



10 YEARS

BOOK ADAPTATION RIGHTS MARKET

82. Mostra Internazionale d’Arte Cinematografica

La Biennale di Venezia
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Pietrangelo Buttafuoco

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Andrea Del Mercato

Artistic Director
of the Cinema Department
Alberto Barbera

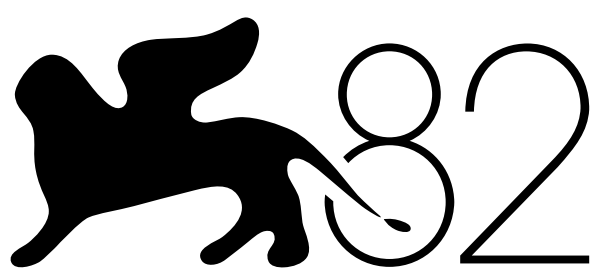
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MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2025

10

YEARS

BOOK ADAPTATION RIGHTS MARKET



Creative
Europe
MEDIA

Pietrangelo Buttafuoco

President of La Biennale di Venezia

Writing becomes a book, and here in Venice, the page turns into cinema.

For the past decade, the Book Adaptation Rights Market (BARM) has been a meeting point for the publishing and audiovisual industries. It's a unique platform where publishers and literary agents from around the world can present their catalogues to producers, directors, and screenwriters, all looking for new stories to adapt for the screen.

BARM is a great example of how La Biennale's initiatives can grow into established and influential models. Today, it stands as a leading international platform, having hosted over one hundred publishing houses and literary agencies from 29 countries. This has resulted in the creation of hundreds of projects and successful films that have been showcased at major festivals. BARM has evolved beyond just a marketplace for rights; it has become a creative laboratory and workshop. It not only reflects the evolution of contemporary storytelling but also continuously fuels an incredible flow of creativity.

Venice continues to play its natural role as a cultural and commercial crossroads, now offering written pages ready to become captivating images, sounds, and living characters.

This truly celebrates writing as a shared foundation, where the act of putting ink to paper gives rise to words, performances, and ultimately, the imagination that shapes our contemporary world.

Alberto Barbera

Director of the Venice International
Film Festival

The increasing number of films adapted from literary works is clearly a defining characteristic of contemporary cinema. Literature has always been a source for stories and narratives that can be reimagined for the screen, but the current prominence of this trend, both economically and in the creative interplay between different forms of expression, is undeniable.

The success of BARM, the Book Adaptation Rights Market of the Venice Production Bridge, is a testament to this.

Exhibitors and participants consistently highlight the effectiveness of this platform, which directly connects publishers and producers. It allows for the cinematic potential of texts to be explored, concentrating numerous meetings and networking opportunities into just a few days—interactions that would otherwise be dispersed and less impactful. Additionally, it offers a valuable chance to build lasting professional relationships and gain insights into the audiovisual industry's narrative preferences.

The VPB team consistently receives praise for its professionalism, impeccable organization, and the welcoming atmosphere provided to participants. The growth of BARM over its first decade speaks for itself, from 15 publishers and literary agencies at its inaugural edition to 34 currently, with a total of 106 publishers representing 29 countries participating over the years.

This consistent growth confirms BARM's role as a catalyst, proving to be an effective tool for professionals to expand their crucial network of connections within a production landscape where convergence is becoming the new frontier of creativity.

Pascal Diot and Chiara Marin

This year, we are celebrating the 10th edition of the Book Adaptation Rights Market, and this special anniversary gives us the opportunity to reflect on the incredible success of this project.

When we decided to launch the BARM, several initiatives already existed in other markets, but all of them were very restrictive and only allowed publishers to present one or two selected titles. As a producer, if you weren't interested in the few books on offer, there was little reason to attend—leaving publishing houses frustrated and with limited opportunities.

That's why we decided to take a different approach and invite publishers to present their entire catalogues. Our main goal was to connect them with a wide range of producers through individual meetings, building relationships that would last not only during the BARM but throughout the entire year.

This unique model, which allows publishers to showcase both new titles and backlist works, has transformed the experience for both sides. The Venice Production Bridge is proud to have facilitated the sale of many option rights each year and to have contributed to the creation of numerous wonderful films and series.

The BARM programme takes place within the context of a Festival that, over the years, has featured an increasing number of films—both in and out of competition—based on literary works. This growth clearly recognises the incredible richness of books as a source of inspiration for powerful and compelling stories. Just last year, for instance, there were no fewer than 11 such adaptations presented at the Festival. And this year is no exception. The official selection features many important films based on books, including *L'Étranger* by François Ozon (from the novel by Albert Camus,

published by Gallimard), *Le Mage du Kremlin* by Olivier Assayas (based on the novel by Giuliano da Empoli, published by Mondadori and adapted via Gallimard), *No Other Choice* by Park Chan-wook (a new adaptation of the novel by Donald E. Westlake, previously brought to screen by Costa-Gavras as *The Ax*), *In the Hand of Dante* by Julian Schnabel (from the novel of the same name by Nick Tosches), *Orfeo* by Virgilio Villoresi (from the graphic poem by Dino Buzzati), and *Etty* by Hagai Levi (based on the diaries of Etty Hillesum, written during the Nazi occupation)—to name just a few.

Among the many publishers and titles the BARM have helped see the screen, we are proud to mention *Il Gattopardo* by Feltrinelli (Netflix), *Dear You* represented by Matrochkas – Bureau Audiovisuel et Littéraire (Amazon Prime series), *Il Caso Mortara* by Mondadori (O1 Distribution and Ad Vitam Distribution), *Senza manette* by Mondadori (RAI), *Dopo il traguardo* by Feltrinelli (Netflix), and *The Fire* by Diogenes (produced by Rohfilm Factory and presented at Berlinale). Many other titles have been optioned or acquired and are currently in development.

Over the years, we have also seen a significant increase in the number of both European and international publishers participating, fostering new collaborations between publishing houses with a strong focus on audiovisual adaptation.

We are deeply grateful for this journey, and for all the kind words shared by the publishers we've had the honor to welcome over the past ten years.

BARM

Publishing Data and Listings

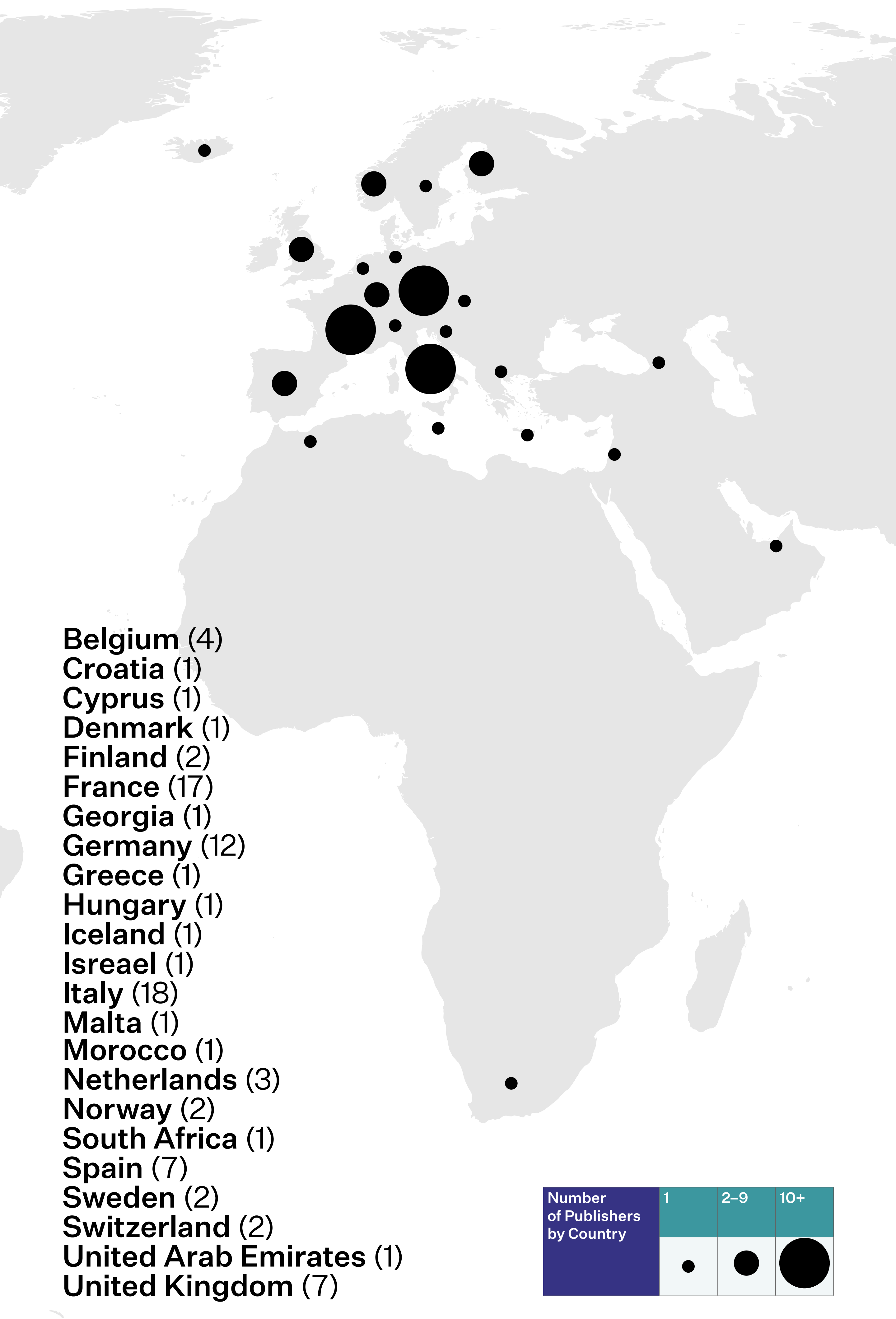
The global spread of the BARM selected

Over the last 10 year 106 publishing houses and literary agencies coming from 29 countries participated to the BARM



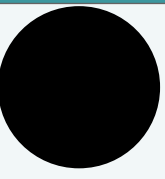


Canada (4)
Chile (1)
USA (6)

Number of Publishers by Country	1	2-9	10+





Number of Publishers by Country	1	2–9	10+
			

Japan (4)
Philippines (1)
Taiwan (3)

Publishing Houses selected

	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Abrams/ The Overlook Press	USA				●						
Actes Sud	FRA				●		●				
Alferj e Prestia	ITA							●			
ALT autores editorial	ESP									●	●
Alto	CDN							●			
Andrew Nurnberg Associates	GBR	●		●	●		●			●	●
Astiberri Ediciones	ESP							●			
Astier-Pécher Literary Agency	FRA										●
Au Diable Vauvert	FRA				●						
Auzou Éditions	FRA								●		
Banke, Goumen & Smirnova Literary Agency	SWE/ CYP										
BAO Publishing	ITA									●	●
Blue Ocean Press	USA		●	●	●						●
Book on a Tree Ltd	GBR								●		
Cappelen Damm Agency	NOR									●	
Carlsen Verlag GmbH	DEU								●		●
Castermann Sa	BEL							●			
Catrina Wessels Rights Management	ZAF										●
Copywrite GmbH & Co. KG	DEU									●	

	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Dala Publishing Company / Locus Publishing Group	TWN							●			
De Bezige Bij	NLD	●	●	●	●		●			●	
Dea Planeta Libri	ITA	●	●	●	●	●	●	●	●		
Diogenes Verlag AG	CHE	●					●		●		
Éditions de Ta Mère	CDN								●		
Éditions HSN	FRA	●	●	●	●	●	●	●	●	●	
Editis	FRA	●	●	●	●		●	●	●		
Editorial Anagrama S.A.U	ESP					●	●	●	●	●	●
Editrice Il Castoro	ITA								●		
Edizioni E/O and Europa Editions	ITA							●			
Elisabeth Ruge Agentur GmbH	DEU	●	●	●	●	●	●	●	●		
Emily Books Agency	TWN							●			
Flammarion	FRA	●									
Fraktura	HRV							●		●	
Frémok	BEL							●			
French Pulp Éditions	FRA		●	●							
Gallimard	FRA	●	●								
GeMS - Gruppo editoriale Mauri Spagnol	ITA			●	●	●	●	●	●	●	●
Giangiacomo Feltrinelli Editore	ITA			●	●	●	●	●	●	●	●

	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Giulio Einaudi Editore	ITA				●	●	●	●	●	●	●
Giunti Editore & Bompiani	ITA									●	
Gyldendal Group Agency	DNK										●
Glénat	FRA	●	●	●				●			
Grandi & Associati	ITA						●		●	●	●
Groupe HMH	CDN								●		
Groupe Librex & Groupe Ville-Marie Littérature	CDN								●		
Grupo Planeta	ESP	●	●	●	●	●	●	●	●		
Hachette Livre	FRA								●		
Hanser Publisher	DEU								●		●
Harper Collins Italy	ITA							●			
Helsinki Literary Agency	FIN							●			
Jacaranda Books	GBR										●
Jitsugyo no Nihon Sha, Ltd.	JPN									●	
Kadokawa Corporation	JPN		●	●	●						
Katalin Mund Literary Agency	HUN									●	
Kodansha	JPN								●		
Kein&Aber	CHE										●
La Corte Editore	ITA										●
Lannoo Publishers	BEL	●	●	●		●					

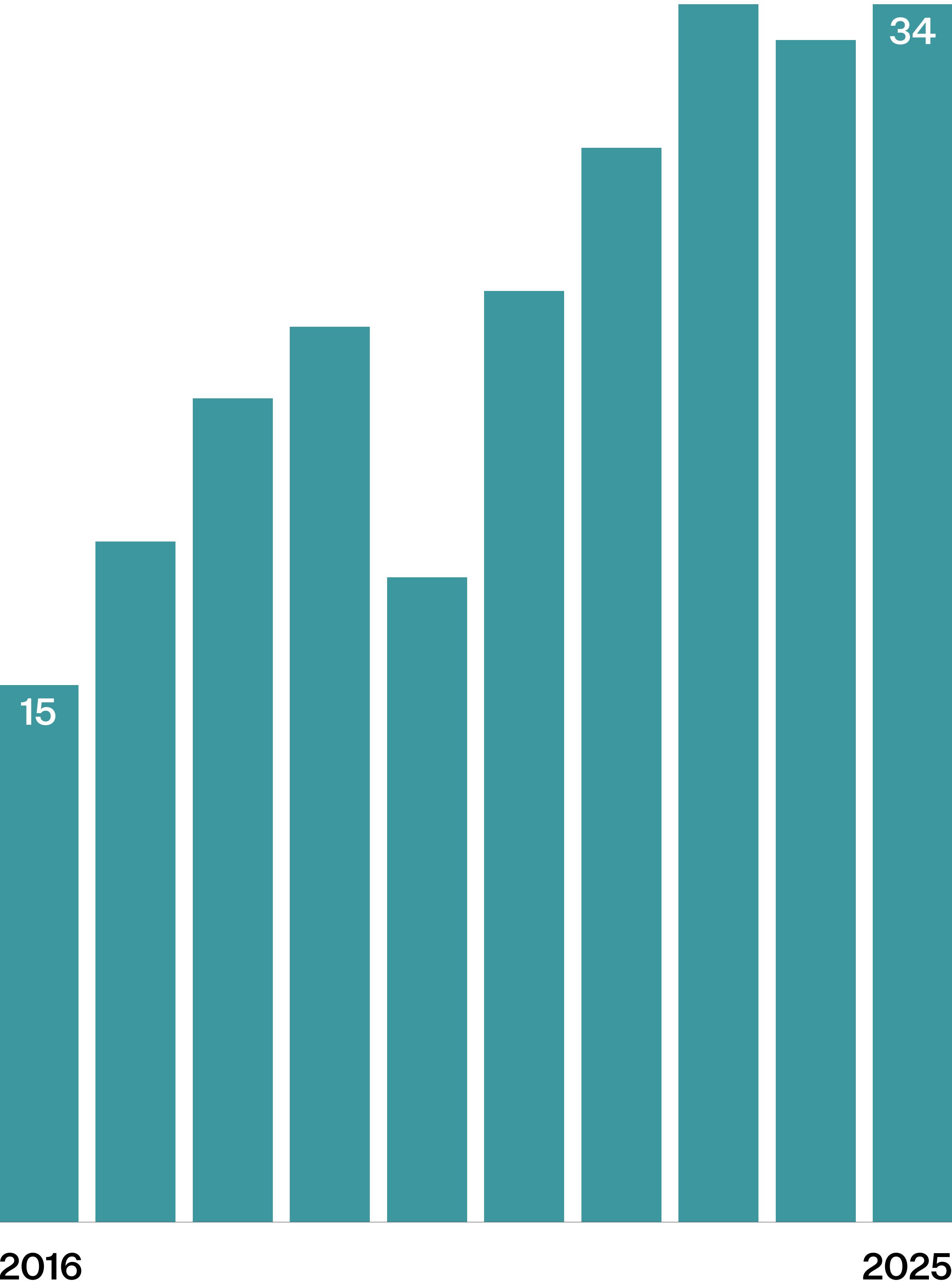
	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Lantia Publishing	ESP									●	
Maclehose Press	GBR		●	●							
Madeleine Milbrune Agency	GBR				●				●		
MalaTesta Lit. Agency	ITA					●	●	●	●	●	●
Marcel Hartges Literatur- und Filmagentur	DEU				●		●				
Massie & McQuilkin Literary Agents	USA									●	
Matriochkas	FRA							●	●		
Mediatoon Audiovisual Rights	FRA	●	●	●	●						
Michael Gaeb Literary Agency	DEU				●	●	●	●			
Milflores Publishing	PHL										●
Mondadori Libri SpA	ITA					●	●	●	●	●	●
Nathan	FRA							●			
Nefeli Publishing	GRC		●	●	●						
Northern Stories	NOR					●	●				
Nosy Crow	GBR								●		
Nottetempo	ITA			●	●	●					
OeFA-Oetinger Filmrechte-Agentur	DEU	●									
Otago Literary Agency	ITA									●	●
Outsiders Storytelling & Beyond	MAR										●
Overamstel Uitgevers	NLD								●		

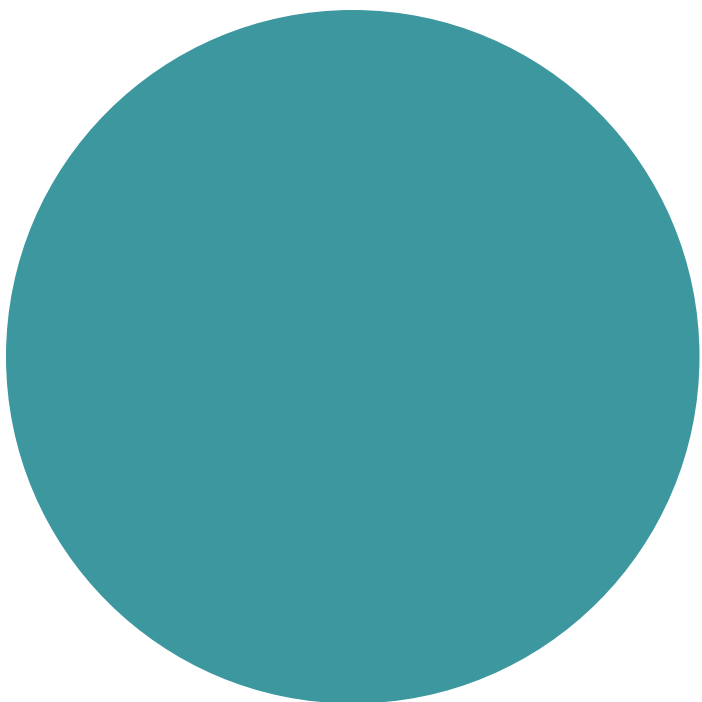
	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
Penguin Random House Germany	DEU							●	●	●	
Penguin Random House UK	GBR								●	●	
Pontas Lirterary & Film Agency	ESP		●								
Piergiorgio Nicolazzini Literary Agency	ITA							●			
Reykjavík Literary Agency	ISL								●		
Rights & Brands	FIN			●							
Rizzoli / Mondadori Libri SpA	ITA				●	●		●	●	●	
Robert Laffont	FRA		●				●				
Rowohlt Verlag GmbH	DEU								●	●	●
S. Fisher Verlag GMBH	DEU										●
Salomonsson Agency	SWE			●	●						
Sellerio	ITA			●			●				
Silvia Meucci Agency	ITA									●	●
Singel Uitgeverijen	NLD		●	●	●	●	●	●	●	●	●
Sperling & Kupfer – Piemme – Mondadori Ragazzi	ITA					●	●		●		
Suhrkamp Verlag	DEU					●	●				
Sulakauri Publishing	GEO							●	●	●	
Susanna Lea Associates	FRA				●					●	●
The Deborah Harris Agency	ISR							●	●		
The Dreamwork Collective	ARE								●		

	countries	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
The Grayhawk Agency	TWN							●			
The Italian Literary Agency	ITA								●	●	●
Tokuma Shoten Publishing Co., Ltd.	JPN									●	
Trayecto Comunicaciones	CHL										●
Tunué	ITA						●	●	●	●	
Ueberreuter Publishing House	DEU								●		
Ullstein Buchverlage Gmb	DEU	●		●			●				
Zeitgeist Agency	BEL									●	●

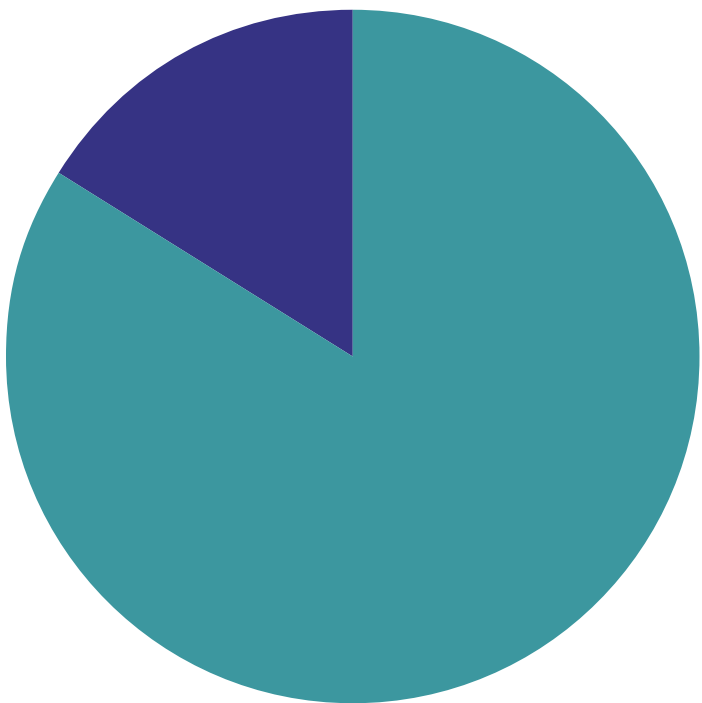
Percentage of Publishing Houses and Literary Agencies

An expanding platform for publishers and agencies bringing stories from page to screen

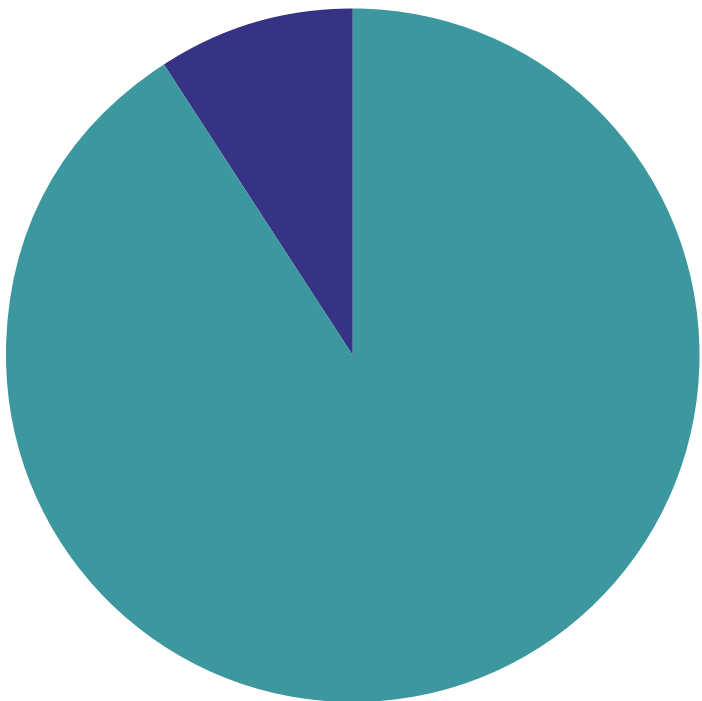




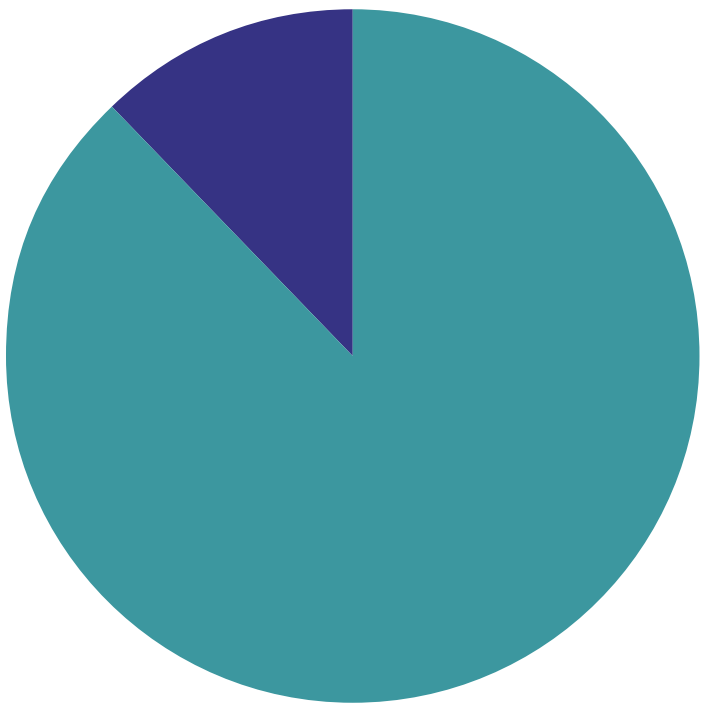
2016		
Europe	100%	15
World	0%	0



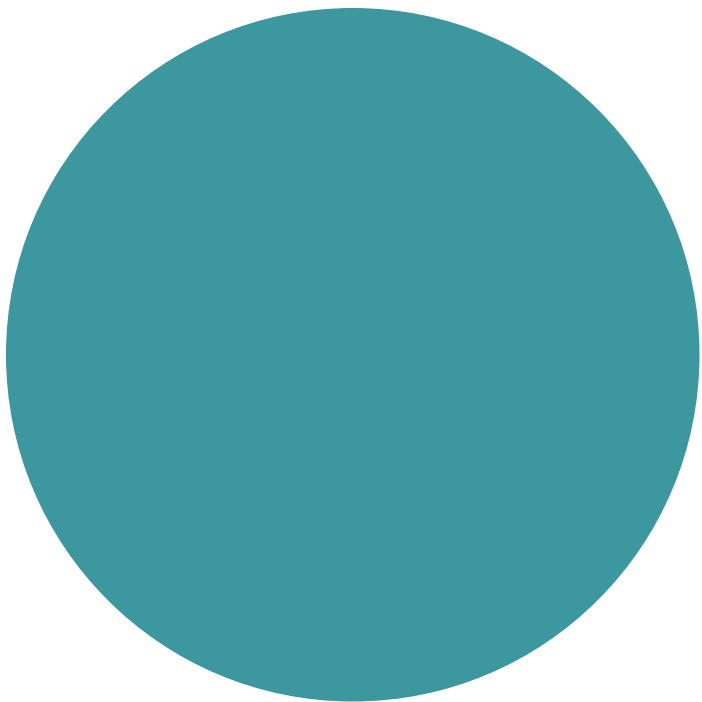
2017		
Europe	84%	16
World	12%	3



2018		
Europe	91%	21
World	9%	2



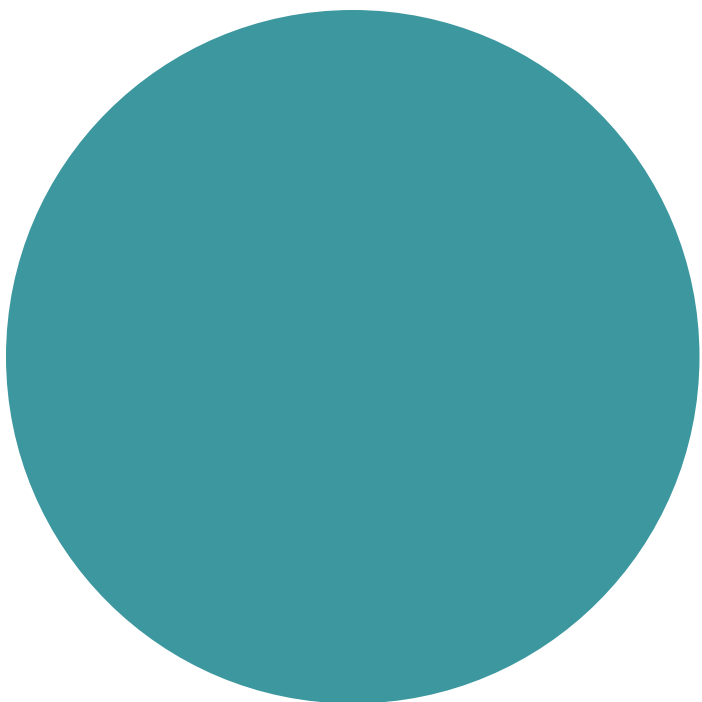
2019		
Europe	88%	22
World	12%	3



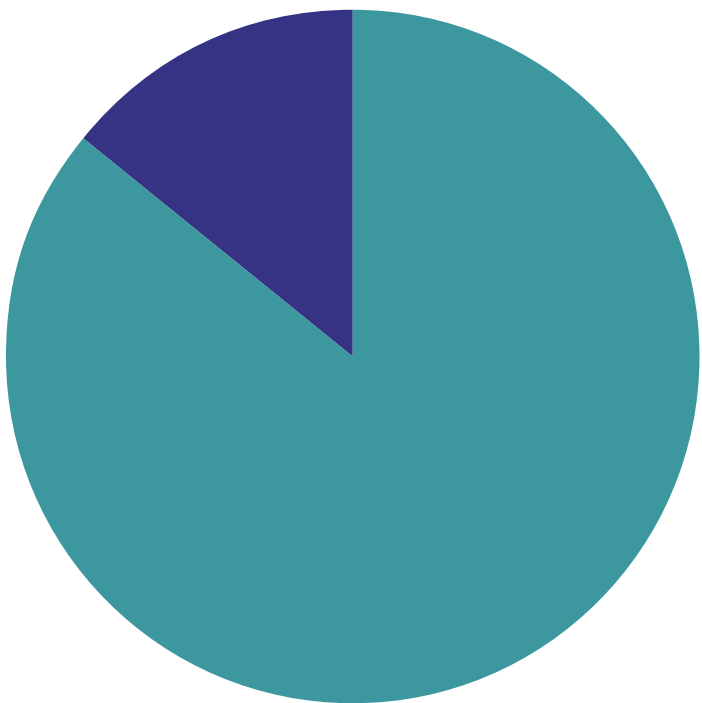
2020		
Europe	100%	18
World	0%	0

World

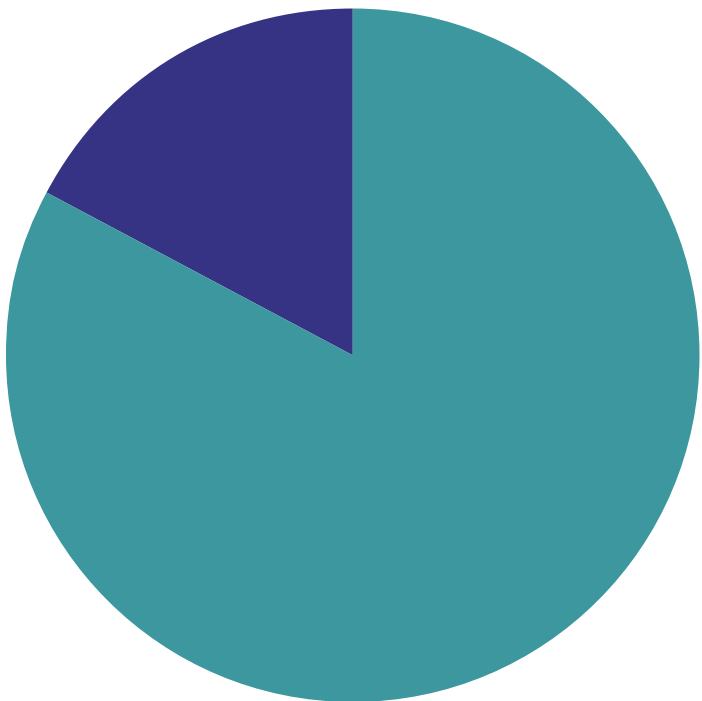
Europe



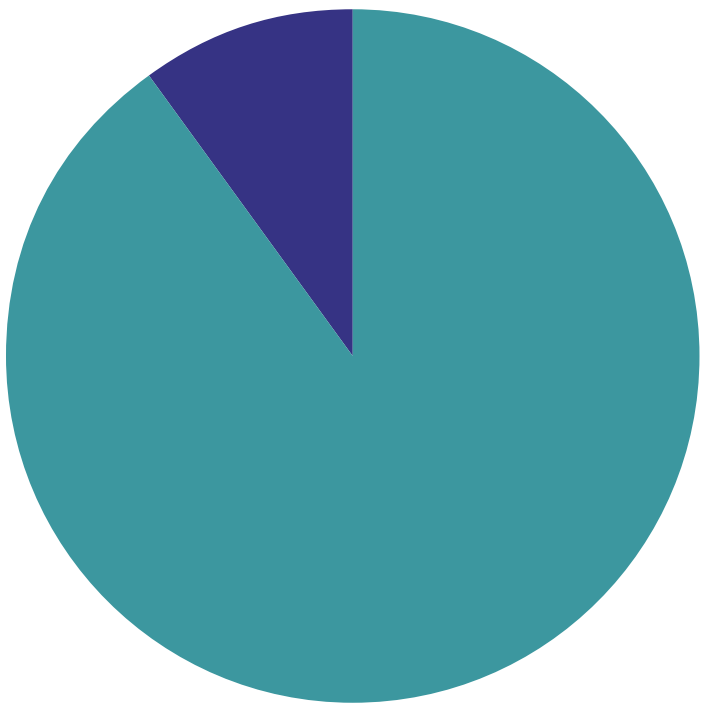
2021		
Europe	100%	26
World	0%	0



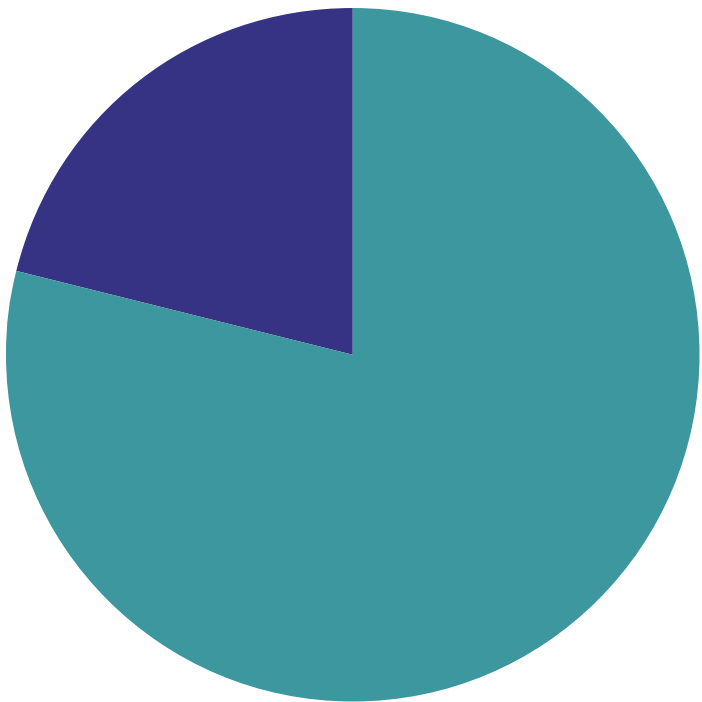
2022		
Europe	86%	26
World	14%	4



2023		
Europe	82%	28
World	18%	6



2024		
Europe	91%	30
World	9%	3



2025		
Europe	79%	27
World	21%	7

World

Europe

Optioned Rights Sales during the BARM

Publishing House	Titles Sold	Buyer / Optioned	Adaptation	Distribution
Il Castoro	<i>Matita HB</i> by Susanna Mattiangeli	Ibrido Studio	Animated tv series	ND
Il Castoro	<i>Cacche per Posta</i> by Flavia Moretti	Genoma Films		ND
Editorial Planeta	<i>The Camp</i> by Francisco de Paula	Good Chaos	Adapted for a platform series	ND
Matriochkas bureau audiovisuel et littéraire	<i>Dear you</i> by Emily Blaine	Elephant Story	Adapted for a platform series <i>Dear You</i>	Amazon Prime Series
Matriochkas bureau audiovisuel et littéraire	<i>L'allègement des vernis</i> by Paul Saint Bris	Super 8 Films	ND	ND
Mondadori	<i>Il caso Mortara</i> by Daniele Scalise	RAI Cinema, Kavac Film	<i>Rapito</i> by Marco Bellocchio	01 Distribution, Ad Vitam Distribution
Mondadori	<i>Senza Manette</i> by Franco Califano, Pierluigi Diaco	Greenboo	TV movie <i>Califano</i>	RAI (produced by Greenboo)
Blue Ocean Press	Reflections of a Colored Girl (created starting from requests of publishers in the barm)	It is being submitted by PBS for an Emmy Award	radio essay series by National Public Radio (NPR), and was adapted into a video documentary by Public Broadcasting Service (PBS)	National Public Radio (NPR) and Public Broadcasting Service (PBS)

Publishing House	Titles Sold	Buyer / Optioned	Adaptation	Distribution
Blue Ocean Press	<i>The Womb Rebellion</i> by P.W. Long	ND	Feature film in pre-production phase	ND
Rizzoli	<i>The Elixir of Dreams</i> – The Campari Family Saga (L’elisir dei sogni – La saga dei Campari)	ND	In production	ND
Rizzoli	<i>The Devil’s Best Trick (Il più bel trucco del diavolo)</i> by Gianluca Herold	Colorado Film (articolo di cinecittà news)	ND	ND
PNLA	<i>Life rights of Nicolò Govoni</i>	Groenlandia	Documentary about Nicolò Govoni’s life and the activities of Still I Rise, produced in collaboration with Rai and premiering at Biografilm 2025 under the title School Of Life	<i>STILL I RISE</i> – <i>Quando la scuola salva la vita</i> — Groenlandia con Rai Cinema
PNLA	<i>The Prodigal Daughter (I giudizi sospesi)</i> by Silvia Dai Pra’	Aurora TV	ND	ND

Publishing House	Titles Sold	Buyer / Optioned	Adaptation	Distribution
PNLA	<i>The series concept for Libero</i> by Francesco Trento, Leonardo Patrignani, and Paolo Corvo	Colorado Film	Series currently in development	ND
Diogenes Verlag AG	<i>The Fire (Der Brand)</i> by Daniela Krien	Rohfilm Factory	Film	Berlinale
Diogenes Verlag AG	<i>The End of Loneliness</i> by Benedict Wells	Village Roadshow	Film	ND
Diogenes Verlag AG	<i>Kalman</i> series by Joachim B. Schmidt: <i>Kalman + Kalman and the Sleeping Mountain</i>	Kontent	Series	ND
Feltrinelli	<i>Dopo il traguardo (After the Finish Line)</i> by Alex Schwazer	Indigo Film and Lungta Film	TV series <i>Il caso Alex Schwazer</i>	Netflix
Feltrinelli	<i>La cattura</i> by Maurizio de Lucia	Cattleya	ND	ND
Singel Uitgeverijen	<i>Gimmick!</i> by Joost Zwagerman	N279 Entertainment	ND	ND

Publishing House	Titles Sold	Buyer / Optioned	Adaptation	Distribution
Tunué	<i>Crimes (7Crimini)</i> by Katja Centomo, Emanuele Sciarretta, Massimo Picozzi (serie a fumetti).	Lotus Production Srl – Leone Film Group Company	Film	
Tunué	<i>Stagione di caccia (fumetto)</i> by Bruno Cannucciari e Emiliano Pagani.	Mastrangelo Cine-matografica di Livia Mastrangelo	Film	
Tunué	<i>Kraken</i> by Bruno Cannucciari, Emiliano Pagani	Draka Production	Film	
Grandi & Associati	<i>Spatriati (The Unsettled)</i> by Mario Desiati (Einaudi)	DUDE	Film	
MalaTesta Literary Agency	<i>Storia di Mila</i> by Matteo Strukul	Minerva	ND	ND
MalaTesta Literary Agency	<i>Morante Moravia</i> by Anna Folli	Lucky Red	ND	ND
Giulio Einaudi Editore	<i>Azzardo</i> by Alessandra Mureddu	39 Films	ND	ND
Giulio Einaudi Editore	<i>Il Duca</i> by Matteo Melchiorre	DUDE	ND	ND
Giulio Einaudi Editore	<i>Dove non mi hai portata</i> by Maria Grazia Calandrone	Fandango	ND	ND

BARM

Highlights

Highlights

Alt autores editorial

Spain

Our participation in the BARM has given us the opportunity of knowing first-hand the emerging trends in global adaptation preferences, making us more accurate in our searches and with the possibility of a Cross-Cultural Viewing. It also has provided us the chance to build relationships that have led to a long-term collaboration. Furthermore, our attendance to the Festival has placed us in a distinguished position, and since then, we are someone to listen to. We are currently negotiating two of the projects we took to Venice last year.

— Beatriz Celaya & Nuria Ostariz

Beatriz Celaya, *Publisher and Head of the Audiovisual Division* • Nuria Ostariz, *Head of Sales*





Jaha Cummings, *Publisher and President*

Blue Ocean Press

United States of America

Since first participating in the Book Adaptation Rights Market in 2017, I've regarded it as one of the most enriching and forward-thinking spaces in the global storytelling landscape. I still remember the unmistakable sense of possibility in the room—publishers, agents, and producers engaging with genuine curiosity and shared purpose. It is rare to encounter an environment that so seamlessly weaves together creative vision, strategic potential, and cross-cultural exchange. As the BARM marks its 10th anniversary, it is a privilege to reflect on its evolution—and to express how deeply meaningful this experience has been, both professionally and personally. For publishers and literary agencies, the BARM is more than a marketplace—it is a catalyst. It expands our understanding of what a book can become and fosters lasting relationships with storytellers across disciplines and borders. Over the past decade, BARM has distinguished itself as a rare convergence of professionalism, creativity, and international vision. It is the people behind it—their passion, their belief in the power of stories—that make it such an extraordinary experience. In an era defined by narrative convergence, its role has never been more essential. Congratulations on ten remarkable years!

— Jaha Cummings

Book on a Tree Ltd

United Kingdom

For our agency the BARM has been a turning point: there was a before and there is an after, and it is still full of collaborations and opportunities started there. If you work in the editorial or IP industry, I think that BARM is the place to be.

— Pierdomenico Baccalario

Pierdomenico Baccalario, *Founder, Author, Journalist*





Leonie Rudloff, *Film Agent* • Felix Rudloff, *Literary and Film Agent, Managing Director and Owner*

Copywrite

Germany

We had a truly wonderful experience at the Book Adaptation Rights Market during the 2024 Venice International Film Festival. As first-time participants, we were not only amazed by the uniquely elegant yet approachable atmosphere of the Festival itself, but also deeply impressed by the outstanding organisation of the Books Rights Adaptation Market. Every aspect of the BARM was thoughtfully curated. The meeting program was seamless and our communication with the wonderful organisers was warm and efficient, there was nothing left to be desired. It was a pleasure to engage so closely with the BARM team, who made us feel welcome and supported. Holding our meetings in the iconic Hotel Excelsior, with the sea shimmering through the windows, was a magical setting that only added to the richness of our experience. The conversations we had were inspiring and productive. We established numerous new industry contacts, several of which already led to promising follow-up discussions about our authors and their works. As literary and film agents, we value every opportunity to expand our network, and the BARM provided a particularly vibrant and diverse platform for doing so. As many of our represented titles have strong Italian ties, it was especially meaningful to engage with Italian producers and production houses. The whole truly international scope of the event resonated with our global perspective and aim to get our authors' works internationally produced. The Book Adaptation Rights Market is a remarkable format, and we are deeply grateful to have been part of it. We look forward to returning in future editions and building on the connections and momentum that began last year in Venice.

— Leonie Rudloff & Felix Rudloff

Editions HSN

France

As for myself, the BARM has been both a professional and “human” experience. I’m one of the lucky publishers to have come since the first edition, and I’ve had the privilege to see the BARM grow in the same time as I grew myself, both as a publishing entity and in my way of handling audiovisual rights. I could go on the big strengths of the BARM (the possibility of bringing all the catalogue, the always growing list of contacts, the place of the meetings, the way the BARM always tries to think ahead and bring great initiatives), but for me, what makes the difference is the way all the team is here to help, give advice, and accompany us, the publishers. Each and every member of the team is friendly, with a smile even when the weariness grows day after day, and here to make sure everything is as smooth as possible for the meetings, and for us individually. Thanks to this, I’ve built lasting relationships with producers, opening new doors and opportunities year after year (and we know audiovisual adaptations are a long process!); I’ve also developed HSN, giving it new horizons through new partnerships (notably our joining Humanoids).

As for a specific memory, I think it’s impossible to list only one, so I’ll go very quickly on a short list: the first meeting I had during the first BARM, with a French producer whose enthusiasm helped to cope with the stress of attending the BARM; the Covid years, with a deserted Venice; the creation of a wonderful friendship with another publisher; the impromptu meetings improvised on the spot with producers.

— Dimitri Pawlowski

Dimitri Pawlowski, *Founder (HSN) & Representative (Humanoids & La Boîte à Bulles)*





Jane Pilgrem, *Rights Director*

Editorial Anagrama S.A.U.

Spain

My first BARM experience was in 2021. Despite having signed a few film deals, I realised there was so much to learn. Chiara and the team have created a unique, synergetic, stimulating and incredibly welcoming and productive networking environment where participants share and acquire knowledge with enthusiasm and bonhomie.

— Jane Pilgrem

Editrice Il Castoro

Italy

The BARM is a precious opportunity to meet and engage with producers, organised in a flawless way in a truly spectacular setting and contest. For *Il Castoro* it was an extremely positive experience, in fact at the BARM two optioned audiovisual rights were sold, those of *Matita HB* to Ibrido Studio and of *Cacche per Posta* to Genoma Films. We can only be honoured and thankful for taking part in the Book Adaptation Rights Market, we join the congratulation's choir for this 10th anniversary, wishing to BARM a long life and continuous success.

— Paola Francesca Corsini

Paola Francesca Corsini, *Dramatic rights consultant*





Elena Tafuni, *Literary Agency*

Grandi & Associati

Italy

It was a great pleasure and honour for Grande & Associati to participate in the 2021, 2023, 2024 BARM editions. Every time the experience was exceptional. The magic we felt for the first time in 2021 did not fade away: instead it confirmed itself and grew stronger in the following year's editions.

The welcoming has always been warm and punctual, the meetings' planning flawless, and the thought behind the panels really outstanding.

Participating in the BARM gave us the chance to get in touch with new realities, to link up with producers, with whom we already work in an extraordinary contest, and to live a precious moment of sharing and creative enrichment.

Moreover, to share time and spaces with colleagues of the publishing world – editors and agents – in Venice's unique frame, is an experience that only the BARM can make this special, thanks to the perfectly organised collateral events as well.

To us, the Book Adaptation Rights Market represents a well awaited meeting that we look forward to with joy and excitement.

— Elena Tafuni

Grupo Planeta

Spain

First of all: congratulations on the 10th anniversary of the BARM! Wow, time flies.

My first BARM was in 2017, my first year at Planeta. I attended, I think, 6 or 7 times, and I enjoyed every year. In my experience, the BARM fills a very important gap in the film rights market, offering a unique space for useful, pleasant exchange between the publishing and audiovisual worlds. It means a great opportunity for publishers and literary agents to meet producers, and in general professionals of the film industry, and to exchange points of view. In short: to learn from each other. This learning experience is especially important for publishers. Too often publishers think the adaptations market is something you can quite do from your office, and truly, it is not. Getting in touch with professionals from all over the world, in such a wonderful environment as the Lido and the Venice Film Festival and especially supported by such a great team, is invaluable. Of course, once you are there, you try to market some rights. The BARM means a precious chance to spotlight compelling stories on the big stage.

Personally, I will always thank BARM for putting us in touch with the English production company that optioned *The Camp* by the writer Francisco de Paula (Blue Jeans). The deal meant a lot to us and the writer. Also, we were able to get in touch with producers from all over the world, helping us to create the network of partners that we still work with today. Wishing you all the best as you celebrate this milestone—I'm honored to have been part of the journey. Un abrazo grande
— Francisco Javier Sanz Grajera

Francisco Javier Sanz Grajera, *Book & Film Rights Manager*





Theo Collier, *Rights Director Feltrinelli Editore* • Vera Linder, *Rights Department Sales and Acquisitions*

Gruppo Feltrinelli

Italy

The Book Adaptation Rights Market at Venice has become a key appointment in our calendar, a chance to meet producers from Italy and across the world. It is always very well organised and a pleasure to participate. We have been attending the BARM for several years, having joined since 2018. Chiara and her team consistently bring professionalism, warmth, and a clear vision to the event, making each edition a truly valuable experience.

— Theo Collier & Vera Linder

Lannoo Publishers

Belgium

It was an honor to be part of the BARM since the very beginning. It opened a whole new world and was the perfect opportunity to, not only meet producers from all over the world and pitch our books, but also to exchange ideas with fellow publishers, many of whom became friends. The magical setting of the Book Adaptation Rights Market at the Excelsior Hotel and the perfect organisation, added to the whole experience and the extra activities organised in the evenings, provided more networking opportunities in a relaxed and open atmosphere. Being a part of an iconic event such as the Venice Film Festival even made me feel a little glamorous, and is the perfect combination between working in a professional environment and enjoying the unique atmosphere of this yearly ode to cinema.
— Gunther Spriet

Gunther Spriet, *International sales and foreign rights manager*





Delphine Clot and Maylis Vauterin, *Film Rights Agents*

Matriochkas Books & Films Creative Bureau

France

Over the past few years we've had the pleasure of participating in the BARM twice. As a Paris-based book-to-screen agency dedicated to showcasing both French and international IPs to producers worldwide, we've found the Book Adaptation Rights Market to be an invaluable platform. Not only has it significantly expanded our network of international producers, but it has also led to long-term partnerships, including the participation of international players in several of our book auctions. Taking part in the BARM truly opens a window onto the global adaptation market.

Dear you by Emily Blaine was turned into a Prime Amazon series. And some submissions for this title have also been made following the BARM.

Several of our books were optioned notably through contacts we made at the BARM, although the deals are not directly linked to appointments made at the BARM.

— Maylis Vauterin and Delphine Clot

Mondadori Libri SpA

Italy

My first participation at the Book Adaptation Rights Market dates back to 2020, when the world was still cautiously evolving in between face-masks and sanitizers. In this context, the Venice Film Festival represented for many of us the first real post-covid opportunity to meet up, start again with renewed passion. To insert BARM in the very heart of such a prestigious event which is the Venice Film Festival, to me, is a visionary choice. It means to dive in the future, while still working on the present. While world-famous actresses and actors, important producers and characters in the cultural domain are walking down the red carpet, us editors are at the Excelsior Hotel, on the third floor, working on the plot of what one day could become a film, a series or an audiovisual project. It's not rare to run into figures like Nicole Kidman or Pedro Almodóvar when going up the stairs to reach the splendid Sala degli Stucchi. Everybody is there to work, each one with its own puzzle piece to frame in the big art universe. To Mondadori Libri, BARM has always been a precious opportunity. During these years, I had the chance to meet several industry professionals, launching collaborations that then concretized into tangible projects, other than establishing new connections and initiating international partnerships. Thanks to BARM, for instance, we completed the selling of the book's rights from which Marco Bellocchio drew the film *Rapito* – I still remember our meeting in front of the Quattro Fontane Hotel, a symbolic place that welcomed artists from every era. Again, thanks to BARM, I could conclude the rights of an upcoming international TV-series about Pope Francis' life. And today we are still working on other projects that were created just there, in between a handshake and shared vision. A sincere thanks goes to the staff for the punctual organization and for having built, year after year, an event that represents a fundamental benchmark for the dialogue between the publishing and the film industry.

— Stefania Klein Di Pasquale

Stefania Klein Di Pasquale, *Movie Rights Manager*





Sema Kara, *Rights Executive Film and TV*

Penguin Random House Germany

Germany

The BARM at Venice Film Festival has rapidly become a highlight of the publishing year for us at PRH Germany. Not only is it an excellent place to present our entire publishing slate of adaptable books and make new international contacts, but it also allows us to gain insights into new developments in the global IP market through a wide range of lectures, masterclasses and exclusive meeting opportunities, e.g. with streaming platforms. In addition, the support provided by the VPB team is absolutely first-class as they very clearly understand the needs of publishers and are even able to make spontaneous one-on-one meetings with coveted film and TV producers possible on the spot.

We are also happy to announce that an international contact we made at BARM 2024 has now resulted in concrete negotiations for one of our book titles. An absolute best-case scenario!

— Sema Kara

Piergiorgio Nicolazzini Literary Agency (PNLA)

Italy

We attended the BARM in 2022 and it was an experience full of insights and new encounters. The setting of the Festival is spectacular and an opportunity to feel at the centre of the Italian and international film industry.

— Arianna Miazzo

Arianna Miazzo, *Rights Assistant, Scouting & Film/TV*





Kristina Krombholz, *Film Rights Director*

Rowohlt Verlag GmbH

Germany

Warmest congratulations on the 10th anniversary! It is an honor and a wonderful experience to take part in the Book Adaptation Rights Market, which is a great place for good conversations about books and films and for making new contacts in the industry.
— Kristina Krombholz

Singel Publishers

The Netherlands

Attending the Book Adaptation Rights Market at the Venice Film Festival has been an inspiring and rewarding experience. We've been fortunate to participate in several editions, each bringing unique and valuable encounters. The BARM offers a rare space where publishing and film professionals meet and engage in meaningful dialogue. The event provides our publishing group not only with the opportunity to present screen-worthy stories from our diverse catalogue, but also with the chance to build lasting relationships and deepen our understanding of the international film industry and co-production landscape. We're always glad to be part of it, and grateful to the BARM team, whose professionalism and warm support ensure that the event runs smoothly.

— Luciënne van der Leije and colleagues

Luciënne van der Leije, *Senior Rights Manager*





Nuka Gambashidze, *Rights Manager*

Sulakauri Publishing

Georgia

Sulakauri has participated three times in the BARM so far. The adaptation section of the Venice Production Bridge is an extraordinary fellowship of publishing professionals. In the ‘BARM room’, which actually is a magnificent hotel hall, the stories are what matters the most. The entire experience—from networking events to insightful seminars—makes engaging with stories both deeply rewarding and pleasantly exhausting. The BARM team offers outstanding support, and their extensive database of producers and streamers is particularly impressive.

— Nuka Gambashidze

Tokuma Shoten Publishing

Japan

Congratulations on the 10th anniversary of BARM! It was an honor for us to participate in the BARM for the first time from Japan last year. It is a challenge for those of us based in Japan to connect with producers and production companies outside of Asia. However, the BARM provided a truly exceptional opportunity — within just three days, we were able to hold meetings with 33 productions from around the world. This was by far the greatest benefit of participating in the BARM from Japan. The event was also very well-organised, and the staff were flexible and accommodating, even allowing us to arrange impromptu meetings when needed. Thank you once again for the incredible opportunity, and congratulations on this important milestone in BARM's journey!

— Yasuko Kumashiro

Yasuko Kumashiro, *IP Department, Cross-media Business Department*



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