

LA BIENNALE DI VENEZIA /
82nd VENICE INTERNATIONAL FILM FESTIVAL
VENICE PRODUCTION BRIDGE
THE FIGURES OF THE 14TH EDITION

The **Venice Production Bridge**, an integral part of the **82nd Venice International Film Festival**, and a specialized hub where film professionals can converge to advance and finalize their projects, is being held from August 28th to September 5th, 2025.

The **Venice Production Bridge** receives the support of the **European Commission** through its **Creative Europe** and **MEDIA** programme.

The figures of the **2025 VENICE PRODUCTION BRIDGE** in comparison to 2024:

INDUSTRY DELEGATES 05/09/2023	INDUSTRY DELEGATES 04/09/2024	INDUSTRY DELEGATES 03/09/2025
COLLECTED PASSES	COLLECTED PASSES	COLLECTED PASSES
Industry Gold 1248	Industry Gold 1237	Industry Gold 1437
Industry Trade 875	Industry Trade 1084	Industry Trade 949
Industry Professional 780	Industry Professional 814	Industry Professional 999
Total: 2903	Total: 3135	Total: 3385

Percentage increase from 2024 to 2025: 8 %

VENICE GAP- FINANCING MARKET (29 - 31 August)

The Venice Gap-Financing Market celebrated its 12th edition in 2025.

For this edition **331 projects** were submitted to the pre-selection of the Venice Gap-Financing Market (**320 in 2024**) directed by 357 filmmakers, including 146 by female directors, 2 by non-binary directors and 209 by male directors. **54 projects directed by 56 filmmakers were selected**, out of these **40 Fiction and Documentary** and **14 Immersive projects**. Out of these 19 by female directors and 37 by male directors.

The **54 Fiction, Documentary and Immersive projects**, plus **10 Biennale College Immersive** and **3 Biennale College Cinema** (fiction) projects, including the projects selected for the VPB Focuses on 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**, were presented across **3 days** and **1451 one-to-one meetings** have been organized (1370 in 2024).

Percentage increase from 2024 to 2025: approx. 6%

BOOK ADAPTATION RIGHTS MARKET (29 - 31 August)

The Book Adaptation Rights Market celebrated its 10th edition in 2025.

34 publishing houses and literary agencies (33 in 2024), including those selected for the VPB Focuses on 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**, participated in this edition.

More than **650 one-to-one meetings** (640 in 2024) were organized with producers for the adaptation from page to the screen of literary rights.

FINAL CUT IN VENICE (31 August - 2 September)

The **Venice Production Bridge** has organized the 13th edition of its programme, **Final Cut in Venice** (August 31 – September 2), the workshop to support films in post-production from Africa and Arab countries (Iraq, Jordan, Lebanon, Palestine and Syria). **75 projects directed by 81 filmmakers were submitted** (24 by female directors and 57 by male directors), out of which **8 projects were selected** (3 by female directors and 5 by male directors).

Between 31 August and 2 September, 8 works in progress, including projects selected as part of the *VPB Focuses* on the **United Kingdom**, supported by the **British Film Institute**,

and **Morocco**, supported by the **Centre Cinématographique Marocain**, were presented in the Sala Pasinetti (Palazzo del Cinema), followed by a Q&A, while on 2 September a total of **52 one-to-one meetings** (50 in 2024) were organized between the project teams and potential financiers.

For the 9th year, La Biennale di Venezia gives **La Biennale di Venezia Prize** (€ 5.000) to support the Best Film in post-production.

The jury, composed of **Fatih Abay** (European Film Academy), **Nathalie Jeung** (Kinology), **Claudio Rapino** (Maestro Distribution) has awarded the film in post-production:

THE STATION (AL MAHATTAH) by Sara Ishaq (Yemen, Jordan, France, Germany, Netherlands, Norway, Qatar)

“This film demonstrates authentic gender empowerment, showing women as complex, capable individuals navigating their realities with agency and dignity. It challenges the typical Western gaze toward regions often reduced to simplistic narratives, instead revealing the full spectrum of human experience—the ingenuity, humor, strength, and hope that flourish even in challenging circumstances”

The supporters’ jury of the 13th edition of Final Cut in Venice has decided to give their awards to the following films in post-production:

MY SEMBA (MEU SEMBA) by Hugo Salvaterra (Angola)

Has been supported by:

Laser Film (Rome) offering € 15.000 for the color correction of a feature-length film for up to 50 hours of work (technician included);

Studio A Fabbrica (Ajaccio) offering € 15.000 offered by for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);

The Cinémathèque Afrique of the Institut Français (Paris) offering the Prize “Coup de cœur de la Cinémathèque Afrique”, consisting of the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years with a value of € 4.000 – 6.000 depending on the genre, length and available territories of the film.

Festival International du Film de Fribourg offering its participation in the production costs of a DCP (€ 2.500).

THE STATION (AL MAHATTAH) by Sara Ishaq (Yemen, Jordan, France, Germany, Netherlands, Norway, Qatar)

Has been supported by:

Titra Film (Paris) offering up to € 5.000 for color-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).

Rai Cinema offering € 5.000 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.

Sub-Ti Ltd.(London) offering up to € 7.500 for the creation of the DCP master with Italian or English subtitles.

Sub-Ti Access Srl (Turin) offering 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)

HOUSE OF THE WIND (LA MAISON DU VENT) by Auguste Kouemo Yanghu (Cameroon, Benin, France, Belgium)

Has been supported by:

M74 srl (Rome) offering up to € 10.000 for digital visual effects “2D Comp”.

Mnemonic offering its cloud platform to safely store, share and distribute the winning movie for a value of € 10,000.

LET’S PLAY SOLDIERS (working title) by Mariam Al-Dhubhani (Yemen, Qatar, Norway, France)

Has been supported by:

MAD Solutions for one Arab project (except for projects already funded by MAD Solutions); 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.

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

OUT OF SCHOOL (LA COUR DES GRANDS) by Hind Bensari (Morocco, Denmark) – *Focus on Morocco*

Has been supported by:

Red Sea Fund (Red Sea Film Foundation) offering € 5.000.

Festival International du Film d'Amiens offering its participation in the production costs of a DCP (€ 2.500).

YESTERDAY THE EYE DIDN'T SLEEP by Rakan Mayasi (Belgium, Lebanon, Palestine)

Has been supported by:

Oticons offers 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).

STANDING AT THE RUINS (AL WOQOOF ALA EL ATLAL) by Saeed Taji Farouky (Egypt, United Kingdom) – *Focus on the United Kingdom*

Has been supported by:

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

LEGACY (SOLEIL, LUNE, ÉTOILES) by Mamadou Dia (Senegal, France)

Has been supported by:

Organisation Internationale de la Francophonie (OIF)/ACP/EU is offering € 5.000 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.

MEET THE STREAMERS (31 August - 1 September)

7 European and international streaming platforms participated in the market, **taking 116 one-to-one meetings (236 in 2024)** to propose their services to accredited (Gold or Trade pass-holders) international distributors, rights holders and AV professionals.

PANELS AND EVENTS

A total of **73 panels** and events have been held (63 in 2024), of which **58 on the Venice Lido** and **15 on the Venice Immersive Island**.

Percentage increase from 2024 to 2025: approx. 16 %.

4 Meet the Creators sessions were held on the Venice Immersive Island, supported by: **Benelux (Netherlands Film Fund); British Film Institute (BFI); Medienboard Berlin-Brandenburg; Taiwan Creative Content Agency (TAICCA)**

VPB MARKET SCREENINGS

A total of **45 VPB Market Screenings** took place this year (41 in 2024):. Per programme section there were: **17** screenings of films selected for *Venezia 82*, **1** *Out of Competition*, **3** *Orizzonti*, **2** *Giornata Degli Autori*, **8** *Final Cut in Venice*, **14** screenings of films not in the *Official Selection*.

INDUSTRY CONSULTANCY MEETINGS

For the third year, filmmakers participating in the **Venice Production Bridge** once again had the opportunity to book a personal Industry consultancy meeting with the esteemed consultant of international co-productions, **Katriel Schory**.

Between August 30 and September 1, almost 40 individual meetings were arranged between producers and directors with Katriel Schory.

VPB WEBSITE

From 19 July to 3 September:

2.386 Industry registered delegates (2.321 in 2024) had access to the restricted areas of the website. Overall, the website had 14.387 sessions (11.224 in 2024) with 80.675 page views.

Percentage increase as follows:

Delegates with access to the site: 3%

Sessions: 28%

NOTABLE DECISION MAKERS ATTENDING THE VPB

The VPB has once again welcomed a considerable number of key Industry players and decision makers in order to cover all the initiatives. The professionals who participated in the one-to-one meetings of the Venice Gap-Financing Market, Book Adaptation Rights Market, Final Cut in Venice, Meet the Streamers and VPB Market screenings were producers, distributors, financiers, institutions, broadcasters, sales agents, VR/XR - Immersive experts from distinguished companies such as **A24, Academy Two, Ad Vitam, Adler Entertainment, Adok Films, Amazon MGM Studios, Apple, Arte France, Atlas V, Arvore, Avventurosa, BAC Films, Be for Films, BE TV, Bayrischer Rundfunk, Beta Cinema, BIM Distribuzione, BFI Distribution, BIM, Canada Media Fund, Canal+ Poland, Cattleya, Cercamon, Charades, Cherry Pickers Film Distribution, Ciné Canal Group, Cinéart, Cinecittà Studios, CinemaLeap, Cinephil, Coproduction Office, Curzon Artificial Eye, Diaphana, Dogwoof, Eagle Pictures, Elle Driver, Epicentre, Fandango, Film Movement, Film4, Films Boutique, Frenesy, Fremantle Media, Gaumont, Goodfellas, Haut et Court, Google, HBO Max, Head Gear Films, Heretic, I Wonder, Indiana Production, Imagine Film Distribution, Intramovies, INVR.Space, Jour2Fete, Killer Films, Kino Lorber, Kinology, Latido, Lemming Film, Lucky Red, Lumière, Madman Entertainment, Magnify, M-Appeal, Medusa Film, Mediaset Group, Memento Distribution, Meta, MK2, Minerva Pictures, Modern Films, MUBI, Neon, NBCUniversal International Ltd, Netflix, New Europe Film Sales, Palace Films, Palomar, Pandora Filmproduktion, Paramount Vantage, Pathé Films, Picturehouse Entertainment, Piperfilm, Playtime, Protagonist Pictures, Pyramide International, Q Department/ Mach, Rai Cinema, Rapid Eye Movies, Rediance, Rouge International, Sandman Studios, Searchlight Pictures, September Film, Sony, Sony Pictures Entertainment, Space Rocket Nation, Strand Releasing, StudioCanal, StudioCanal UK, Studio Hamburg Production Group, Teodora, The Match Factory, The Party Film Sales, Tempesta, True Colours, TrustNordisk, Under the Milky Way, United Talent Agency, Universal Pictures International, Vision Distribution, Vive Arts, Vivo Film, Warner Bros. Entertainment, Warner Bros. Discovery, Weltkino Filmverleih, Wild Bunch Germany, X Verleih, ZDF German Television, Zentropa.**

These were joined by representatives from major festivals, markets and institutions, such as **Atlas Workshops, Austrian Film Commission, Barbican Centre, British Council, Berlinale – Berlin International Film Festival, Black Nights Film Festival, British Film Institute, Cannes Film Festival, Catalan Films, CinemaChile, Czech Audiovisual Fund, Danish Film Institute, Doha Film Insitute, Edinburgh International Film Festival, Eurimages, El Gouna Film Festival, European Film Market, Europa Distribution, European Producers Club, European Film Academy, EYE Filmmuseum, Festival International du Film de Marrakech, Film Fund Luxembourg, Film I Väst, Film Fest Hamburg, Film und Medienstiftung NRW, Filmfonds Wien, FFA – German Federal**

Board, German Films, Goteborg International Film Festival, IDFA, Indigenous Screen Office, IFFR - International Film Festival Rotterdam, Internationale Münchner Filmwochen, Istanbul International Film Festival, Karlovy Vary International Film Festival, Les Arcs European Film Festival, Locarno Film Festival, Lithuanian Film Centre, Mar del Plata, Marché du Film Cannes, Luxembourg Film Fund, Medienboard Berlin Brandenburg, MOIN Film Fund Hamburg, Netherlands Film Fund, PHI Centre, Qatar Museums, Red Sea Film Foundation, Red Sea International Film Festival, San Sebastian Film Festival, Saudi Film Commission, SODEC, SXSW, Swiss Films, Sydney Film Festival, TAICCA, Tallinn Black Nights Film Festival, The Gotham, Thessaloniki Film Festival, Unifrance, Viennale, Vision du Réel, amongst many others.