo Gomez**, Tramp Limited
22. **MAGNETIZED** *fiction* (Argentina) by **Luis Ortega**, El Despacho
23. **MAY YOU OUTLIVE US** *fiction* (Belgium, Lebanon, France) by **Isabelle Mecattaf**, Rouge International
24. **MAYA BUTTERFLY** *fiction* (Ireland, Luxembourg) by **Edwina Casey**, Hail Mary Pictures
25. **MY WAY** *fiction* (Argentina, Italy) by **Diego Lerman**, Campo Cine
26. **ORSOQ - SEASONS OF SOLITUDE** *documentary* (Greenland, Finland) by **Inuk Silis Høegh**, Ánorâk Film
27. **PEOPLE STILL DIE OF LOVE** *fiction* (Chile, Mexico) by **Fernando Guzzoni**, Oro Films
28. **REBELLION OF MEMORY** *documentary* (Switzerland, Peru) by **Joël Jent**, Aaron Film GmbH, Amazona Producciones
29. **SAVE OUR SOULS** *fiction* (Germany, France) by **Jonas Steinacker**, Lichtschloss Filmproduktion
30. **SERAFIMA** *fiction* (Estonia, Latvia) by **Veiko Õunpuu**, Nafta Films
31. **SOUND OF SILENCE** *fiction* (France, Greece, United Kingdom, Lebanon) by **Joyce A. Nashawati**, Pan Cinema
32. **TARFAYA** *fiction* (Morocco, France) by **Sofia Alaoui**, Jiango Films, Srab Films - *Focus on Morocco*
33. **THE BLACK PEARL** *fiction* (Morocco) by **Ayoub Qanir**, Hypothèse - *Focus on Morocco*
34. **THE MAMMOTHS THAT ESCAPED THE KINGDOM OF ERLIK KHAN** *documentary* (Portugal, Denmark, United Kingdom, North Macedonia) by **Tamara Koteveska**, Alecrim Vagabundo - *Focus on the United Kingdom*
35. **THE MISSING CAMEL** *documentary* (Morocco, Senegal, Mali) by **Cheihk N'Diaye**, Abel Aflam, Astou Productions, Ds Productions - *Focus on Morocco*
36. **THE OUTSIDE** *fiction* (Spain) by **Víctor Moreno**, KV Films
37. **TO DIE ON YOUR FEET** *fiction* (Chile, Spain, Luxembourg, Uruguay) by **María Paz González**, Quijote Films - *Focus on Chile*
38. **TORN HEART** *fiction* (Brazil, Portugal, Germany) by **Helvécio Marins**, Canabrava, Casa na Árvore
39. **WILD HORSE IN THE ROTTEN WEST** *fiction* (United Kingdom, Bulgaria, France) by **Mina Mileva** and **Vesela Kazakova**, MK38 - *Focus on the United Kingdom*
40. **WILD WILD EAST** *fiction* (Poland, Israel) by **Jan Holoubek**, TPB POL Sp. Z.o.o

14 IMMERSIVE PROJECTS:

14 Immersive projects (11 from Europe and 3 from around the world), including fiction, documentary, animation film and other interactive installation-based experiences. All projects have secured 30% of their budget and have this financing in place.

Projects from the United Kingdom VPB Focus 2025, are included in this line-up.

1. **AFTER BEING SHATTERED INTO DUST** (Taiwan) by **Singing Chen**, The Walkers Films
2. **BETA AQUARII** (France) by **François Vautier**, Da Prod
3. **CARVED IN TIME** (Canada, France) by **Randall Okita**, PHI Studio
4. **CHRONICA** (France) by **Yann Deval** and **Barbara Mydlak**, Dark Euphoria
5. **DREAM OF BELONGING** (United Kingdom, Israel) by **Emi Sfard** and **Irena Bauman**, That's How the Light Gets In - *Focus on the United Kingdom*

6. **FEAR CITY PARADISE** (United Kingdom) by **Darren Emerson**, East City Films - *Focus on the United Kingdom*
7. **IMPROV MUSIC COLLECTIVE DNA? AND? - A VR Music Improvisation Experience** (The Netherlands, Norway, France) by **Corine Meijers** and **Mark Meeuwenoord**, Studio Biarritz
8. **LADY LAZARUS** (The Netherlands) by **Willemiek Kluijfhout**, Nienke Huitenga Broeren, Studio ZZZAP
9. **MELODIES OF RESILIENCE** (Czech Republic, Germany) by **Ondřej Moravec**, Helium Film
10. **O** (France, The Netherlands) by **Adriaan Lokman**, Lucid Realities
11. **POETICS OF SOIL: THE WOOD WIDE WEB** (United Kingdom, Taiwan) by **Ersin Han Ersin**, Marshmallow Laser Feast - *Focus on the United Kingdom*
12. **THE AMAZON GOLD** (France, Taiwan) by **Pierre-Alain Giraud**, Novaya
13. **THE FOOTAGE** (USA, France) by **Ethan Shaftel**, easyAction, Atlas V, France Télévisions
14. **THE OPPOSITE OF BEING** (The Netherlands, Belgium) by **Celine Daemen**, Studio Nergens

10 BIENNALE COLLEGE CINEMA - IMMERSIVE PROJECTS:

10 projects that have been developed during the workshop of Biennale College Cinema Immersive, 9th edition, and that have reached different stages of development, pre-production and post-production.

1. **ALCHEMICAL RECLAMATION** (Italy) by **Sara Bonaventura**, Adiacenze
2. **BEYOND THE WINDOW** (China) by **Daming Zhang**, FELTTIME
3. **CHANNELERS** (Poland) by **Jakub Wróblewski**, Monster Mind Studio
4. **CHURCH OF GLASS** (The Netherlands) by **Matthijs Vuijk**, Mateo Vega
5. **GUT INSTINCT** (United Kingdom, France) by **Adam Lieber**, Shtik
6. **OWL HOUSE** (South Africa) by **Jason Mollink**, SodaWorld
7. **PERSONA: BECOMING ME** (United Kingdom) by **Felicity Chen**, Neon Fiction
8. **THE SOUND OF ONE EYE CLOSING** (Canada) by **Logan Wilkinson**, Asad Aftab
9. **WE DO NOT BELIEVE IN A GOD WHO CANNOT DANCE** (Denmark) by **Gombo**, Khora
10. **WHAT THE FOX** (Germany) by **Sina Ataeian Dena**, JYOTI Film

3 BIENNALE COLLEGE CINEMA PROJECTS:

3 projects, that have been developed during the first workshop of Biennale College Cinema, 13th edition, and that have reached different stages of development and pre-production.

1. **ORANGE PEEL** (Italy) by **Anita Rivaroli**, Cattive Produzioni
2. **SAVING THE DAY** (France, Turkey) by **Serhat Karaaslan**, Tiresias Films
3. **SUMMER 1999** (Vietnam) by **Hang Luong Nguyen**, Kalei Films

The **Book of Projects**, detailing each project, is published online on the section of [VPB Brochures Downloads](#). Accredited professionals from the film industry will be entitled to request one-to-one meetings with the teams of the selected projects through the [Venice Gap-Financing Market's](#) dedicated area on the Venice Production Bridge website (veniceproductionbridge.org).

BOOK ADAPTATION RIGHTS MARKET

The 10th edition of the Book Adaptation Rights Market (August 29th – August 31st, 2025), organised as part of the **Venice Production Bridge**, will take place in-person at the Excelsior Hotel on the Lido di Venezia, during the forthcoming 82nd **Venice International Film Festival** (August 27th – September 6th, 2025).

Following the call which was launched on January the 14th, the **Book Adaptation Rights Market** has selected **30 international publishing houses and literary agencies plus 4 for the VPB Focuses** (2 within the **Focus on the United Kingdom** supported by **British Film Institute**, 1 within the **Focus on Chile** supported by **Ministerio de las Culturas, las Artes y el Patrimonio, Gobierno de Chile** and 1 within the **Focus on Morocco** is supported by **Centre Cinématographique Marocain**).

The **Venice Production Bridge** will give them a dedicated area to meet the producers registered to the Venice International Film Festival through one-to-one meetings. The meetings will allow to foster lasting relationships and to make deals on the adaptation of novels, dramas, children's literature, short stories, comics, graphic novels, essays, and biographies.

The **Book Adaptation Rights Market** will enable the invited publishers to propose their entire catalogue for film adaptation, rather than focusing on a single book, as opposed to other events dedicated to publishing within the scope of film festivals.

The one-to-one meetings will take place from the 29th August to the 31st of August from 09:30 a.m. until 06:30 p.m. Moreover, the Venice Production Bridge will organise the panel on ***When Adaptation Meets Screenwriting: Collaborating to Bring Stories to Screen*** on **Saturday, August 30th, 15:00 – 16:00**, at the Hotel Excelsior, Spazio Incontri (Panel Area)

A brochure gathering all the publishers and literary agents and their new titles as well as their catalogue has been sent to all registered delegates.

The **VPB Focus 2025** will be dedicated to the **United Kingdom, Chile and Morocco**.

The **34 publishers and literary agents** invited to this year's event of the **Book Adaptation Rights Market** are:

- **ALT autores Editorial** (Spain)
- **Andrew Nurnberg Associates** (United Kingdom) – *Focus on the United Kingdom*
- **Astier-Pécher Literary Agency** (France)
- **Banke, Goumen & Smirnova Literary Agency** (Sweden / Cyprus)
- **BAO Publishing srl** (Italy)
- **Blue Ocean Press** (United States of America)
- **Carlsen Verlag GmbH** (Germany)
- **Catrina Wessels Rights Management** (South Africa)
- **Éditions HSN / Humanoids / Boîte à Bulles** (France / United States of America)
- **Editorial Anagrama S.A.U** (Spain)
- **Giulio Einaudi Editore** (Italy)
- **Giunti Editore/Bompiani** (Italy)
- **Grandi & Associati** (Italy)

- Gruppo editoriale Mauri Spagnol (GeMS) (Italy)
- Gruppo Feltrinelli (Italy)
- Gyldendal Group Agency (Denmark)
- Hanser Literaturverlage (Germany)
- Jacaranda Books (United Kingdom) – *Focus on the United Kingdom*
- Kein & Aber (Switzerland)
- La Corte Editore (Italy)
- Madrigall (France)
- MalaTesta Literary Agency (Italy)
- Milflores Publishing (Philippines)
- Mondadori Business Unit Ragazzi / Sperling & Kupfer / Piemme (Italy)
- Mondadori Libri SpA (Italy)
- Otago Literary Agency (Italy)
- Outsiders Storytelling & Beyond (Morocco) – *Focus on Morocco*
- Rowohlt Verlag GmbH (Germany)
- S. Fischer Verlag GmbH (Germany)
- Silvia Meucci Agency Group (Italy / Malta)
- Singel Publishers (Netherlands)
- Susanna Lea Associates (France / United Kingdom / United States of America)
- Trayecto comunicaciones (Chile) – *Focus on Chile*
- Zeitgeist Agency (Belgium)

Ever since its first edition, the **Book Adaptation Rights Market** has met with great success as proven by the publishers' requests to participate again in this event, as well as by a growing demand from the producers looking for original intellectual properties (I.P.).

The new brochure that gathers all the details of the invited publishers and literary agents for this year's edition of the **Book Adaptation Rights Market** is available within the section "[VPB BARM Brochure 2025](#)" of the Venice Production Bridge Website

Accredited professionals from the film industry will be entitled to request one-to-one meetings with the selected publishers through the [Book Adaptation Rights Market](#)'s dedicated area on the Venice Production Bridge website (veniceproductionbridge.org).

FINAL CUT IN VENICE

The **eight work-in-progress films** of the **13th edition** of **Final Cut in Venice** have been selected. **Final Cut in Venice** is the industry program that has been providing since 2013 concrete support in the completion of **films from all African countries and from six countries of the Middle East: Iraq, Jordan, Lebanon, Palestine, Syria and Yemen**. **Final Cut in Venice** is one of the projects launched by the **Venice Production Bridge** of the **82nd Venice International Film Festival** (August 27th - September 6th, 2025), directed by **Alberto Barbera** and organised by **La Biennale di Venezia**.

The programme offers the opportunity to present films still in production phase to international film professionals, in order to facilitate post-production and film market access.

The programme consists in **three days of activities (August 31st to September 2nd 2025)** on the **Venice Lido** during the **Venice Production Bridge** and **82nd Venice Film Festival**, in which the working copies of the 8 selected films are introduced to producers, buyers, distributors, post-production companies and film festival programmers.

Two of the selected projects are part of the VPB's special focuses on the United Kingdom and on Morocco.

The **8 work-in-progress** films selected are:

FICTION:

- **HOUSE OF THE WIND (LA MAISON DU VENT)** by Auguste Kouemo Yanghu (Cameroon, Benin, France, Belgium)
- **MY SEMBA (MEU SEMBA)** by Hugo Salvaterra (Angola)
- **STANDING AT THE RUINS (AL WOQOOF ALA EL ATLAL)** by Saeed Taji Farouky (Egypt, United Kingdom) – *Focus on the United Kingdom*
- **THE STATION (AL MAHATTAH)** by Sara Ishaq (Yemen, Jordan, France, Germany, Netherlands, Norway, Qatar)
- **YESTERDAY THE EYE DIDN'T SLEEP** by Rakan Mayasi (Belgium, Lebanon, Palestine)

DOCUMENTARY:

- **LEGACY (SOLEIL, LUNE, ÉTOILES)** by Mamadou Dia (Senegal, France)
- **UNTITLED PROJECT FROM YEMEN** by Mariam Al-Dhubhani (Yemen, Qatar, Norway, France)
- **OUT OF SCHOOL (LA COUR DES GRANDS)** by Hind Bensari (Morocco, Denmark) – *Focus on Morocco*

The programme will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase.

For the **ninth year, La Biennale di Venezia** will give a prize of € 5.000 for the best film in post-production. The "La Biennale di Venezia Prize" will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director and the Final Cut in Venice's supporters.

The prizes are:

- € 15.000 for the colour correction of a feature-length film offered by **Laser Film** (Rome) for up to 50 hours of work (technician included);
- € 15.000 offered by **Studio A Fabbrica** (Ajaccio) for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);
- **Oticons** will offer tailored film music services to one of the films, in the form of either music consulting, and/or music supervision and/or the production of an original score by one of our represented film composers. These services, valued at up to €10,000, will encompass all relevant

processes, such as spotting sessions, composition, mock-ups and final production (for original score), or expert support in music licensing and supervision (if applicable).

- for a feature-length fiction film a minimum of \$ 10.000 MG or for a feature-length documentary a minimum of \$ 3.000 MG for marketing, publicity and distribution in the Arab World or internationally, offered by **MAD Solutions** for one Arab project (except for projects already funded by MAD Solutions);

- **Titra Film** (Paris) will offer up to € 5.000 for colour-grading; up to € 3.000 for the production of a DCP master, or the creation of i-Tunes, Google or Netflix files; up to € 2.000 for French or English subtitles (translation not included);

- up to € 10.000 for the sound mixing of a feature length film (up to 7 days of work, auditorium and technician included) offered by **196-MEDIA** (Rome);

- up to € 10.000 for digital visual effects "2D Comp" offered by **M74 srl** (Rome)

- **Mnemonic** will offer its cloud platform to safely store, preserve, share and distribute the winning movie, including all its digital assets, for a value of € 10.000

- up to € 7.500 for the creation of the DCP master with Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);

- up to € 7.500 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing-impaired and audio description for the blind and visually impaired, including audio subtitles in voiceover, in Italian or English (the subtitles and the audio-described soundtrack for the DCP will be provided) offered by **Sub-Ti Access Srl** (Turin).

- € 5,000 offered by **Red Sea Fund** (Red Sea Film Foundation);

- € 5,000 by **Rai Cinema** for a first negotiation right for the acquisition of Free TV exploitation rights in the Italian territory and obligation to mention "in collaboration with Rai Cinema S.p.a." in the credits of the work;

- \$ 5.000 awarded to an Arab project and an invitation to participate in the industry platform CineGouna offered by the **El Gouna Film Festival**;

- € 5.000 offered by **Organisation Internationale de la Francophonie** (OIF)/ACP/EU as a refund for post-production services – delivered by societies based in one of the EU or OACPS countries (except South Africa) – of a feature-length film realised by a director from one of the ACP countries and produced or co-produced by a society based in one of the ACP countries;

- "Coup de cœur de la Cinémathèque Afrique" Prize, offered by **Cinémathèque Afrique of the Institut Français** (Paris). The prize consists in the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years for a value of € 4.000 – € 6.000 depending on the genre and length of the film and the number of available territories;

- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film d'Amiens**;

- participation in the production costs of a DCP (€ 2.500), offered by the **Festival International du Film de Fribourg**.

For the fourth year in a row, the FCV program will benefit of the additional support of the **Red Sea Film Foundation** within our supporters.

The first 2 days of the program (August 31st to September 1st 2025) will be dedicated to the selected film screenings: Moreover a special session of **one-to-one meetings** between the selected projects and the professional will be organised **on the 2nd of September from 09:30 a.m. to 4:30**

p.m. Furthermore, on the 2nd of September, Final Cut award ceremony will take place from 5:00 p.m. at Spazio Incontri (Hotel Excelsior).

The new brochure that gathers all the details of the selected projects for this year edition of FINAL CUT IN VENICE will be available on the section '[VPB Programme 2025/ Downloads](#)' of the Venice Production Bridge Website.

Accredited professionals from the film industry will be entitled to request one-to-one meetings with the teams of the selected projects through the [Final Cut in Venice](#)'s dedicated area on the Venice Production Bridge website (veniceproductionbridge.org).

MEET THE STREAMERS

European and International VOD/SVOD platforms and broadcasters attending **Meet the Streamers** will be able to propose their services to accredited (Gold or Trade pass-holders) international distributors, producers, publishers and AV professionals.

The one-to-one meetings will take place on **August 31st from 09:30 a.m. to 06:30 p.m. and on September 1st from 11:30 a.m. to 06:30 p.m.** Moreover the Venice Production Bridge will organise the panel on *Platforms & Producers: Building Bridges Toward New Models and Synergies* on **Monday, September 1st, 10:00 – 11:00**, at the Hotel Excelsior, Spazio Incontri (Panel Area)

The streamers confirmed so far for this edition of **Meet the Streamers** are:

1. **BFI PLAYER (BRITISH FILM INSTITUTE)** (United Kingdom)
2. **CINÉ + OCS (CANAL PLUS GROUP)** (France)
3. **FILM MOVEMENT PLUS** (United States of America)
4. **HBO MAX** (Southern Europe)
5. **NETERRA.TV+** (Bulgaria)
6. **WESHORT** (Italy)

Accredited professionals from the film industry will be entitled to request one-to-one meetings with the selected streamers through the [Meet The Streamers](#)'s dedicated area on the Venice Production Bridge website (veniceproductionbridge.org).

VENICE IMMERSIVE MARKET

Located on the Venice Immersive Island (Lazzaretto Vecchio island), the **Venice Immersive Market** is gathering all our Immersive activities during the Venice International Film Festival. The selected films for the Venice Immersive competition are presented through installations and stand-ups ; the Immersive projects of both the Venice Gap-Financing Market and the Biennale College Cinema Immersive; panels dedicated to Immersive topics; special presentations of the Immersive talents selected for the Venice Immersive competition; an Exhibition Area for Institutions, public and private funds, the manufacturers, the VR production, distribution and sales companies, public and

private funds supporting VR/XR/AR, VFX and post-production companies which are connected to Immersive content.

VPB WEBSITE

As usual, the Industry delegates will be able to make full use of the **Venice Production Bridge website** (www.veniceproductionbridge.org), the online tool that allows you to always keep up with the events happening during the Venice Production Bridge days: check the news, the projects, the VPB Live Channel and consult the VPB Programme and Industry services of the Venice Production Bridge.

If you have an Industry Gold or Trade Accreditation you can access the restricted areas where you can book your meetings with the producers, directors, publishers, streamers and companies attending the Venice Gap-Financing Market, Final Cut in Venice, the Book Adaptation Rights Market and Meet The Streamers, consult the online Industry Guide containing all Gold and Trade delegates attending the Venice International Film Festival, and the VPB Market Screenings.

SERVICES

Finally, the **Venice Production Bridge will also continue to offer many services** at the 3rd floor of the Excelsior Hotel and on the Venice Immersive Island (Lazzaretto Vecchio), such as **VPB Market Screenings**, the **Industry Gold Club**, to support networking among the participants, and an **Exhibition Area**. Selected international panels held at the **Spazio Incontri (Hotel Excelsior)** and the **Spazio Incontri Immersivo (Venice Immersive Island)** will be available on the website on the [VPB Channel Archive](#) for the public.

All details on the available services are to be found in the [VPB Booklet](#) and the [Industry Services section](#) of the Venice Production Bridge website.