

CINEMA & VIDEO

I N T E R N A T I O N A L

FEATURING

VENETO

Venice and Beyond

INFLIGHT
ENTERTAINMENT

THE VOID IN THE
TV MARKET

THE NEW
GLOBAL SCREEN
ECONOMY

ISSUE No. 208

VENICE PRODUCTION BRIDGE
TIFF - THE MARKET

■ TOSCANA
■ FILM
■ COMMISSION

TOSCANA

TOSCANA FILM COMMISSION

TFC offers free personalised assistance to all productions interested in filming in Tuscany, tailored to the creative and logistical needs of each type of project.

www.toscanafilmcommission.it
staff@toscanafilmcommission.it
follow us  

► **FILM FUND**
Next Call September 2026

MANIFATTURE DIGITALI CINEMA

Studios

Crew offices, casting room, screening room, makeup rooms and facilities, hairdressing and costume rooms, multi-functional spaces.

Labs

Highly specialised labs in cinema and audiovisual professions serving the audiovisual sector. All the courses are free of charge thanks to the support of the Tuscan Region through European Social Fund.

www.manifatturedigitalicinema.it
follow us  



INDIGO FILM e RAI CINEMA
presentano

LUCA MARINELLI ALICIA VIKANDER e SUSAN SARANDON

THE ECHO CHAMBER

un film di
ANDREA PALLAORO



dall'ultima sceneggiatura di

BERNARDO BERTOLUCCI

scritta con **ILARIA BERNARDINI** e **LUDOVICA RAMPOLDI**

ANN AKINJIRIN PETER COONAN AOMI MUYOCK

una coproduzione italo-belga INDIGO FILM con RAI CINEMA in coproduzione con VERSUS opera realizzata e distribuita con il contributo del FONDO PER LO SVILUPPO DEGLI INVESTIMENTI NEL CINEMA E NELL'AUDIOVISIVO DEL MINISTERO DELLA CULTURA con il sostegno della REGIONE LAZIO - LAZIO CINEMA INTERNATIONAL Avviso Pubblico (PR FESR Lazio 2021-2027) con il supporto di CREATIVE EUROPE PROGRAMME MEDIA DELL'UNIONE EUROPEA in associazione con PARADISE CITY SALES in associazione con BE TV & ORANGE e PROXIMUS col sostegno del TAX SHELTER DEL GOVERNO FEDERALE BELGA - INVER TAX SHELTER in associazione con O'BROTHER DISTRIBUTION VFX Supervisor RODOLFO MIGLIARI trucco VALENTINA IANNUCILLI acconciature DANIELA TARTARI suono in presa diretta GUILHEM DONZEL fonico di mix ROLAND VOGLAIRE casting KHARIEL COCHRANE GABRIELLA GIANNATTASIO u.c.d. aiuto regia ANDREAS MATTHEW O'DONOHUE VILLAGGIO costumi ANTONELLA CANNAROZZI scenografia GASPARE DE PASCALI canzoni e musiche originali CLÉMENT DUCOL testi ÉMILIE GASSIN montaggio PAOLA FREDDI a.m.c. fotografia DIEGO GARCÍA organizzatore generale GIUSEPPE DI GANGI produttrice delegata CAROLINA IORIO produttore associato STEFANO D'AVELLA coprodotto da JACQUES-HENRI BRONCKART e TATJANA KOZAR prodotto da NICOLA GIULIANO FRANCESCA CIMA CARLOTTA CALORI VIOLA PRESTIERI soggetto e sceneggiatura BERNARDO BERTOLUCCI ILARIA BERNARDINI LUDOVICA RAMPOLDI regia ANDREA PALLAORO

DAL 10 SETTEMBRE AL CINEMA



Ph. Alfons Taekema

Artwork: BADA DI DONNA





IL FUOCO CHE TI PORTI DENTRO

di **Edoardo De Angelis**

prod. Picomedia, società del gruppo Asacha e parte di Fremantle con Rai Cinema

Venezia 83 Concorso

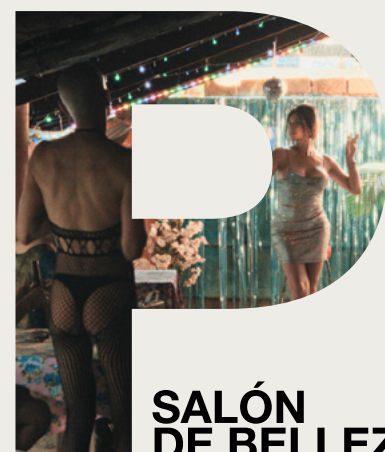


SCHERZETTO

di **Mario Martone**

prod. Mad Entertainment con Rai Cinema, in associazione con EDI Effetti Digitali Italiani e Picomedia

Venezia Open Fuori Concorso | Fiction



SALÓN DE BELLEZA

di **Nathalia Acevedo**

prod. Kintsugi Cine e Farol

Giornate degli Autori In concorso



IL MESTIERE

di **Beppe Tufarulo**

prod. Mad Entertainment, Dude Originals, Art of Panic con Rai Cinema, Umedia, Rosebud con il contributo di Regione Campania e FCRC

Giornate degli Autori Notti Veneziane

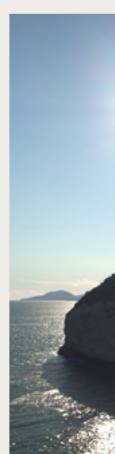


LA LEGGENDA DEL DESERTO

di **Elisabetta Giannini**

prod. Marechiarofilm con il contributo di Regione Campania e FCRC

Giornate degli Autori Notti Veneziane



I NISIDIANI

di **Riccardo Brun**

prod. Youcasting Panama Film, Rai Documentari

Giornate degli Autori Confronti

alla 83^a
MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA DI VENEZIA 2026



Cover sponsored by
Veneto Film Commission

PUBLICATION

Cinema & Video International

Founded by Paolo Di Maira

PUBLISHER

DARO Studio
Kevin Joiner, Federica Pazzano

DEPUTY PUBLISHER

Angela Grillo

EDITOR-IN-CHIEF

Federica Pazzano

DEPUTY EDITOR

Antonio Bracco

CREATIVE DIRECTOR

Kevin Joiner

EDITORIAL MANAGER

Daniel Popa

WEB DEVELOPER

Davide Morena

OFFICE MANAGER

Giacomo Pizzica

EDITORIAL CONSULTANT

Paolo Di Maira

CONTRIBUTORS & CORRESPONDENTS

Monica Tasciotti
Rebekah Louisa Smith
Monica Sardelli
Elisabetta Brunella
Silvia Mancini
Bruce Rabinowitz
Carlos Ku King
Michael Rowley
Alessio Cocco
Patrick Zuchowicki Jucaud
Valentina D'Amico
Davide Abatescianni

ADVERTISING

A.P.S. Advertising Srl (Italy)
info@apsadvertising.it

Alessio Cocco (Global)
advertise@cinema.video

PRINTING

Laboratori Visuali di Andrea Perrotta

THANKS TO

Carmen Diotallevi e Monica Sardelli
(Italy For Movies)

Elisabetta Brunella e Silvia Mancini
(MEDIA Salles)

Daniele Barone
(Biunivoca)

Federico Spoletti
(Fred Film Radio)

© Copyright - DARO Studio LLC
All Rights Reserved

FILM & AUDIOVISUAL TRADE MAGAZINE
31 YEARS. ISSUE NO. 208, September 2026

THE ARISTOCRACY OF TASTE, THE DEMOCRACY OF APPLAUSE



Before, there was the court and the commoners, the nobility and the multitude of masses. Now, there is one giant mass of content that has lost the balance between offer and demand. Production is at its highest point, distribution at its lowest, with fewer titles getting real windows (Read Alessio Cocco's guide to *Inflight Entertainment*, page 24). The gap between products made and products seen is widening dramatically.

The American model, primarily private and market-driven, answers first to the audience because it demands box-office return and gives legitimacy only based on ticket sales. Lauded filmmakers serve brands to create human-centered stories for their marketing (Read Michael Rowley's *Branded Documentary*, page 28). Meanwhile, the market shows an appetizing empty space for a new event in L.A in 2028 (Read Patrick Zuchowicki's *The Void in the TV Market*, at page 26).

On the other side of the Ocean, European cinephiles shame the product for the market, annoyed by words like "commerciability" and "entertainment", pursuing "art" that is mainly funded by public money. But what is art without an audience? Territories use that art to attract cinetourism, and then complain about the wild crowds of tourists invading from all over the world. Meanwhile not enough actions are done to preserve that digital cultural heritage (*Digital Archives*, page 28).

Baby boomers who make, produce, finance, and sell films are complaining about audiences abandoning movie theaters — while sitting on data showing it's their own generation staying home, not Gen Z or millennials, who are showing up in force (but require entertainment and giant P&A budgets).

This September 2026, the Aristocracy of Taste vs. the Democracy of Applause meets in the legitimacy of the choice of festival directors (Read Antonio Bracco's *Two Directors. One tightrope.*, at page 8), who are tracing their own path. The Golden Lion and a People's Choice Award represent two genuinely different value systems, not just two different festivals, but they are part of the same game.

I'd love to receive your comments on this:
federica@darostudio.com

Federica Pazzano
Editor-In-Chief



VENICE PRODUCTION BRIDGE

Market for selected projects

VENICE
3—9.09.2026

Discover the projects.
Explore the agenda.

The **Venice Production Bridge (VPB)**, the film market of the **Venice International Film Festival**, organised by La Biennale di Venezia, is where producers, financiers, rights holders, distributors, publishers, immersive content creators and key decision-makers come together to connect, collaborate and do business.

PLAN YOUR DAYS AT VPB

Browse the **Agenda** to discover market events, industry panels, presentations, networking opportunities and key activities throughout the Venice Production Bridge.



CHECK
FOR MORE DETAILS

Greece and **Switzerland** will be the Focus countries of the **Venice Production Bridge 2026** supported by **Hellenic Film and Audiovisual Center (EKKOMED)** and **Swiss Films**.



CHECK
FOR MORE DETAILS

Contacts:

Pascal Diot
Head of Venice Production Bridge
pascal.diot@labiennale.org
Mob. +33 607269033

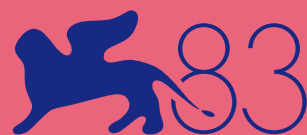
**Venice
Production Bridge**
vpboffice@labiennale.org
Ph. +39 041 2726 595

labiennale.org
veniceproductionbridge.org



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2026

VENICE
PRODUCTION
BRIDGE

GET READY FOR VPB 2027

Stay tuned in the coming months: don't miss the calls for VGFM, BARM and FCV, secure your spot at the VPB Locations Market, Venice Immersive Market and Industry Gold Club, host your event or market screening at one of our venues, and make your mark with our advertising opportunities.

Get an overview of our services
via our VPB Booklet*

*FEES FOR 2027
ARE SUBJECT TO CHANGE



QUESTA STORIA DEVE ANCORA ACCADERE

83
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2026
Selezione Ufficiale

KAVAC FILM, OUR FILMS, BE WATER FILM E RAI CINEMA PRESENTANO

ALESSANDRO BORGHİ VALERIA GOLINO E VALERIO MASTANDREA

NESSUN DOLORE

UN FILM DI
GIANNI AMELIO

UNA PRODUZIONE KAVAC FILM, OUR FILMS, BE WATER FILM CON RAI CINEMA
OPERA REALIZZATA E DISTRIBUITA CON IL CONTRIBUTO DEL
FONDO PER LO SVILUPPO DEGLI INVESTIMENTI NEL CINEMA E NELL'AUDIOVISIVO DEL MINISTERO DELLA CULTURA

SCENEGGIATURA GIANNI AMELIO, DAVIDE SERINO CON ANDREA QUETTI, FOTOGRAFIA LUAN AMELIO UJKAJ
SCENOGRAFIA ANDREA CASTORINA, COSTUMI VALENTINA MONTICELLI
MONTAGGIO STEFANO MARIOTTI, MUSICA FABIO MASSIMO CAPOGROSSO
DELEGATO DI PRODUZIONE CARLO TRAINI, ORGANIZZATORE GENERALE LUCIANO LUCCHI

PRODOTTO DA SIMONE GATTONI, MARCO BELLOCCHIO, LORENZO MIELI, MARIO GIANANI, MATTIA GUERRA

REGIA DI GIANNI AMELIO

DAL 24 SETTEMBRE AL CINEMA



TWO DIRECTORS. ONE TIGHTROPE.

by Antonio Bracco

In weiter Ferne, so nah!

Wim Wenders won't take offense if we borrow the title of his beautiful film *Faraway, So Close!* (1993) to describe the relationship binding the Venice International Film Festival to the Toronto International Film Festival.

For years the two events have lived in a state of near-physical proximity. They watch each other, study each other, flirt, compete, and pass the baton in the race toward the fall season, jointly celebrating the ritual that marks the end — and the beginning — of the film year.

In 2026 Venice runs from September 2 to 12, Toronto from September 10 to 20. Nineteen days during which the two festivals coexist, and which some industry professionals spend moving from one to the other without a break.

The *Mostra*, born in 1932 and recognized as the world's oldest film festival, and TIFF, founded in 1976 as the Festival of Festivals, have grown along parallel paths to become, each in its own way, an unavoidable stop for anyone working in the audiovisual industry. 2025 marked Toronto's fiftieth anniversary, a milestone celebrated with a retrospective on its own history, while 2026 marks a new chapter still being written for both festivals: the 83rd *Mostra* and the 51st edition of TIFF.

The fact that the two events have always been calendar "neighbors" is not an organizational detail but a structural condition that has come to define their very identity. Because while Venice seeks world exclusivity, the prestige of the absolute premiere, the red carpet and the judgment of critics, Toronto builds its own value in part on what happens in Venice just days earlier, turning a European world premiere into a North American launch. Two philosophies, two missions, two ways of understanding cinema as an event worth telling side by side.

Barbeiley

Leading the Venice *Mostra* is, for 15 consecutive editions now (plus an earlier term between 1998 and 2002), **Alberto Barbera**, who by now can add diplomat and tightrope-walker to his job title of "festival director." His task, edition after edition, is to reconcile a vocation for the most radical languages and the most authoritative auteurs with the dose of glamour needed to guarantee media coverage, sponsors and a general audience. It is a job made of negotiations, concessions and instincts that remain almost always invisible to the viewer, and which Barbera carries out by making room for uncomfortable voices, protecting authorial expression and taking chances on filmmakers the market sometimes considers in decline or ignores altogether — while always keeping the dialogue open with distributors, investors and industry.

On the other side of the Atlantic, TIFF is led by **Cameron Bailey**, a figure who knows the festival literally from the inside. He joined as a seasonal programmer in 1990, became artistic director in 2012 and finally CEO in 2021. Thirty years of shared history with the festival have let him move through every phase of it — as programmer, curator and executive — while always keeping a strong tie to Canadian cinema. But the challenge Bailey faces today differs from that of his predecessors. Toronto must remain North America's great popular festival without sliding into a mere showcase for the studios, while at the same time strengthening its industry weight. That is the direction of 2026's most significant novelty, **TIFF: The Market**, the festival's new official market running September 10–16 at the Metro Toronto Convention Centre.

Barbera and Bailey thus represent two complementary rather than opposing directions. One safeguards and relaunches the prestige of auteur selection in a competitive context that remains Venice's identitarian core. The other runs a festival that has made non-competitiveness and a direct relationship with the audience its banner, and that today is trying to add an

industrial infrastructure it never had before. They are, in a sense, the opposite and complementary tightrope-walkers of one and the same September.

Coextensive Philosophies

Venice's mission remains, first and foremost, the pursuit of authorial cinematic expression. The official selection, the **Golden Lion** competition, the *Mostra*'s prestige and the symbolic force of the Lido build a festival designed for cinema that takes risks, experiments with language, and puts back at the center authors often overlooked by the market. It's the

logic that brings names like **Werner Herzog** back to Venice (who had already received an honorary Golden Lion in 2025) who turned down a slot in Cannes just to stay in competition at the Lido with his film *Bucking Fastard*, or that allows **Nanni Moretti**'s return after thirty-seven years' absence from the Venice competition. But this authorial vocation has always coexisted with an equally necessary second track: glamour. The red carpet remains integral to the *Mostra*'s identity, and 2026 confirms it with presences such as **Robert Pattinson**, star and producer of *Primer*, or **Noel** and **Liam Gallagher**, expected for the documentary *Oasis: Don't Look Back In Anger*.

Toronto pursues its own philosophy instead. The absence of a traditional competition remains one of the festival's strongest identity traits, because it is a festival for the audience, which has the honor of handing out the festival's top prize, the **People's Choice Award**. Over time, this mission has become a valuable laboratory for understanding the relationship between cinema and audiences.

Past winners of the People's Choice Award include films such as *Chariots of Fire*, *Shundog Millionaire*, *The Fabermans* and *Three Billboards Outside Ebbing, Missouri*, which, presented at Venice just days earlier in 2017, won the award for Best Screenplay there.

But with TIFF: The Market, Toronto is no longer content to simply chase the North American audience and press. The goal is to also become a place for business deals and networking, following in the footsteps of Cannes and Berlin.

The Films That Travel

The most telling way to understand the relationship between the two festivals is to look at the films that pass through both.

One is **Bunker** by **Florian Zeller**, a psychological thriller with **Javier Bardem** and **Penélope Cruz** as a couple whose relationship is destabilized by an architectural commission for a bunker commissioned by a powerful tech magnate, with a cast rounded out by **Paul Dano**, **Stephen Graham** and **Patrick Schwarzenegger**. The film premieres in competition at Venice and arrives in Toronto a few days later as a North American Premiere.

The same path is followed by **Ink**, **Danny Boyle**'s film chosen by Venice as its opening title on September 2. Set in the 1960s, it tells the story of the birth and rise of the British tabloid The Sun, with **Guy Pearce** as Rupert Murdoch and **Jack O'Connell** as editor Larry Lamb. In Toronto it screens as a Canadian Premiere.

Master filmmaker **Hirokazu Kore-eda** also makes the double trip with **Look Back**, a live-action adaptation of the manga by Tatsuki Fujimoto; so does **Lee Chang-dong** with **Possible Love**, the story of two couples' lives intersecting, and **Shinya Tsukamoto** with **Mr. Nelson, Did You Kill People?**, a portrait of a Black American Vietnam War veteran.

To these titles is added the Italian thriller **The Spiral** (*L'Estranea*), directed by **Paolo Strippoli**, which flies from the Lido competition to Toronto's official selection Midnight Madness, to then land in Austin's Fantastic Fest where Strippoli debuted with his first solo feature **Flowing** back in 2022.

The Markets, and the Business of the Festivals

If the largest public film festival in the world adds a market at its core after half a century of history, something is clearly changing. Now, close your eyes and try to remember when critics used to be the gatekeepers of a title's destiny. Do you miss it? Then, for a very brief moment in the digital world we were under the illusion that we lived in a democracy of information, until we realized there was the algorithm. But there is a measurement system that does not lie: the audience. That audience is in person and at its largest at TIFF (plus being clearly the thermostat of the Oscars in the past years), and there is no better position for a buyer than sitting next to it, ready to sign a deal.

The Government of Canada invested \$23 million CAD (approx. \$16.7 million USD) to create a market aligned with the Festival — one whose ecosystem draws 700,000 visitors annually and generates \$174 million USD in economic activity every year. The numbers speak clearly: the Festival is a business. And after fifty years without one, that business now has a name: **TIFF: The Market**.

A-league Summit speakers and strong buyer participation are expected. "These confirmations reflect a concerted effort to respond to the requests from sellers, globally, for a robust contingency of buyers to be

in attendance," said **Charles Tremblay**, Head of TIFF: The Market. Attendance includes a high number of film distributors, as well as buyers of series and immersive content in the Innovation Hub. The formula is deceptively simple: place a market at the center of the audience conversation.

"The alignment of TIFF: The Market with our annual Festival provides a unique opportunity for buyers and distributors," said **Cameron Bailey** (CEO, TIFF). "As the largest public film festival in the world, there is no better place than TIFF to get a pulse on what is resonating with audiences."

On the other hand, the **Venice Production Bridge** bills itself as "an essential and successful rendez-vous among the cinema, audiovisual and VR professionals."

Evolution is indeed in the DNA of this market. The VPB was introduced in 2016, at the 73rd *Mostra*, as a new "umbrella" that reorganized and expanded the industry activities already running on the Lido, under the Venice Film Market, born in 2012. Since then, the VPB has kept growing by tucking more and more programs under the same brand, like a Russian doll.

Its stated mission is to cover a film's entire production chain, from intellectual property

all the way to distribution, spread across its various sections: the **Book Adaptation Rights Market**, the **Venice Gap-Financing Market**, **Final Cut in Venice**, **Meet the Streamers**, and the **Venice Immersive Market**.

As further proof of that restless evolution, this year marks the debut of the **VPB Locations Market**, dedicated to production studios, filming locations and tax incentives worldwide.

At the helm of the Venice Production Bridge is **Pascal Diot**, who has been running the show since its 2012 launch (before the rebrand) and who now shares programming duties with **Savina Neirotti**. That makes Diot one of the longest-serving, most continuously in-charge figures among Europe's film market bosses, who outlasted several festival directors along the way.

And keep an eye on the calendar: the VPB wraps three days before the Venice Film Festival itself, precisely so industry professionals can catch their flight to Toronto without any overlap. A small detail that says a lot about a market built around producers' needs, rather than one content to be an island unto itself.

Mirren, and **Mike Leigh**'s *Tender Loving Care*, alongside Cannes holdovers *Bitter Christmas* (Almodóvar), *Fjord* (Mungiu), *Minotaur* (Zvyagintsev) and *The Beloved* (Sorogoyen), confirming Toronto's parallel role as an awards-season launchpad.

Two Continents, One Festival Latitude

There is an image, taken from a superhero film, that perhaps better than any analysis captures the meaning of this two-pronged September. In *Spider-Man: Homecoming*, the hero is suspended between the two halves of a ferry split in two, arms outstretched as if on a cross, holding the two pieces together with his webbing in a desperate attempt to reunite them. It's the image that best represents the directors of major festivals, forced every year to hold together authorial research and glamour, art and market. But it's also, if you widen the frame, the perfect image for the relationship between Venice and Toronto: two halves of the same vessel, separated by an ocean and by a matter of hours on the calendar, held together not by a superhero but by shared titles, authors traveling from one continent to the other, producers choosing both stages.

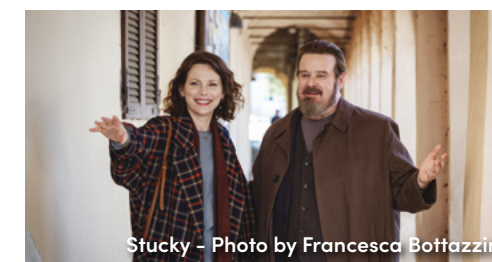
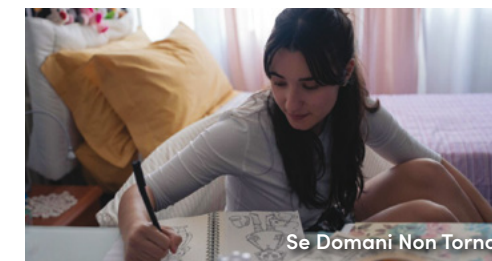
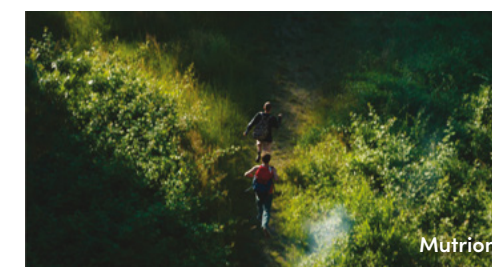
Venice carries the weight of history, of criticism, of the most demanding selection. Toronto carries the strength of the audience, North American industrial scale and, as of this year, a genuine market of its own. Two ways of answering the same question: what does cinema need to live on glory as much as on box office?

CV





This article is sponsored by Veneto Film Commission



Featuring Veneto.

Veneto's Film Sector Rides a Wave of International Momentum

by Paolo di Maira

The "Veneto Wave" is crossing borders again.

Last year it was *The Last One for the Road* (*Le città di pianura*), Francesco Sossai's debut feature, which premiered at Cannes in Un Certain Regard and went on to sweep this year's David di Donatello awards with eight wins. Now it's *Mutrion* — the only Italian short in the international Pardi di Domani competition at the 79th Locarno Film Festival — which just won the Best Director award. Shot among the islands of the Venice lagoon, the short digs into displacement, the cracks in the Northeast Italian model, and a return to one's roots, carrying forward the aesthetic Sossai's film helped establish. It's directed by 26-year-old Venetian filmmaker **Marco Cavazzin** and produced by Venice-based indie studio **Etimo**, with backing from the **Veneto Film Commission**.

Is a distinctly Veneto cinema taking shape - one rooted in the region and carrying its own identity? **Jacopo Chessa**, director of the Veneto Film Commission, thinks so. "What's filmed in Veneto reads as Veneto," he says. "That's not the case everywhere - in lots of regions, locations

end up standing in for places they aren't." In other words, the locations themselves carry identity. "That's an added value," he adds.

The region turns up again in a far darker story: *Se domani non torno*, loosely based on Gino Cecchetti's book *Cara Giulia*. Cecchetti's 22-year-old daughter, a Veneto student, was killed in a femicide in November 2023 — a crime that shook the country to its core. Directed by **Paola Randi** and starring Tecla Bossi and Filippo Timi, the film traces the family's private journey in the aftermath of Giulia's murder, aiming to raise public awareness around gender-based violence. Shot in Padua and its province, it's produced by **Notorious Pictures**, which will release it in Italian theaters this November — a month closely tied, symbolically, to efforts to combat violence against women.

Moving to series, there's *Stucky II*, a police procedural based on the novels of Veneto-born author Fulvio Ervas, now riding a successful second season. Giuseppe Battiston is back as the eccentric, unflappable Inspector Stucky, cracking six new cases around Treviso.

Veneto's uncertain, suspended horizons keep proving a natural fit for mystery and crime storytelling. Case in point: *Costanza II*, the



second season of the drama-mystery series shot amid Verona's historic walls and vineyards, and *La proprietà*, the psychological-thriller feature debut of **Giada Bossi**, currently shooting between Treviso, Vicenza and Fossalta di Piave.



There's more: last summer, the Veneto coastline - Jesolo and Caorle - provided the backdrop for *Morgen ist jetzt*, the German remake of Spanish sci-fi comedy hit *Mañana es hoy* (*Tomorrow Is Today*), directed by **Tarek Roehlinger** and produced by **W&B Television** and **Viola Film**. Meanwhile, **Ridley Scott** picked Pian del Cansiglio, the plateau straddling Veneto and Friuli Venezia Giulia, for several scenes in *The Dog Stars*, the major upcoming **20th Century Fox/Disney** production.

The takeaway: the region's international appeal is no longer confined to Venice: it's steadily spreading across the whole territory.

This success is built on solid groundwork: a stable regional system of financial support for productions, which the Film Commission can count on, extending to development funding as well. The relevant call for applications, **€100,000**

for companies with an operational base in Veneto, under de minimis rules, opens on September 1st and closes on October 13th.

Rising demand from productions is pushing the Veneto Region to build the infrastructure

“ A stable regional system of financial support for productions which includes the development funding. ”

to support them properly, starting with the skilled workforce that forms its backbone. As a result, the regional government has made training a priority, backing a slate of initiatives that reflect film and audiovisual's full recognition as an industrial sector.

That effort includes training programs aimed at upskilling audiovisual professionals and building expertise across the film trades. Launched last year

under the Regional Program for the European Social Fund, the initiative has a **€2 million budget financing 24 training projects**: two year-long, highly specialized programs and 22 shorter qualification courses. Together they cover the whole sector - from acting to costume design,

from color grading and image-optimization techniques in digital photography to hands-on location management workshops. The courses are set to wrap up by November 2026.

Meanwhile, the EU-funded project **Green SCAP** (Green Skills for Cinema and Audiovisual Production) wrapped up its final phase in Mallorca, Spain, in late July. Designed to help Sustainability Managers build the skills they need for work in audiovisual production, it was the third and final in-person workshop - the first two were held in Veneto and in Central Macedonia - under the EU's Erasmus+ VET program, coordinated by Green Film and led by the Veneto Film Commission.

"It went well beyond a simple training course," says Chessa. "Working with colleagues from other countries tested everyone's skills, encouraged exchange, and built a solid network of mutual understanding and trust." A wrap-up event with several of the Green SCAP tutors is planned at the Lido during the Venice Film Festival.



This article is sponsored by Veneto Film Commission



The Veneto Region at Venice Film Festival

As every year, during the Film Festival the Veneto Region and the Veneto Film Commission will be present at the **Hotel Excelsior** on the Venice Lido, in a space hosting industry-related events, panels, presentations and meetings with professionals and trade associations.



CINEMA AS A VEHICLE FOR CULTURAL GROWTH

Valeria Mantovan, Regional Councillor for Education, Training, Labor, Equal Opportunities and Culture, Veneto Region

This 83rd edition is your first Venice Film Festival. Do you have any announcements?

Facing the Venice International Film Festival in my first year as Councillor is deeply moving, but above all it's a major responsibility. Venice is an extraordinary international showcase, and Veneto has every potential to strengthen its role in the audiovisual landscape - not just as a top-tier filming location, but as a territory capable of attracting productions and investment.

The Region's goal is to keep building on this work, consolidating the support tools already in place and making them increasingly effective and responsive to the sector's needs. To that end, we want to streamline procedures and guarantee clear timelines, so productions have a reliable, competitive environment to work in.

The Festival will also be a chance to engage directly with industry professionals and gather ideas and proposals that can further strengthen Veneto's role as a reference point for the audiovisual industry.

You already had the chance to meet film professionals at Cannes last year. What did you take away from that experience?

Cannes was a crucial opportunity to engage with major international market players. The Region's presence there, and the work done through meetings and institutional presentations,



Valeria Mantovan

confirmed a clear trend: the global competition among regions to attract productions is no longer just about the beauty of the locations - it comes down to the strength of local services and the efficiency of the local ecosystem. Cannes pushed us to sharpen our internationalization strategy, working closely with the Veneto Film Commission. The relationships we built and the dialogue with foreign producers reinforced our decision to focus on two priorities: sustainability on set, and stronger integration between the audiovisual supply chain and the other key sectors of our economy - starting with tourism and fine craftsmanship. Cannes showed us that Veneto has everything it needs to be a reliable, competitive industrial partner at the European level.

Francesco Sossai's *The Last One for the Road (Le città di pianura)* has become something of a landmark case - its success rewarded a new way of telling the story of the region.

Francesco Sossai's story is the perfect example of what we mean when we talk about cinema as a vehicle for cultural growth and promotion. His path, and the success of his vision, speak to an authentic Veneto - far from stereotypes, yet able to become universal through the language of film.

Cinema that tells the story of a place isn't simple postcard imagery or passive tourism promotion - it's the ability to turn local identity, stories and landscapes into narratives that can travel the world and speak to a global audience. When a young talent born in our region breaks through at international festivals, it sets off an extraordinary virtuous circle: it fuels our communities' cultural pride, while also proving that Veneto is fertile ground for contemporary creativity. Supporting filmmakers like Sossai means investing in the future of our identity - and proving that stories capable of winning over the world can come from Veneto.

A NETWORK CONNECTING EVERY PART OF THE AUDIOVISUAL SECTOR

Luigi Bacialli, President of the Veneto Film Commission

Back at the Venice Lido for another edition of the Film Festival, which I'm confident will once again exceed expectations. This is my seventh year as President of the Veneto Film Commission Foundation, and the second Board of Directors in the still-young history of this driving force for the audiovisual sector - an institution strongly championed by the then-President of the Veneto Region, Luca Zaia. This Board's term will end in 2027, which will also mark the end of my own mandate, as I don't intend to run again. I



Luigi Bacialli

believe term limits should be respected for all major roles, including those dictated simply by common sense and a sense of proportion - with the exception of limits affecting those chosen directly by voters through preference votes. So it's time to make room for others who share this passion for cinema and audiovisual: the sector needs fresh energy and strong expertise.

We're now in the seventh year of the Veneto Film Commission Foundation, first managed by a Board whose members I want to acknowledge: Cecilia Valmarana, Giulia Lavarone, Vittorio Dalle Ore and Giacomo Brunoro, succeeded three years ago by the current Board - Maria Teresa De Gregorio, Valentina Montesarchio, Claudio De Donatis and Francesco Casarin. The results achieved over these years - including extraordinary growth for cinema in Veneto while keeping the books in order, with the added contribution of auditors Massimo Venturato and Paolo Castaldini - are owed to the valuable work of these board members, which -I always like to highlight- is unpaid. Ours has been a role of oversight and, as the numbers show, of sound and prudent management. The operational engine of the Veneto Film Commission has been, and remains, Director Jacopo Chessa - who last year was also appointed President of the **Italian Film Commissions** - together with his staff: Floriane Buono, Francesca Valente, Arianna Silvestrini and Elisa Penzo.

If the Veneto Film Commission's role and work are recognized and valued internationally today, and are gaining increasing prominence at the Venice Film Festival itself, the credit belongs to this team of professionals - a constant presence

at festivals and markets, and on the hundreds of sets that have brought major Italian and international productions to our region since 2019. These achievements have also been made possible by the steady, productive collaboration with the Region - first under President Zaia and Councillor Cristiano Corazzari, and today under President Alberto Stefani and Councillor Valeria Mantovan - all of whom are convinced of the enormous contribution cinema can make to the Region's economy and image. A €20 million allocation to fund productions through public calls speaks to just how well the sector's outsized

“ A €20 million allocation to fund productions through public calls shows just how clearly the sector's major impact on the territory is understood. ”

impact on the region — and its remarkable ripple effects abroad — is understood.

Through its highly visited website, the Veneto Film Commission has built a network connecting every part of the audiovisual sector - including through professional training and a development fund launched right here in our Event Space, with the support of Veneto's towns and cities, which are our supporting members. It's teamwork that's been recognized by Biennale President Pierangelo Buttafuoco and Director Alberto Barbera - and this year, once again, it finds its best showcase and promotion in this dazzling edition of the Venice Film Festival. 

For information regarding the next call of the **Veneto Film Fund** visit **venetofilmcommission.com**





Animation from Venice to Toulouse

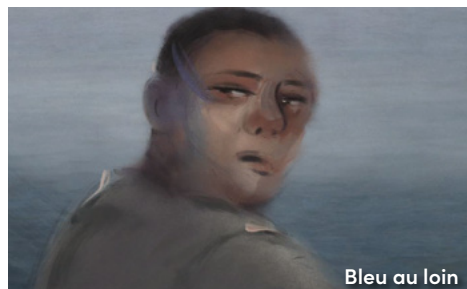
by Monica Tasciotti

Animated Shorts Take Center Stage in Orizzonti

Despite not finding any animated works in Venice's main competition, we find several in the Orizzonti Short Films Competition.

Sasso, carta, forbici by **Virginia Mori** is set in the iconic backdrop of an amusement park, which Mori describes in her notes as carrying "an ambivalent evocative power. Drawing on its symbolic potential, the film tells the story of a day among friends. The complexities of their relationships are explored somewhere between the ironic and the grotesque, through the gestures and rides the characters experience one by one, alluding to rites of passage that mark the transition into adulthood." A nine-minute film produced by Milan-based **Withstand Film** and **Miyu Productions** — the well-known French animation house behind the feature *Chicken for Linda!* (*Linda veut du poulet !*) by **Chiara Malta** and **Sébastien Laudenbach**, which picked up numerous major international honors, including the 2024 César for Best Animated Film and the Cristal d'Or at Annecy in 2023. Together, the two companies had previously produced *The Puppet and the Whale* (Il burattino e la balena) by **Roberto Catani**.

One of Italy's leading animated-short filmmakers, **Simone Massi** presents *The Sense of Earth* (*Il senso della terra*) out of competition in Orizzonti, alongside **Alessandro Ingaria**. It's an **Abisso Studios** production — a Trentino-based film production and services company — made in collaboration with **Emergency**.



Ingaria, a director, audiovisual artist, journalist and photographer, has covered crises in Latin America, Africa and Afghanistan, and is currently developing a feature about the detention of Patrick Zaki in Egypt — the Egyptian researcher and Erasmus Mundus master's student at the University of Bologna who spent 22 months in Egyptian prisons over his human rights work and political opinions expressed on social media. Their short, *The Sense of Earth*, is a 14-minute hybrid black-and-white animated narrative dedicated to the tragedy of migrants who died in the Mediterranean.

The Orizzonti competition — long dedicated to emerging global cinema trends, in particular new filmmakers and lesser-known or minor cinematic traditions — also features *Bleu au loin*, a ten-minute French short by Iranian director **Amir Houshang Moein**, in which "a fisherman living in exile on a remote coast dives into the sea to escape the trauma of war." The same section also includes the four-minute *Head of a Camel* by **Shannon Lee**, an independent animator and visual artist. Shannon presents this short in which, "after growing up assimilated into Western culture, a Korean-American woman tries to reconnect with her cultural roots by conjuring a mystical creature through an ancient Taoist recipe."

IMMERSIVE

Venice: A Decade Of Innovation

As always, work made with every conceivable **XR** creative tool can also be found across the various **Venice Immersive** sections at the Lazzaretto Vecchio. Among the standouts: *Nevatars*, from immersive and interactive media expert **Josh Nelson Youssef** and **Andy Serkis**, the British actor and director famous for his motion-capture performance as Gollum in *The Lord of the Rings* trilogy. Serkis's passion for animation has already led him to *Animal Farm*, an animated film based on George Orwell's novel of the same name, which made its world premiere at Annecy in 2025 after a 14-year journey to the screen. Now this 31-minute extended-reality installation — experienced through smart glasses and featuring the voices of Daisy Ridley (*Star Wars*'s Rey) and Kathleen Turner — lets audiences interact and speak directly with the characters, receiving real-time responses.

In this often-surprising section, which celebrates its tenth anniversary this year, also look for *Galapagos: The Last Eden*, accompanied by **Margot Robbie**, which — like *Nevatars* — debuts a new technology at the Lido: the **XReal Aura** glasses, born from a collaboration between **XReal** and **Google**, promising an even more sophisticated immersive experience.

Toronto's Immersive Market

Toronto is also integrating immersive storytelling directly in its inaugural **TIFF: The Market**, which will introduce an **Innovation Hub** featuring eight XR, VR and mixed-reality projects. Presented by the Canada Media Fund, the selection includes the world premieres of *Mekwâc: "Now Is Good"*, *Tartupaluk* and *The Big Picture* — "Lunch Atop A Skyscraper".

Cartoon Forum 2026: What's New in Animation

66 animation projects selected from 111 submissions across Europe. The pitch selection for the **37th Cartoon Forum** — organized as always by the Brussels-based **Cartoon** association, running September 14–17 in the French city of Toulouse — is a testament to the vitality of Europe's animation industry. It also confirms that Cartoon Forum remains a place of opportunity and international collaboration against a backdrop of global economic uncertainty, where relationships are what turn ideas into reality. The lineup includes **61 series projects** and **5 TV specials**, for a total production volume of 330 hours and a combined budget of **€283.58 million** (averaging **€4.30 million per production**).

19 countries are represented as lead producers, with **France** once again topping the list with **32 projects**, followed by **Ireland** (6), **Germany** (5), and **Spain** (4). The selection also includes 6 projects from **Central and Eastern Europe** and 6 from the **Nordic** countries. Only one project from **Italy** made the cut: *To Be Tween*, an eight-episode series. Eight protagonists, eight different stories, but a single dual setting: the Plautus 4.0 high school and the Metaverse, where the lives of eight students intertwine between reality and virtual space as they wrestle with fundamental questions — who am I, and who do I want to become? A **Graphilm** production for the tweens of its title, created by **Anna Lucia Pisanelli** and **Maurizio Forestieri**, who also directs, with artwork by **Barbara Borsetti**.

Also from Rome is **Giulia Iacopini**, creator and artist of the French series *Emma Makes Waves* — 52 episodes of 11 minutes each, developed with **Julien Gallet** — pitched by **La Cabane Productions**, the Paris-based company behind the 3D series *Mush-Mush & the Mushables*. The series follows nine-year-old Emma as she spends her first summer without her parents on a volcanic island where her grandparents and

cousins live, discovering an unfamiliar sense of freedom.

Aimed instead at a young-adult and adult audience is another French project centered on a girl named *Jasmine*, produced by **Marco Balsamo's TeamTo**, who takes refuge in an imaginary kingdom after a violent attack on her world, where she must find the courage to become the hero real life demands of her.

After Nolan's *Odyssey*, an even bolder reworking of Greek mythology comes from the children's series *Le avventure di Icaro e Arianna*, co-produced with Warsaw's **Wonder Legends Studio** by Turin-based **Primal Shape** — also involved in the animated children's series *Food Wizards*. In a world where technology and consumerism have pushed aside ancient beliefs, a combative princess and a reluctant hero must contend with the machinations of the gods and the everyday challenges of growing up.

The Spanish project *Fantasy Riders* follows a similar thread: after a Great Cataclysm, in a fractured world dominated by mutated beasts, it's a girl who sets out on a journey to bring civilization back to life. Produced by **Hampa Studio** (*Buñuel in the Labyrinth of the Turtles* [*Buñuel en el laberinto de las tortugas*], winner of Best Animated Film at the European Film Awards), the children's series is co-produced by the Spanish arm of Italian publisher **Panini**.

Drawn from the feature film *Wolfwalkers*, the final chapter in **Cartoon Saloon's** acclaimed trilogy inspired by Irish mythology — three films, three Oscar nominations for Best Animated Feature — *Mebh and the Wolf Pups* is a preschool series project following Mebh, a spirited and adventurous girl, and her pack of four wolf cubs as they explore the forest, make new friends, and help the other animals who share their home.

10 years after *My Life as a Zucchini*, an Oscar nominee for Best Animated Feature, Swiss director Claude Barras is back with a 2D and stop-motion series produced by **Haut et Court**, following a

five-year-old girl who, at bedtime, quizzes her father through Banane, her stuffed monkey. *Banane Has Questions* playfully poses big philosophical questions.

Among the other projects worth watching in Toulouse is *Outside Kabul*, a 60-minute special set in the summer of 2021, when the Taliban returned to power in Afghanistan and the lives of two young women, Raha and Marwa, changed forever. Contacted by French journalist Caroline Gillet, Raha and Marwa recorded and exchanged hundreds of voice messages with her over several months. From these unique testimonies, the film draws a raw, intimate chronicle of two young women coming of age as the world they knew collapsed around them. A story of friendship, courage and resilience from **Les Films du Poisson**, co-directed by Gillet herself.

And following its initiative at the last Cartoon Movie in Bordeaux, **Canadian animation** makes its first appearance at Cartoon Forum too, as part of an effort to strengthen cooperation with Europe in light of the new political situation in the United States. Six projects — three from Quebec, three from other Canadian provinces — are looking for European co-producers. Finally, given the positive response to its first edition and the ongoing challenges facing the animation industry, Cartoon is renewing its **Fill the Gap** initiative for 2026, once again connecting producers of projects previously presented at Cartoon Forum with buyers, broadcasters, distributors and co-producers. **CV**



SOUND ART 23®
Post production facilities

www.soundart.it • Via Giuseppe Ferrari 1a • Via Angelo Brofferio 3 • Roma



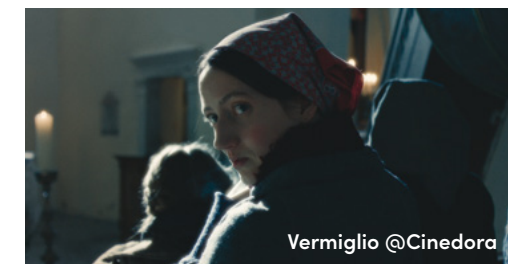
IL SUONO DA 50 ANNI

DOLBY ATMOS THEATRICAL
DOLBY ATMOS HOME ENTERTAINMENT
45 SEAT SCREENING THEATRE 4K • DCP
MULTILINGUAL VERSIONING
TPN SECURITY STANDARDS
SOURCE CONNECT
ADR & DUBBING



This article is sponsored by IDM Film & Music Commission Südtirol

IDM FILM & MUSIC
COMMISSION
SÜDTIROL



South Tyrol's 15th Anniversary, Marked at the Festivals

Projects supported by the IDM Film & Music Commission Südtirol made their way into Locarno, Venice, and Toronto

by Paolo di Maira

IDM is having a banner festival season, with backed titles turning up everywhere from the Swiss Alps to the Lido to the Toronto convention floor.

Angel Seekers (*Cercatori d'angeli*), the debut feature from director **Leopoldo Pescatore**, opens as a Special Event in the Locarno Kids Screenings section — a neorealist fable about volunteering.

At the 83rd Venice Film Festival, **Manuel Wetscher**'s coming-of-age debut *Eklipse*, set at the end of the 1990s, competes in Orizzonti.

In the same section's shorts lineup, *The Sense of Earth* (*Il senso della terra*) — written and co-directed by **Simone Massi** with **Alessandro Ingaria** — screens out of competition, loosely inspired by the real-world operations to identify migrants who died in the Mediterranean and remained unidentified.

Also on the Lido: *The Rope* (*La corda*), **Alberto Fasulo**'s *Nefertiti Film* production recently shot in South Tyrol, has landed a

slot at the Venice Production Bridge's Gap-Financing Market.

Across the Atlantic, **Irene Dionisio**'s sophomore feature *IDDA* ("she" in Sicilian dialect — also how people in Catania refer to Mount Etna), starring Tecla Insolia and Romana Maggiora Vergano. The film, one of the few Italian features playing Toronto this year, it's among the 12 world premieres in Platform, TIFF's competitive strand for bold directorial vision and distinctive storytelling.

It's a slate heavy on first and second features, and IDM Film & Music Commission Südtirol director **Renate Ranzi** notes the pattern with satisfaction: "We have a strong interest in projects with festival visibility, and supporting young talent is non-negotiable for us." Paired with a focus on homegrown South Tyrolean projects and higher-impact productions with real economic return for the region, she says, "it creates a good mix" — proof of how much pull South Tyrol now has with European producers.

“ Last year we funded 36 projects across all three calls, generating a 266% return for the region. ”

Case in point: *Bianco*, which wrapped shooting in the Alta Val Venosta this past winter. Director **Daniele Vicari** adapted the film from Marco Albino Ferrari's book on the 1961 Frêne expedition, with Alessandro Borghi starring as mountaineer Walter Bonatti. It's an international co-production between **Be Water Film**, **Rai Cinema**, **The Project Film Club** and **Tarantula**.

Two more titles from IDM's second 2026 funding call are worth watching. *Klimt* (working title) is now in pre-production — the new film from **Maura Delpero**, fresh off the success of *Vermiglio*, winner of the Silver Lion/Grand Jury Prize at Venice 81, again an intimate family story addressing existential tension.

And *Eden Sonate*, shot between Bolzano and the Alta Val Venosta, is the latest project from South Tyrolean screenwriter, director and producer **Ronny Trocker**, whose previous

Italy's Northernmost Region

Alto Adige – Südtirol is a bilingual German-Italian province of Northern Italy, which independently runs its own film fund through IDM Film & Music Commission Südtirol.



film *Human Factors* (*Der menschliche Faktor*) played Sundance. Produced by Italy's **Dugong** and Germany's **zischlermann filmproduktion**, it braids together three stories about the search for — and loss of — happiness, set against a receding glacier.

The numbers behind all this: IDM Film & Music Commission Südtirol just turned 15, having backed 420 projects — features, series, documentaries, shorts — through three annual funding calls (the third 2026 call closes September 8), with **€4.5 million a year** on the table and more than 5,000 shooting days logged.

Renate Ranzi took over as director just over a year ago, and it's been an intense one. "As a Fund, we're living through a moment that's both wonderful and challenging — in our last call,

applications doubled. Last year we funded 36 projects across all three calls, generating a 266% return for the region. This year, we'd already selected 33 projects after just two calls." That growth brings its own pressure: "We need to grow the local crew base, and we're working on that now — starting with mapping what talent and resources already exist here."

Two new initiatives launched this past year point to where IDM is

headed next: a distribution fund and a music fund. The **Distribution Fund**, created off the back of *Vermiglio*'s awards run, backs IDM-supported producers competing for the Oscars, Golden Globes, Palme d'Or, Golden Lion or Golden Bear. The **Music Fund** — distinctive enough that it's now baked into the

organization's name — is open to artists and music companies regardless of where they're based, backing everything from single tracks to full albums with a €275,000 annual budget. Ten projects were funded in 2025; eight more in this year's first call. The next call closes September 29.

"Our growth strategy isn't just about the money," Ranzi adds, pointing to networking and international partnerships as equally important. IDM's annual **INCONTRI** conference is now a regular date on the industry's calendar, and a new partnership with **EAVE** brought the second module of the **2026 EAVE Producers Workshop** to Bolzano this year, drawing more than 50 producers, writers and industry professionals from 35 countries.

"Our goal," Ranzi says, "is to keep building South Tyrol as a top-tier production location and deepen our dialogue with the international audiovisual industry."



More about IDM Film & Music
Commission Südtirol at
idm-suedtirol.com



Public Money / Local Sets

The Production Story Behind Italy's Venice 83 Films

by Monica Sardelli

This year's edition of the Venice Film Festival presents a rich selection of Italian films. Among fully domestic productions and international co-productions selected across the various sections, five directors-familiar faces at the most prestigious festivals-are competing for the Golden Lion with their films. Most were shot entirely, or in part, on Italian soil and financed by the Ministry of Culture.

Nanni Moretti returns to adapt a work by Eshkol Nevo five years after *Three Floors* (2021). The film, *It Will Happen Tonight* (*Succederà questa notte*), is a co-production between Italy, France and Spain featuring an international cast that includes, among others, Louis Garrel, Jasmine Trinca, Angela Finocchiaro and Elena Lietti, alongside Moretti himself. Shot between the Italian cities of Turin and Rome, and Spain, the film is a **Fandango** and **Sacher Film** production in collaboration with **Rai Cinema** and co-produced with **Pan Cinema** (France) and **BTeamProds**, **Irusoin**, and **IWHT Film AIE** (Spain), with support from the **Turin Piedmont Film Commission**.



Turin also co-stars in *Back to Buenos Aires* (*Ritorno a Buenos Aires*), a film by **Marco Bechis** starring Adriano Giannini, Ana Celentano, Verónica Gerez, Olivia Nuss, Adrián Fondari, Paula Cohen, Marcelo Chaparro and Marcela Serli-an Italy-Brazil co-production produced by **Fandango**, **39Films**, **Karta Film**, and **34 Filmes**, with **Rai Cinema** and support from the **Turin Piedmont Film Commission**. It tells the story of Mariano Guerra, called back to Argentina to testify in the trial against the

military officers who kidnapped and tortured him during the military dictatorship-the same regime that organized the 1978 World Cup while the country was gripped by clandestine repression. The production filmed partly in Brazil, as well as in Turin, Italy.



Rome is the backdrop for the latest film credited to **Bernardo Bertolucci**, *The Echo Chamber* by **Andrea Pallaoro**, starring Luca Marinelli, Alicia Vikander, and Susan Sarandon. It tells a love story in which the boundaries between presence and absence, care and dependency, desire and control blur until they dissolve. Leo and Anne chase each other, brush past one another, lose and search for each other. They can neither leave nor free themselves from one another. Through the rooms echoes Ava's voice, moving through time and letting surface what endures-or what can no longer be contained.

Moving a bit further south, to Naples, is *Il fuoco che ti porti dentro* by **Edoardo De Angelis**, in his second competition appearance at Venice. A **Picomedia** production starring Vanessa Scalera, Lino Musella, Elena Radonicich, Ivana Lotito and Tommaso Ragno, the film revolves around an obsessive

relationship-a love that burns like an inner fire never fully consumed-between a mother and her son, and a reckoning that unfolds during a Christmas Eve dinner.

Continuing the journey from north to south along the Italian peninsula, we arrive in Bari and its province (Monopoli and Gioia del Colle), where **Paolo Strippoli** sets *The Spiral* (*L'Estranea*), the story of the downfall of a local entrepreneurial family. The film will also have its North American premiere in Toronto, to fly down south to Austin for the Fantastic Fest. Jasmine Trinca, Romana Maggiora Vergano, Adriano Giannini and Valeria Bruni Tedeschi bring to the screen the story of a woman who suddenly shows up at her daughter's home to reveal the truth about their family, marked by a pact made many years earlier with a stranger. A secret kept for too long, now returning to claim its price. The film is produced by **Propaganda Italia** with **Rai Cinema**, in association with **Dinamo Film**, in an Italy-France-Belgium co-production with **Kazak Productions** and **Tarantula**.



A piece of Italy is also in competition with *Kami Nour* (*A Bit of Light*) by Ali Asgari. Set in Iran, it tells the story of a local doctor who, after his arrest and the closure of his practice,

contemplates suicide but reconsiders after a day spent with his family. An Iran-Switzerland-Italy-Canada-Turkey co-production, the film is produced by **Seven Springs Pictures**, **Sunny Independent Pictures**, **Zoe Films**, **Good Measure Productions**, and **Haurvatat Film**.



Out of Competition

Peccato is the only TV series featured at the Venice Biennale Cinema, screening in the Venice Open – Out of Competition section. The work, described as a “mockumentary,” consists of six episodes and is directed by **Valerio Vestoso**, who co-wrote it together with its star, Emanuela Fanelli, host of last year's edition of the Festival. It takes the form of a rather surreal documentary, set in Rome in the near future, imagining the professional and personal arc of the actress. *Peccato* is produced by **Be Water Film**, in collaboration with **HBO Max** and **Rai Cinema**.

A very different genre, in the same section and also set in Rome, is *No Pain* (*Nessun Dolore*) by **Gianni Amelio**, starring Alessandro Borghi, Valeria Golino and Valerio Mastandrea. Borghi plays Davide, whose life is upended by a tragic accident he unintentionally causes. His guilt sets off a series of seemingly irrational actions that lead to serious consequences. The film was shot between Rome, Ostia, and Orvieto, with the latter standing in for the protagonist's hometown.

Mario Martone returns to Venice in the “Venice Open” section with *Trick* (*Scherzetto*), produced by **Mad Entertainment** and **Rai Cinema** and based on the novel of the same name by Domenico Starnone. Toni Servillo, in his seventh film with Martone, plays Daniele Mallarico, an illustrator who has lived and worked alone for years and finds himself having to cope with his rambunctious young nephew Mario, played by Lorenzo Perrotta. The film is set in Naples and was shot in the very building where Starnone himself lived as a boy.



The closing film of Venice 83 is *Dio Ride*, by **Giovanni Veronesi**, produced by **Indiana Production**. Set in the 17th century and loosely inspired by real events, it explores themes of freedom, the power of truth, and the relationship between man and power. Starring Pierfrancesco Favino and Silvio Orlando, the film was shot between September and October 2025 in various locations across the provinces of Siena, Pisa, and Arezzo, and in the city of Pistoia, in collaboration with the **Tuscany Film Commission**. The costumes, too, are “made in Tuscany,” designed by costume designer Carlo Poggioli and crafted by Manifatture Digitali Cinema in Prato. **CV**

in collaboration with

ITALY for
MOVIES



All information regarding the shooting mentioned above and guidelines of Italian grants and tax credits are available on the Italy for Movies portal. www.italyformovies.com

ITALY'S TAX CREDIT FOR FOREIGN PRODUCTIONS

Supporting International Productions and Co-Productions

by Angela Grillo

Italy has established itself as a leading industrial partner for international productions through its Tax Credit system. Established under Law No. 220/2016, the scheme allows companies to offset tax liabilities – including corporate income tax, VAT, and social security contributions – with credits accrued from investment in film production, and is managed by the Ministry of Culture's Directorate General for Cinema and Audiovisual (DGCA).

The centerpiece for foreign productions is the tax credit for attracting investments to Italy, reserved for Italian executive production companies working on behalf of foreign producers. Post-production and executive production businesses can be recognized a tax credit of 40% of the eligible production cost when making audiovisual works in Italy, using personnel from Italy or the European Economic Area, up to a maximum of €20 million per year. Support extends across the value chain, from development and domestic production to distribution, exhibition, and video games.

To access these benefits, productions must navigate a structured compliance framework. Projects must pass an official Cultural Test evaluating creative involvement, territorial engagement, and European/Italian cultural elements, while adhering to caps on non-EEA (European Economic Area) above-the-line costs. Administratively, the system relies on a two-step process: submitting a preliminary application followed by a final application upon completion, backed by certified financial auditing.

Ultimately, the true strength of Italy's model lies in its operational flexibility. Rather than acting as a simple year-end tax deduction, the generated credit can be used for monthly tax offsets or transferred to financial institutions for immediate working capital. Whether for an independent local feature or a global blockbuster, early and strategic fiscal planning represents a primary competitive advantage for anyone producing in Italy.

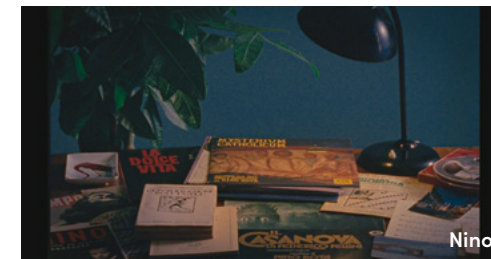
Information and relevant links are available at www.italyformovies.com



This article is sponsored by Apulia Film Commission



The Spiral



Nino



La meraviglia del mondo

Working With a Global Vision

Puglia's international positioning has grown through a precise strategy, backed by the capability to manage large-scale productions.

by Federica Pazzano

The Apulia Film Commission is presenting in Venice the call for the new Film Fund, which provides for an allocation of €5M for the call at the end of 2026.

A Region that proves generous toward the national and international industry, working with a view to supporting the Italian System. This emerges from the words of **Apulia Film Commission's** Director **Antonio Parente**, who has officially led the institution for ten years now. Alongside the Apulia Film Commission's President **Anna Maria Tosto**, and surrounded by a team of highly skilled professionals, Parente has managed to bring the Region to the center of the global industry, implementing policies that go beyond a purely territorial vision and aim, with ambition, to embrace major international projects.

The Vision

"Italy has exceptional appeal, and we work with a national collaboration mindset. Our Italian system

needs to attract large-scale projects that land across multiple regions," says Antonio Parente. "Our strength lies in Puglia's professional ability to manage very large sets. These are highly complex operations from a hosting standpoint. A model that requires service conferences, police headquarters and prefectures to work in sync. When a region does this well, it's the best calling card. It's no coincidence that we often work with the United States, thanks to a privileged relationship with California that generates a virtuous exchange, bringing many projects to Puglia."

Puglia has indeed served as a location for **Wonder Woman**, **No Time to Die**, as well as **The Resurrection of the Christ**, **Mel Gibson's** ambitious sequel to *The Passion of the Christ*, and major US Netflix Original productions like the recent **Dolce**, produced by **Groenlandia** and starring **Denzel Washington**.

"Spectacular, camera-ready locations exist all over the world," Parente continues. "A region's ability to attract productions comes from a combination of skills. First and foremost: the professionalism of Apulian talent, or of those who have chosen Puglia as their home."

In particular, Puglia's international positioning strategy has intensified through several lines of

action. One is the publication of calls with strong economic and institutional support for productions that don't necessarily need to be set in Puglia — a strategy that has been pursued in recent times. Then there's the organization of initiatives like the **Apulia Film Forum**, a fixed appointment since 2009: a small market for independent and auteur feature filmmaking that has made Puglia recognizable on the film and industry landscape. Running from **November 12 to 15**, the Forum returns for the second year in partnership with the **EPC — European Producers Club** — hosting around eighty producers in a program of meetings and training upgrades that directly involves local companies, as part of a long-term strategy.

“ Our Italian system needs to attract large-scale projects that land across multiple regions. ”

"The other activity we have significantly intensified over the past 10 years is building formal agreements and institutional relationships." Among these, it's worth mentioning the historic relationship with **Film London**, a partner in curating initiatives tied to specific parts of the film supply chain, such as co-developing projects between Italy and the UK.

"This year, for example, they will help build part of the ADE — Apulia Digital Experience — program with us." The event, organized by



Antonio Parente, Anna Maria Tosto

Apulia Film Commission in collaboration with **Rai Com**, focuses on digital innovation in the creative industries, examining the professional impact technology is having. *"This has made — and will continue to make — Puglia an important place for reflection in our country, with the ambition of offering a systemic contribution through our expertise and experience on how essential it is to explore topics such as artificial intelligence and the dematerialization of film work."* Film London will contribute in particular to the program dedicated to gaming. *"An aspect of the Italian and Apulian supply chain that needs to be developed further to generate national growth. We'll start from Game London's experience, drawing on how a film commission managed to expand its horizons,"* Parente explains.

There are also international cooperation projects such as **Interreg**, tied to the Adriatic area or other European countries, which have allowed the film commission to become a lead partner in initiatives involving the co-development of audiovisual works, co-funding through EU funds, and European co-production projects.

Finally, we carry on several activities at international markets to promote the entire Puglia System.

Shot In Puglia

Puglia features prominently in the fall Festivals handover. **The Spiral** (*L'Estranea*), directed by Apulia-born **Paolo Strippoli**, is premiering in Competition at Venice and then screening in Toronto and Austin (Fantastic Fest). Shot largely in Bari, Monopoli and Gioia del Colle, the film uses the region as more than a setting: Apulia becomes part of the narrative, helping shape the film's identity.

Nino, directed by Bari-born filmmaker and editor **Walter Fasano**, is screening at Venice Out Of Competition. Through archival material, international testimonials and a concert staged at the Bari auditorium that bears Nino Rota's name, the documentary explores the composer's deep connection with the city, where he taught and served as Conservatory director for 40 years. The film brings renewed attention to one of the most important chapters in Apulia's cultural heritage.

Rounding out the region's presence in Venice is **Tommaso Acquarone's Angelo Azzurro**, competing in the Orizzonti section. Developed within the Interreg Italy-Croatia project "REEL – A Cinematic Journey through Italy and Croatia," the short film explores the transition from childhood to adolescence through a story set between the sea and the railway, further demonstrating the commitment to emerging filmmakers.

Among the established productions currently underway is **Francesco Lopez's La meraviglia del mondo**, starring **Riccardo Scamarcio**, which brings cinema and history together through the figure of Frederick II of Swabia (the Holy Roman Emperor and King of Sicily, who held a deep and special bond with Puglia). Meanwhile, **Dreamcatchers**, a psychological thriller directed by **Daniela De Francesco**, is an international co-production between Italy, Belgium, and Argentina..

Work continues on a diverse slate of other projects, from Serena Porta's **Eien** and Mario Tani's **Gli Intrusi** to **Caro mondo crudele**, **La principessa delle acque** and **Niente è come te**, reflecting an increasingly active and varied production landscape.

Many productions are currently underway and a Fall season dense with movie sets is expected ahead, including major Italian series and twenty feature films shooting between fall 2026 and spring 2027.

Promotional activities are carried out by the Apulia Film Commission and the Puglia Region using resources from the POC Puglia 2021–2027, Thematic Area 06, as part of the "Promuovere il Cinema 2025/2026" initiative.

More about **Apulia Film Commission** at apuliafilmcommission.it



SALES



Inflight Entertainment Distribution

The Rights Holders Guide To The Galaxy

In the frantic distribution chase, inflight entertainment is the odd corner of the hunt: a small field with its own players and rules. We talked to several experts to bring our readers the most useful advice.

by Alessio Cocco



First, let's be clear about what we're dealing with. Inflight falls under the umbrella of **non-theatrical** rights — the same category that covers festivals, schools, and hotels — but travel and transport (planes, ships, trains) is its own slice with its own players. **Airlines** usually get handed to specialized **Inflight Entertainment (IFE) brokers**. These brokers bundle titles from multiple distributors into libraries with enough scale to matter to an airline, and they also curate catalogues, handle compliance and censorship edits, and package titles specifically for airlines. On the buying side, airlines rarely deal with content directly: they lean on **Content Service Providers (CSPs)** instead, who curate, manage, and deliver the monthly entertainment lineups based on airline budgets. You can check the full list of active CSPs and IFE brokers on the **cinema.video** website.

To navigate this system, you first need to make sure you actually have the rights. Be careful — non-theatrical rights can easily get wiped away unnoticed in other deals due to vague or overly broad rights language in other agreements.

If you're handling **Early Window Content (EWC)**, things get trickier. This is a recent release usually licensed to an airline 40 to 90 days after its theatrical run — before home video, TV or streaming. This is considered "premium" content by an airline company. The hard part is pricing it fairly, since nobody yet knows how the film will perform. To cover yourself, include an escalator (aka *Escalation Clause*) upfront in the contract, in case the title takes off at festivals or the box office.

One more tip: get your **Airline Cut** ready early, so you're not rushing to edit after you've already signed the deal. Violence, nudity, or plane crash scenes can jeopardize your deal — take those out ahead of time.

Proposing niche or independent titles to a broad, varied audience is difficult—which is exactly why passengers so often end up watching the fourth season of a 20-year-old sitcom that slaps, but offers zero incremental value for new releases. So Airlines often prefer old catalog titles instead of recent releases.

Also, major streaming platforms deals are increasingly favored. **Air France** now runs Apple TV+ onboard; **United** has a dedicated Peacock channel; **China Airlines** added Disney+ through CSP Stellar Entertainment. Airlines are ceding their curation role to platforms with deeper libraries and faster connectivity.

This should not scare independent rights holders off: this is still a high-margin window that can bring **80-90%+ of gross** licensing revenue to the right holder (because airlines cover marketing and exhibition costs). None of this happens by cold-calling airlines directly, either. Go through the "gatekeepers" aka IFE brokers like **Encore Inflight** or **Skyline IFE**, or CSPs like **Spafax** who hangout at specialized markets like the **APEX Content Market**, or film markets like **Cannes Marche du Film**, **EFM**, and **AFM**. 

Discover the full list of **Inflight Brokers** and **Content Service Providers** on **cinema.video**



FRIULI VENEZIA GIULIA
FILM COMMISSION

THINK FVG*



 Cividale del Friuli

*Limitless imagination



More and more production companies choose FVG for its multi-faceted cities, rugged mountains and sparkling sea, all "within a stone's throw" — and that's not all we have to offer. Are you looking for a professional crew of specialised workers? You will find it here. We can offer you efficient backup and a wide range of services, thanks to the experience of the Friuli Venezia Giulia Film Commission, which has been supporting film productions side by side since 2000.



FVG FILM FUND

IO SONO
FRIULI
VENEZIA
GIULIA

 fvgfilmcommission

 FVGfilmcommission

 fvgfilmcommission.com



The Void in the TV Market

One morning at the end of April, I woke up to the news that NATPE Global had been canceled. My first reaction was disbelief.

by Patrick Zuchowicki

After decades as a fixture of our industry, how could America's international content market simply disappear and leave such a void? Some described NATPE's demise as inevitable, the consequence of a television industry undergoing profound change. I couldn't accept that.

Market Fragmentation

The U.S. remains the world's largest entertainment economy, but it has become remarkably fragmented. Broadcasters and streamers are only part of the picture. Producers, brands, advertisers, digital platforms, talent agencies, technology and AI companies, financiers and new monetization partners increasingly influence how intellectual property gets acquired, adapted, financed, produced and reaches audiences. At the same time, something important has happened: Americans are watching more foreign stories. Parrot Analytics estimates that U.S. demand for non-U.S. film and television increased from 17.1% in 2019 to 25.3% in 2025. Foreign storytelling is moving from the margins toward the mainstream. This creates a growing need for foreign IP owners to build real connections with the broadcasters, streamers, studios, producers, agencies, brands and technology companies that shape how content moves in the U.S.

Growing Demand

I believe foreign IP owners are trying to navigate that fragmentation in America today. As this article appears, we are in the middle of mapping and gauging the interest of 1,500 U.S. organizations in foreign finished content, scripted and unscripted adaptation rights, feature-film remake rights and projects in development seeking American partners. We want to understand who is interested in what before we start putting people in rooms together.

A STAR Is Born

This combination—increasing fragmentation and growing demand—is what gave me the urge to create STAR: a new market coming to Los Angeles in 2028 to fill the void that we are experiencing at the very epicenter of the industry itself.

I have spent 35 years of my life building markets precisely where—and when—the business was changing fastest. In the early 1990s, when the internet and mobile phones were barely part of our lives, I launched DISCOP in Budapest to help international distributors and producers navigate the newly emerging television industries of Central and Eastern Europe, including the ex-Soviet

Republics. We quickly understood that bringing people together wasn't enough. We pioneered deep-dive market research and the advance organization of qualified meetings. We mapped broadcasters, identified decision-makers, researched their programming needs and helped international sellers meet the people who actually needed what they were selling. Those markets were extraordinarily difficult to understand. Reliable information was scarce. Entire television industries were being created almost overnight. Yet, by the time I sold DISCOP's activities in this world region to NATPE in 2011, the territories we had helped open were generating approximately \$4 billion annually for the international film and television content export industry. After organizing more than 90 DISCOP events, I eventually failed to keep my own company afloat. In 2021, I had to cancel a DISCOP market in Kigali, Rwanda at the last minute. That experience shaped my view of markets forever. I learned that markets have to start from research and now I also know why markets fail.

STAR will take place June 6–8, 2028, at the Hilton Los Angeles/Universal City, just five weeks before the Olympic Games return to LA.

A market only deserves to exist if it solves a problem. I believe this one does.

DAL REGISTA/SCENEGGIATORE DI
TRE MANIFESTI
A EBBING, MISSOURI
E
GLI SPIRITI
DELL'ISOLA



JOHN
MALKOVICH
SAM
ROCKWELL
STEVE
BUSCEMI
CON
TOM
WAITS
E
PARKER
POSEY

WILD HORSE NINE



SCRITTO E
DIRETTO DA MARTIN McDONAGH

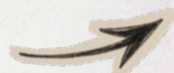
DAL 5 NOVEMBRE AL CINEMA

SEARCHLIGHT
PICTURES

© 2025 Searchlight Pictures. All Rights Reserved.

Branded Documentaries

By Michael Rowley



Can documentary authenticity survive corporate storytelling?

As an independent documentary filmmaker, I've had my feet straddling two sides of the business: the world of features and festivals and the world of branded documentaries. From documentary series produced for Pokémon following the best video game players around the world, to filming with a true cowboy raising bison in the American West for the meat subscription service Butcherbox, brands of all stripes are tapping into the documentary genre and lauded filmmakers to create human-centered stories for their marketing.

From a filmmaker's perspective this can be both a positive and negative turn in the industry. It allows independent filmmakers to keep working in their craft, building their name by association with the brand, and sustain a livelihood via the funding of major companies when resources have never been more scarcely difficult to access. On the other hand, there are legitimate concerns around creative control, hyper-speed delivery and online aesthetics, and potential ethical concerns surrounding the companies themselves. It is worth approaching these potential projects on a case-by-case basis and deciding whether the juice is worth the squeeze.

Certainly it depends on the brand's voice, goals, creative control, and distribution, but high quality documentary films have been seen at notable documentary festivals. Patagonia's "The Last Observers" sports laurels from festivals like DOCNYC and won the Best Short Film award at Mountainfilm in 2024. The difference, perhaps, between these films and a traditional independent documentary, is that these branded documentaries often live on the companies' owned websites and social channels like YouTube. By controlling the distribution, the brand can build their identity, attract audiences prone to watching documentaries, and steer viewers toward whichever product is featured within or advertised nearby by the film.

It was only a matter of time before corporations, with their financial dominance, started slipping into the auteur world of documentary and began shaping the narratives. With what feels like decades of the same super hero franchises and A-list actors playing children's dolls, the narrative film world often feels overrun. The question is whether the genre of documentary, with its notoriety for being real, human, and honest, will one day stop documenting people and solely plastic.

Michael Rowley is an award-winning documentary filmmaker, cinematographer, and editor based in Dallas, Texas.

More at michaelrowley.net



Digital Archives

by Federica Pazzano

Digital Heritage From Obsolescence to Preservation

We talk a lot about the future and not enough about the past. Switching from analog to digital we passed from caring about the restoration and preservation of film materials to the fake belief that everything digital will last forever. And we are failing to preserve right now the multitude of content that has been increasingly produced in digital format starting from the late 90s / early 2000s. But storage media as much as analog support can become unreadable, they are at continuous risk. Realistically, hard drives have quite a short lifespan, which is very far from eternity. We explored this topic in depth during a conversation with **Mnemonica**, a company that supports every stage of the production process and has made the preservation of the film industry's digital memory its flagship mission. The key takeaway was that preservation in the digital space is not so much material problem as it is a management one. They offer an interesting parallel: like a man who fears death and avoids health screenings. Sadly, sometimes it is too late.

It's clear at this point that the digital file is not the problem itself, but there are three orders of problems. When the support (the hardware) is no more readable, due to that short lifespan mentioned before. When the file, even if it survived perfectly its own medium, does not have any more software able to read it or an issue with the decryption keys (i.e. like a KDM for a DCP), which expire or are lost. Or when the organization (a company or an institution) managing those files disappears, and nobody knows where the files are or how to access them. The latter is a true real world failure which sadly happens constantly under the tacit 'not my problem anymore' assumption of the unassuming employee. Now, what can we do to avoid the constant human-size failure? We can start preserving in the digital space, guaranteeing a future to that digital heritage. Preservation requires a full protocol which includes ongoing management, constant monitoring, a disaster-recovery policy and geographically separated redundant copies, as well as its own set of rules at a higher level.

The French, who are champions at heritage preservation and at creating new industry standards, have those rules already in place. They tie preservation directly to funding: to receive production subsidies, a producer must sign a contract with a specialized technical provider guaranteeing the security of the work. Of course a subsidy becomes worthless if the film it funded can't be found, opened, or licensed years later. So the fix is neither abstract nor exotic, it's a simple, almost obvious idea, already in place. Somewhere, not everywhere.

The MIA Market

The Global Audiovisual Industry Meets in the Heart of Rome from October 19th to 23rd

MIA | Mercato Internazionale Audiovisivo, taking place in Rome from October 19 to 23, marks its 12th edition with a new phase of development that redefines its editorial, international, and institutional footprint.

Key highlights introduced this year include: the **Animation Series Gap Financing Market**, a program exclusively dedicated to animated series; **CASA MIA**, a new experiential networking dimension; and the **European Investment Hub** (EIH), an innovative project designed to facilitate access to international funding.

The market's evolution is also reflected in a new layout of spaces and activities across central Rome, creating a spread-out geography that strengthens the dialogue between the industry and the city.



MIA | Mercato Internazionale Audiovisivo is promoted by **ANICA** (Italian Association of Cinema, Audiovisual and Digital Industries), chaired by Alessandro Usai, and **APA** (Audiovisual Producers Association), chaired by Chiara Sbarigia, under the directorship of Gaia Tridente.

More at miamarket.it



**MERCATO
INTERNAZIONALE
AUDIOVISIVO**

2026 | **ROMA**
OCTOBER 19 ▶ 23



miamarket.it



Register now!

The New Global Screen Economy

AFM's first-ever theme signals a market built on optimism for what comes next.

by Federica Pazzano

Jackie Brenneman, President & CEO, Independent Film & Television Alliance (IFTA) and American Film Market (AFM), answered our questions about the future of the market.

Considering AFM's historical relevance, how is the market changing shape this year and what's your personal stamp on it?

I accepted the opportunity to lead IFTA and AFM because I believe the profound changes taking place throughout the global entertainment landscape present an enormous opportunity for independent cinema. In my prior roles, both at NATO/Cinema United on the exhibition side and then hand distributing films to cinemas, I saw first-hand how many of our industry's traditional models are ready for reinvention. IFTA and AFM are longstanding cornerstones of the independent business and ideally positioned to help drive this evolution.

With all this in mind, it's probably no surprise that my personal focus has been to ensure AFM is centered on optimism and the future. And cinemas, of course. AFM is the only global market with a trade body attached to it, which gives us a unique platform to do more than facilitate deals—we can also help move the industry forward. This year, we're expanding that role with several new initiatives we aren't quite ready to announce yet. But you can expect more industry data, more global examples of real growth, and the business case for independents.

I don't believe in this sector because of a general love of film. I believe because I've seen the opportunities and the barriers firsthand. Bringing the key players together at AFM to write the next act for filmed entertainment is an incredible privilege and I know AFM will help spark the conversations, collaborations, and innovations that define the industry's next chapter.

What's been the industry's reaction to this edition so far?

I have had hundreds of conversations with filmmakers, vendors, financial companies, agencies, sales agents, distributors, studios (major, independent, and streaming), trade groups, government officials, other film markets, cinemas, and the media and the reaction has been overwhelmingly positive.

I think authentic optimism can be infectious, and I believe when people see that IFTA is working to build an AFM for the future of the industry, they are excited to see that vision and to know that we are listening to a broad range of perspectives. If the future is in flux, it will only be shaped through collaboration from established and emerging players. It is important that AFM is built for everyone in this sector, so I am listening to as many voices as possible and their input will make a difference in our offerings.

How is the current international footprint at the event? Where are you seeing the most growth or interest outside of North America?

The enthusiasm is also reflected in the data. Registrations across exhibitors, buyers, and attendees are significantly ahead of last year, and we're still months away from AFM. We typically welcome participants from 85 countries, and we're on track to exceed that this year.

Beyond North America, we're seeing particularly strong engagement from Europe. Germany, Spain, Italy, the United Kingdom, and France, along with Canada are currently among our strongest international participants, reinforcing AFM's role as a truly global marketplace for the independent film industry.

AFM has announced its first-ever theme, "The New Global Screen Economy." What does it signal about where you want to take the market?

First and foremost, a theme signals that AFM is about more than the business conducted during the market. It's about the broader conversations happening in a week where the whole global industry gathers. We all know there is a lot of change and challenges across our industry, but I'm much more interested in focusing on where we're headed than where we've been. I'm excited by the new business models, technologies, and creators who are redefining how entertainment is financed, produced, distributed, and discovered. Our job is to bring those conversations together and help turn emerging success stories into repeatable models for the broader industry.

"The New Global Screen Economy" reflects that broader vision. The future of entertainment isn't about whether something is called a film, television, or another format - it's about how content is financed, packaged, sold, and enjoyed across every screen from the smallest to the largest. It also reflects our commitment to helping the next generation of filmmakers and creators. Today's creators are entering the industry with more experience, audience insight, and commercial savvy than ever before, but many haven't been exposed to how the global film business works. As a trade association, we have both an opportunity and a responsibility to connect those dots by bringing them together with the expertise, partners, and marketplace that can help turn creative success into sustainable careers.



Ultimately "The New Global Screen Economy" is about helping creators and film companies around the world understand not just how to make great content, but how to finance it, protect it, monetize it, and build sustainable businesses around it.

Where do you see theatrical distribution heading from here?

It is an understatement to say I believe in a strong theatrical future. I initially thought I would be taking the stage at AFM to a skeptical audience, but the past several months of amazing success stories from both independent and major studios have changed the conversation.

The most important future I see for theatrical distribution is one that takes advantage of technology to better program for audience growth. Our current model (particularly in the United States) is largely unchanged from nearly a century ago when high fixed distribution costs from film printing and shipping, a marketing monoculture from TV requiring single release dates in a territory and high placement costs, and high costs of production shaped the way films were distributed.

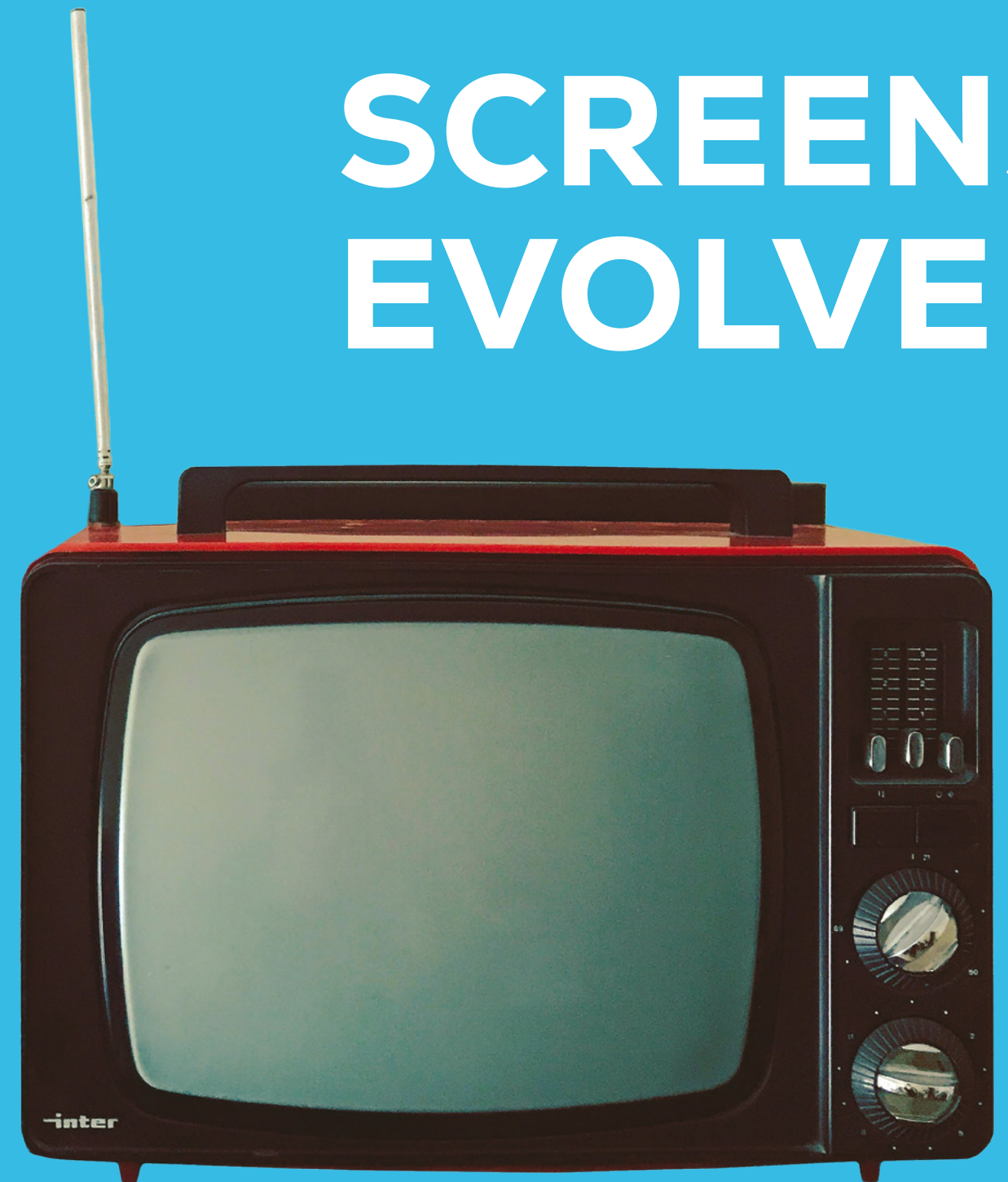
Now, we have a digital industry with distribution costs that are a fraction of what they once were. We have more audience data than ever thanks to loyalty programs from theaters and fan data from filmmakers, studios, and social media. We have tools that can analyze the right locations and showtimes for a title while enabling smarter, more targeted marketing. As a result, I see a future offering more to our audiences. A rise in theatrical subscriptions relies on a promise of more programming. That programming should be tailored to specific communities. The more we lean into curation, the stronger the market will become.

We will always need massive global tentpoles and huge events to bring people to theaters. But we also need a strong set of titles to keep people in the habit of moviegoing and discovery. Pricing and programming are key as we've already seen in markets around the world where attendance has surpassed pre-pandemic numbers. I hope that IFTA can help play a role in these conversations. 

More at
americanfilmmarket.com



SCREENS EVOLVE



SO DO WE

November 10 – 15, 2026
Fairmont Century Plaza
Los Angeles

americanfilmmarket.com

TECHNOLOGY



3D Gaussian Splatting

A Brief Guide to the New Frontier of 3D Rendering

3D Gaussian Splatting (3DGS) is emerging as one of the most closely watched technologies in real-time 3D visualization, with potential applications across virtual production, VFX, XR, digital twins and location capture.

Developed for novel-view synthesis, the technique can reconstruct a **real-world scene** from photographs or video and render it from different viewpoints with high visual fidelity and real-time performance.

Introduced at SIGGRAPH 2023 by Kerbl, Kopanas, Leimkühler, and Drettakis, 3D Gaussian Splatting offers an alternative to the implicit representations used by **Neural Radiance Fields (NeRFs)**. Instead of relying on neural networks to describe a scene, it uses an explicit and highly parallelizable structure designed to take advantage of modern GPU rendering.

Unlike traditional polygonal meshes, the scene is represented as a collection of millions of anisotropic 3D Gaussians. Each primitive is defined by its position, scale, orientation - represented by a quaternion - opacity, and Spherical Harmonics coefficients, which model color as a function of the viewing direction. During optimization, these parameters are updated through a differentiable process to minimize the difference between the rendered images and the captured ones.

From 3D Gaussians to Screen-Space Splats

The crucial step takes place during rendering: the Gaussians are projected onto the image plane through an EWA (Elliptical Weighted Average) approximation, transforming them into 2D elliptical splats.

A tile-based differentiable rasterizer divides the screen into regions, sorts the primitives according to depth, and calculates the final color through front-to-back alpha blending. This approach avoids the costly ray marching typically used by NeRFs and makes efficient use of GPU parallelism, enabling real-time rendering that, under the specific conditions reported in the original paper, can exceed 100 FPS at 1080p.

An Approach Increasingly Integrated into 3D Workflows

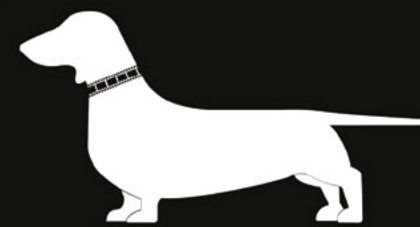
The result combines high visual quality with real-time performance, making Gaussian Splatting particularly interesting for applications such as digital twins, XR, photogrammetry, geospatial visualization, and virtual production.

For the film, television and wider audiovisual industries, the growing adoption of 3D Gaussian Splatting could open new possibilities for capturing real locations, building virtual environments and integrating photorealistic assets into real-time production pipelines. Its combination of visual quality and rendering speed makes it particularly relevant as studios continue to explore more efficient workflows for virtual production, VFX, previsualization and immersive content.

The publication of the KHR_gaussian_splatting Release Candidate for glTF 2.0 by the Khronos Group in February 2026 also points toward greater standardization and interoperability. As tools and production pipelines continue to mature, 3D Gaussian Splatting is moving beyond experimental research and becoming a technology worth watching for companies working across the 3D and audiovisual production ecosystem. 

in collaboration with

biunivoca
Consulting and Training Real-Time Tech



REEL ONE

START YOUR NEW TIMELINE

EDITING
CONFORMING
COLOR GRADING
VFX
DCP ENCODING
KDM DELIVERY
TITLING AND LOCALIZATION
TRAILER DESIGN
CONTENT MANAGEMENT
ARCHIVING
FILM RESTORATION
SUBTITLING

Via Marcello Prestinari, 15 - 00195 ROMA
TEL 06 32 40 450 - info@reelone.it

Italian Cinema Abroad

Leading Made in Italy Films Across 28 Countries in 2025

Across the 28 European and Mediterranean countries where MEDIA Salles monitored the theatrical performance of films involving Italian participation, the undisputed bestseller in 2025 was *Smurfs*.

article by
Elisabetta Brunella

data collection by
Silvia Mancini

For this blend of live action and animation, supported by **Film Commission Torino Piemonte** and shot in Turin, *Lupin Film* provided the on-location live action production services in Italy. *Smurfs* tops the ranking of Italian films in 24 territories stretching from Norway to Turkey and from Portugal to Poland. In Montenegro, this musical attracted enough admissions to rank tenth among the most-watched feature films of 2025. Looking further down the chart to twentieth place, it also appears among the top titles in many other countries, including Luxembourg, Latvia, Slovak Republic, Austria, Bulgaria and Malta, to name but a few.

In the very few markets where *Smurfs* does not lead the ranking of Italian or Italian-participation films, the top position is held by predominantly local co-productions with an Italian partnership. This is the case in Spain with *The Captive* (*El cautivo*); **Rai Cinema** co-financed **Alejandro Amenábar** film inspired by the life of Cervantes, which came close to 800,000 admissions and also reached nineteenth place in the overall box-office chart; in Finland, where *100 liters of gold* (*100 litraa sahtia*) - coproduced by **All At Once - The Culture Business** - is also the second most-watched film of the year; and in Slovenia, where *Whites wash at ninety* (*Belo se pere na devetdeset*) takes the lead. This moving story was co-produced by **Quasar Film**, supported by **FVG Film Commission** and partly shot in Friuli Venezia Giulia.

Danish audiences, meanwhile, favoured *There's still tomorrow* (*C'è ancora domani*) among Italian films. This entirely Italian production, directed by and starring **Paola Cortellesi**, thus conquers another European market after topping the Swiss box office for Italian films and reaching the top ten in around twenty other European countries in 2024.

In second place in the "Made in Italy" rankings, *Maria* shines in almost every territory. **Pablo Larraín**'s film, co-produced by **The Apartment Pictures** and retracing the final days of Maria Callas, is runner-up across most markets, while *Smurfs* occupies second place in nearly all the countries where it did not finish first, namely Spain, Slovenia and Denmark.

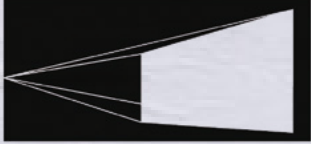
Standing apart from the general trend are Malta, with *William Tell*, and Bulgaria and Croatia. In these two latter markets, locally relevant co-productions have proved particularly successful: *Adventures Italian style reloaded* (*Tornando a Est*), much of which is set in Sofia, and *Fiume o morte!*, the documentary whose very title evokes historical events linked to what is today Croatia's principal seaport.

“Co-production enable films to be made, but also facilitate their circulation across multiple markets”

The picture is more varied when it comes to third place. Alongside *Smurfs* in Finland and *Maria* in Bulgaria, Denmark and Spain, leading contemporary Italian directors also make an appearance. **Paolo Sorrentino**'s *Parthenope* features in the Slovak Republic, Latvia and Luxembourg, while **Paolo Genovese**'s *Madly* (*Follemente*) reaches the podium in Croatia, Hungary and Romania. Other major names are also represented: **Luca Guadagnino** appears with *Queer* in Austria and Germany, and with *After the hunt* in Ireland, the United Kingdom, the Netherlands, Malta and Portugal. **Silvio Soldini** tops the Italian rankings in Estonia with *The Tasters* (*Le assaggiatrici*), **Ferzan Özpetek** in his native Turkey with *Diamonds* (*Diamanti*), while **Maura Delpero** is present in Norway, Sweden and Greece with *Vermiglio*, winner at the Venice Film Festival in 2024 and shortlisted for the Academy Awards in 2025 (Italian entry). On the comedy front, **Checco Zalone** features in Switzerland with *Buen Camino*, the highest-grossing domestic film ever in Italy. Third place also goes to *Caravan* (*Karavan*) in the Czech Republic, a co-production between the Czech Republic, Slovak Republic and Italy; to the French-Italian co-production *Enzo* in France; and to *Little trouble girls* (*Kaj ti je deklica*) in Slovenia, a production involving Slovenia, Italy, Croatia and Serbia.

Once again, co-production proves to be a key factor not only in enabling films with Italian participation to be made, but also in facilitating their circulation across multiple markets, particularly when they are not backed by an internationally recognised filmmaker or by an award from a world-renowned film festival.

CV

in collaboration with
CINEMA D'EUROPA

MEDIA SALLES



2025 Top Performing Films with Italian Participation

FILMS TO BUY

A Good Little Soldier (*Un bon petit soldat*)
by Stéphane Brizé
Gaumont — Venice / Toronto

A Place To Heal (*15/18*)
by Cédric Kahn
Charades — Venice

A Talent For Murder
by Anton Corbijn
FilmNation Entertainment — Toronto

All Of A Sudden (*Soudain*)
by Ryūsuke Hamaguchi
Cinéfrance International — Cannes / Toronto

Alpha Gang
by David Zellner, Nathan Zellner
CAA (North America) / mk2 Films (ROW) — Toronto

Arrested Memory
by Sabu
Lucky Number — Venice / Toronto

Being Heumann
by Siân Heder
Apple Original Films — Toronto

Bitter Christmas (*Amarga Navidad*)
by Pedro Almodóvar
Film Factory Entertainment — Cannes / Toronto

Bucking Fastard
by Werner Herzog / Gersh (USA) / HanWay
Films (ROW) — Venice / Toronto

Bunker
by Florian Zeller
FilmNation Entertainment — Venice / Toronto

Company
by Casey Affleck
AGC Studios — Venice

Dau
by Ilya Khrzhanovsky
Coproductio Office — Venice

Father Joe
by Barthélémy Grossmann
Kinology — Venice

Fjord
by Cristian Mungiu
Goodfellas — Cannes / Toronto

God Laughs (*Dio ride*)
by Giovanni Veronesi
PiperPlay — Venice

Ground Floor (*Földszint*)
by Gábor Reisz / Films Boutique — Venice

I Play Rocky
by Peter Farrelly
FilmNation Entertainment — Toronto

Ink
by Danny Boyle
StudioCanal — Venice / Toronto

It Will Happen Tonight
(*Succederà questa notte*)
by Nanni Moretti
Playtime — Venice / Toronto

Look Back
by Hirokazu Kore-eda
Goodfellas — Venice / Toronto

Minotaur
by Andrey Zvyagintsev
mk2 Films — Cannes / Toronto

Misty Green
by Chris Rock
A24 International — Toronto

Mr. Nelson, Did You Kill People? (*Nelson san, anata ha hito wo koroshimashitaka?*)
by Shinya Tsukamoto
Kino Films — Venice / Toronto

No Pain (*Nessun dolore*)
by Gianni Amelio
Rai Cinema International Distribution — Venice

Onwards And Sideways
by John Madden
Kaleidoscope Film Distribution — Toronto

Possible Love (*Ga-neung-han sa-rang*)
by Lee Chang-dong
Netflix — Venice / Toronto

Primetime
by Lance Oppenheim
A24 International — Venice

Back To Buenos Aires
(*Ritorno a Buenos Aires*)
by Marco Bechis
Fandango Sales — Venice

Tender Loving Care
by Mike Leigh
Cornerstone Films — Toronto

The Basics Of Philosophy
by Paul Schrader
CAA / Noora Films — Venice

The Beloved (*El ser querido*)
by Rodrigo Sorogoyen
Goodfellas — Cannes / Toronto

The Debut
by Jesse Eisenberg
A24 International — Toronto

The Echo Chamber
by Andrea Pallaro
Paradise City Sales — Venice

The Fire Within You
(*Il fuoco che ti porti dentro*)
by Edoardo De Angelis
Rai Cinema International Distribution — Venice

The Spiral (*L'Estranea*)
by Paolo Strippoli
Le Pacte — Venice / Toronto

Trick (*Scherzetto*)
by Mario Martone / Rai Cinema International
Distribution — Venice

Un Peu Avant Minuit
by Nicolas Pariser / Pyramide International
— Venice

Wild Horse Nine
by Martin McDonagh
The Walt Disney Company — Venice / Toronto

Woman Unknown (*Kvinde Ukendt*)
by May el-Toukhy / TrustNordisk — Venice



**EMILIA
ROMAGNA
FILM
COMMISSION**

Your Dream, Our Mission.

In Emilia-Romagna we welcome ideas, support
businesses with guaranteed-timing financing,
assist productions and promote audiovisual works.

Fill in the survey, please! ▶



Funding | Services | Professionals | Promotion | Reception



CANADA STREAMERS' LAND

Canada's production strength is spread across several distinct centres rather than concentrated in a single city. Incoming shoots can work with the **BC Film Commission** at Creative BC, **Ontario Film Commission**, **Alberta Film Commission**, **Manitoba Film & Music** and the **Québec Film and Television Council**, tapping into established crews, studio infrastructure and regional production networks.

Recent productions show how differently those territories can work on screen. **HBO's *The Last of Us*** Season 2 filmed in British Columbia before launching on HBO and Max, while Ontario remains home to **Amazon MGM Studios' *The Boys***, whose fifth and final season arrived on Prime Video in 2026, and **Netflix** filmed the already-renewed ***Little House on the Prairie*** reboot in Manitoba. Alberta has also developed a continuing relationship with Netflix through ***My Life with the Walter Boys***, filmed around Calgary and southern Alberta.

The financial offer changes from province to province. **Manitoba** has the most competitive tax credit in North America - up to **38%** on Manitoba production costs and up to **65%** on eligible Manitoba salaries. **British Columbia's** production-services credit can provide up to **36%** of qualified B.C. labour expenditure, while **Ontario** offers up to **21.5%** of qualifying production-services expenditure. **Alberta's** Film and Television Tax Credit can reach up to **30%** of eligible provincial production and labour costs, and **Québec** offers up to **25%** of qualified expenditure through its production-services programme.

Those provincial incentives can be accompanied by **Canada's Federal Film or Video Production Services Tax Credit**, providing up to **16%** of qualified Canadian labour expenditure for eligible productions.

Together, the combination of federal and provincial incentives, multiple production hubs and a deep technical workforce gives international producers considerable flexibility when choosing where to base a project. Whether a production needs the urban scale of Toronto and Vancouver, the retro vibe of Winnipeg's Exchange District, Alberta's open landscapes or Québec's established studio and VFX sector, Canada offers several distinct production ecosystems within one national framework.



ALBANY CAPITAL APPEAL

Albany County, located in **New York's Capital Region**, continues to see growing interest from film and television productions seeking diverse locations and production support services. Over the past several months, **Film Albany** has assisted a range of projects—from independent productions to inquiries connected with major entertainment companies—by providing location assistance, virtual and in-person scouting support, logistical coordination, and connections to local resources.

Recent production inquiries have focused on historic architecture, downtown streetscapes, residential neighborhoods, theaters, educational and healthcare settings, hospitality venues, government buildings, churches, and unique public spaces. Albany County's diverse locations, combined with its proximity to New York City, Boston, and Montreal, continue to make it an attractive filming destination. **New York State's Film Tax Credit** further enhances the appeal, providing an added incentive for productions considering Albany County and the Capital Region.

Film Albany also continues to expand its online location gallery and strengthen relationships with producers, location managers, studios, and industry partners to ensure Albany remains visible as a production-friendly destination.

Their mission is simple: to make filming in Albany County efficient, welcoming, and successful by connecting productions with the locations, partners, and services they need.

CALGARY TECH TALENT MARKET

Calgary has ranked as North America's **fastest-growing tech talent market** for the third consecutive year, according to CBRE's 2026 Scoring Tech Talent report. In 15th place among North America's top 50 tech talent markets, up two positions from 2025. Between 2022 and 2025, the city added nearly 29,000 technology workers, growing its tech workforce by 56% to more than 80,000 people.

NORTH AMERICA



SARATOGA FILM-FRIENDLY NEW YORK

The **Saratoga County Film Commission**, powered by Discover Saratoga, serves as a film-friendly partner providing complimentary, comprehensive support to local and visiting productions. A place that balances it all; Saratoga offers scenic trails, farm-to-table cuisine, championship golf, world-class performances and attractive downtowns. Saratoga County invites filmmakers to create and inspire in the great Upstate.

Because of the iconic **Saratoga Race Course**, the area has been the filming location for well-known horse-related films like ***The Horse Whisperer*** and ***Seabiscuit***. Most recently, **Owen Wilton** and director **Britt McAdams** lit up the region with the filming of ***Paint***, a **Bob Ross** inspired independent film that included scenes in local bars and restaurants.

2027 will mark the third annual **Saratoga Film Showcase** where local and visiting filmmakers showcase their talent in the charming city of Saratoga Springs. In collaboration with local organizations, the Showcase is able to bring accredited writers and directors to Saratoga for two days' worth of short films, panels, networking opportunities and more to audience members and filmmakers.

A younger population is helping sustain that momentum. Calgary recorded the fastest growth in residents in their 20s among major tech markets, increasing by 21.9% between 2019 and 2024, while its population in their 30s grew by another 20.3%. Investment has followed that expansion. Recent financing includes \$68.5 million for Neo Financial, approximately \$21 million for OneVest, \$44 million for GeologicAI and around \$65 million for Eavor.

Calgary now has more than 1,300 core technology companies and over 40 accelerators and incubators.



THE PERFECT BACKGROUND
FOR YOUR FUTURE MOVIES.



A FILM BY | INSERT DIRECTOR HERE

| INSERT TITLE HERE

| INSERT ACTOR HERE

| INSERT ACTOR HERE

WITH **FILM COMMISSION VALLÉE D'AOSTE**
SUPPORTING FOUNDATION OF " **LE OTTO MONTAGNE** "

AND _____ PRESENT A _____ PRODUCTION _____
WITH _____ CASTING BY _____ MUSIC BY _____ COSTUME DESIGNER _____
EDITORS _____ PRODUCTION DESIGNER _____ DIRECTOR OF PHOTOGRAPHY _____ EXECUTIVE PRODUCERS _____

AND _____ PRODUCERS _____ CO-PRODUCERS _____
AND _____ STORY BY _____ SCREENPLAY BY _____ DIRECTED BY _____

IN THEATERS
COMING SOON



CZECHIA BIG PRODUCTIONS

Czechia is seeing another busy year for international production. **Martin Scorsese's** *What Happens at Night*, starring **Leonardo DiCaprio** and **Jennifer Lawrence**, filmed in the country between February and April 2026, while *Resident Evil*, *The Age of Innocence*, and the third season of **Netflix's** *The Empress* also wrapped filming in Czechia this year.

Meanwhile, production has started on German feature *Fellinger* and season five of *Charité*. The **Czech Film Commission** has also reported a British adaptation of John le Carré's *Legacy of Spies* in production, while **Apple/Legendary's** *Birdwatcher* has moved into active production in Czechia. Another season of *Foundation* was filmed in Czechia, with local expenditure expected to reach nearly CZK 2 billion (approx. €82.8 million).

Financially, productions can receive rebates of up to **25% on qualifying Czech expenditure**, rising to up to **35% for animation** and qualifying digital production, with support of up to CZK 450 million (approx. €18.6 million) per project. Eligible foreign cast and crew expenditure can also generate support of up to **66% of Czech withholding tax** actually paid.

In addition to the national film incentives, productions can also access financial support at the regional and city level. The **Pardubice Region** is currently accepting applications until **31 October 2026**, offering grants of up to CZK 2 million (with a CZK 50,000 minimum) for feature, animated and documentary projects intended for distribution on public platforms, provided the applicant covers at least 30% of the total project cost.

Prague also offers funding for audiovisual projects through the **Prague Audiovisual Endowment Fund**, with a new call for professional productions opening from 15 October to **15 November 2026**. The scheme supports films and series intended for international distribution, with grants of up to CZK 7.5 million (approx. € 300,000).



ROMANIA PALME AND PARDO

Romanian cinema is having a remarkable 2026. In May, **Cristian Mungiu's** *Fjord* won the **Palme d'Or** at **Cannes**, giving the director his second Palme after *4 Months, 3 Weeks and 2 Days* in 2007. Then, in August, **Florin Șerban's** *You Don't Belong Here* (*Nu e locul tău aici*) received the **Pardo d'Oro** at **Locarno**.

Behind that creative momentum, Romania is also strengthening its production offer. The **Office for Film and Cultural Investments** (OFIC) currently administers a **30% cash rebate** on eligible expenditure incurred in Romania, alongside support with production resources and filming procedures.

The production map ranges from Bucharest and its varied architecture to Transylvania's medieval towns, the Carpathian Mountains, Bucovina and the Black Sea coast, with major facilities such as Buftea Studios supporting larger shoots close to the capital.

For qualifying cross-border productions involving more than one EU Member State, total state aid can cover up to **60% of the project's eligible production costs**, compared with the standard 30% Romanian cash rebate on eligible local expenditure.



CANARY ISLANDS INTERNATIONAL HUB

The **Canary Islands** remain a strong production hub, combining generous incentives with experienced crews, established infrastructure and a wide range of locations.

Recent shoots include *Day Drinker* with **Johnny Depp** and **Penélope Cruz** in Tenerife, *El ser querido* in Fuerteventura, **Pedro Almodóvar's** *Amarga Navidad* in Lanzarote, *Pluribus* in La Palma and Gran Canaria, and **Netflix** series *Oasis* in Tenerife.

More broadly, 2025 was a record year for audiovisual production in the Canary Islands, with 180 productions filmed across the archipelago, 17% more than in 2024. Together, they generated around €432 million in direct local expenditure, while audiovisual activity, including advertising, accounted for approximately 20,000 direct contracts.

For international productions, the tax incentive can cover up to **54% of the first €1 million** in eligible expenditure and up to **45% of eligible expenditure** above that amount, with a maximum benefit of €36 million per production.

Production support is provided across the archipelago by the **Lanzarote, Fuerteventura, Gran Canaria, Tenerife, La Gomera, La Palma and El Hierro Film Commissions**, coordinated under **Canary Islands Film**.

Czech Film Commission

We speak filmmaking

czech
audiovisual
fund

Unlock 25–35% Production Incentives in Czechia!

We're expanding studio infrastructure
to fuel your success.

Ready to grow with us?
Get in touch today!

www.filmcommission.cz





LOCAL SUPPORT
AND GRANTS



PRODUCTION
GUIDE



EXTRAORDINARY
LOCATIONS



APULIA
FILM
COMMISSION
PUGLIA, SCENES TO EXPLORE

PUGLIA



Ph Paolo Laku



Co-funded by
the European Union



Regione Puglia

www.apuliafilmcommission.it | [f](#) [@](#) [apuliafilmcommission](#)