



**MERCATO
INTERNAZIONALE
AUDIOVISIVO**

2025 | ROMA
OCTOBER 6-10

MIA CLOSES WITH AN INCREASE IN PARTICIPATING COUNTRIES

Audiovisual professionals from 64 countries around the world took part in the 11th edition of MIA.

MIA's social media followers and website traffic are on the rise.

The winners of the MIA Awards 2025.

Rome, October 10th, 2025 - The 11th edition of MIA | **Mercato Internazionale Audiovisivo** - promoted by **ANICA** (Italian National Association of Cinematographic, Audiovisual and Digital Industries), chaired by **Alessandro Usai**, and **APA** (Italian Audiovisual Producers Association), chaired by **Chiara Sbarigia**, and directed by **Gaia Tridente** - came to a close today.

MIA reaffirms its relevance and its position as a key reference point for the international industrial ecosystem. The number of participants remains in line with the highly successful 10th edition, **totaling approximately 2,800 attendees**, while the international representation continues to expand, offering a **broader and more diverse geographical reach**. This edition highlights, above all, qualitative **growth**: more strategic stakeholders, more targeted meetings and programs designed to deliver concrete impact in support of creative and industrial processes. It reflects how MIA is becoming increasingly consolidated and generates added value across the entire supply chain.

The expanded and diversified geographical representation has also elevated the market's international ambition, with **participants coming from 64 countries**: Albania, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Cuba, Cyprus, Czech Republic, Denmark, Egypt, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, India, Indonesia, Iraq, Ireland, Israel, Italy, Japan, Latvia, Lebanon, Lithuania, Luxembourg, North Macedonia, Malta, Mexico, Moldova, Netherlands, New Zealand, Nigeria, Northern Ireland, Norway, Palestine, Panama, Peru, Poland, Portugal, Monaco, Qatar, Romania, Russia, Serbia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Turkey, United Kingdom, Ukraine, United Arab Emirates, United States, and Uzbekistan. This mosaic of cultures, markets and perspectives confirms MIA as a diverse and international hub for connection and exchange.

MIA continues to **grow its social media** presence with followers increasing by 30.5% on Instagram, 22.7% on Facebook, and 12% on LinkedIn over the past year. **The official website of the event also recorded growth**, with a 5.3% increase in page views and a 6.7% rise in active users, many of whom have an international profile.

This year, approximately **500 projects were submitted** for the Co-Production Market and Pitching Forum. Of these, **62 projects were presented**, spanning **Animation, Documentaries, Drama and Films**. Additionally, **44 titles** were selected for five showcases covering animation, documentaries, TV formats, and series, bringing the total to over **100 projects** presented across MIA's official sections, without counting the selections included in the new programs introduced in this edition.

Alessandro Usai, President of ANICA and Chiara Sbarigia, President of APA, stated: *We are extremely pleased with the strong attendance figures at MIA. The numbers confirm the interest of the entire Italian and international audiovisual industry in the Market that ANICA and APA jointly created and successfully delivered for the past eleven years. Even more encouraging is the increased participation throughout the individual days of this year's edition, reflecting a positive response to the vertical organization of our editorial content. Equally significant is the growth in participating countries: this broader, intercontinental reach opens up new opportunities for exchange, collaboration and inspiration in both production and distribution. We are also particularly proud of the data from our institutional website, which recorded a 5.3% increase in page views and a 6.7% rise in active users over the past year along with continued growth across our social media channels. MIA Digital, a project launched during the pandemic and strongly supported by both Associations is also expanding. Our heartfelt thanks go to Gaia Tridente, the editorial heads and the entire Mia team whose dedication made these remarkable days possible.*

Alessandro Usai, added: *Once again MIA confirms itself as one of the leading networking hubs for the international film and audiovisual industry, an essential moment when professionals from across the world come together to exchange projects and ideas and to explore new co-production opportunities. The fact that this gathering takes place in Italy, and specifically in Rome, the capital of the country and also of the film and audiovisual production industry, is highly significant. This year, we have seen an increase in the number of countries participating with projects and delegations. Looking ahead, our goal is to further strengthen international participation as the audiovisual industry continues to grow ever more global and Italy stands at the heart of these creative dynamics. Many productions are filmed here and Italy continues to exert an undeniable allure as a setting for stories that transcend national borders. For this reason, it is crucial that international partners are involved from the very beginning in the creative process. Having a place where we can discuss just steps away from our offices is an opportunity to be seized by those who work in the industry. The key takeaway from these days, one that I would like to turn into an invitation to all professionals across the production chain, is the importance of listening to our audiences. New targets are emerging, including younger age groups; new preferences, such as an appreciation for high-quality content; and new demands, such as the growing presence of female authors and directors. Let's focus on these signals and respond with fresh creative visions. At ANICA, we represent all the facets of the audiovisual industry: producers, film distributors, exporters, technical service providers, publishers and digital creators, animation producers as well as streamers who are key commissioners of international content. MIA is where all these players come together. I would like to thank MIA's Director Gaia Tridente and the entire team for their outstanding organization.*

Chiara Sbarigia added: *As the leading association representing Italian independent producers and as members ourselves of the largest federation of independent producers in Europe, we are pleased with the direction that MIA has taken over the years, evolving into a flexible and innovative market primarily dedicated to facilitating networking and exchange of projects and expertise. The Italian audiovisual industry showcased at MIA has once again demonstrated its ability to compete globally with vision, talent and economic sustainability. These values remain at the heart of its qualitative growth. For us, the independent producer is the cornerstone of the entire ecosystem. To keep pace, and indeed to anticipate the trends of a market undergoing constant editorial, technological and consumption transformations, our association is already working on the next edition of MIA, to complement established initiatives with new elements aligned with the international landscape. I would like to thank MIA Director Gaia Tridente, as well as Carla Vulpiani (Animation), Marco Spagnoli (Doc & Factual), Paolo Ciccarelli (Drama), and Francesca Palleschi (Film), for their contribution in making this edition truly special.*

Gaia Tridente, Director of MIA | Mercato Internazionale Audiovisivo, declared: *First of all, I would like to begin by sincerely thanking APA and ANICA - represented by their Presidents, Chiara Sbarigia and Alessandro Usai - for their support, trust, and ongoing dialogue, which make the ambitions of this market possible. My heartfelt appreciation also goes to our institutional partners and the*

professional community that surrounds us. This edition of MIA reflects our international nature: a mosaic of countries and cultures spanning Europe, North and Latin America, Africa, the Middle East, and Asia-Pacific participated in the market. We are living through a period of profound transformation: new financial balances, audience fragmentation, the redefinition of distribution windows and technological advancement. In this complex economic and geopolitical context, MIA has chosen not to retreat, but to push forward, implementing concrete initiatives for the benefit of accredited participants: from strengthening the co-production market and our industry programs (Animation, Doc & Factual, Drama, and Film), to the Book Adaptation Forum connecting publishing and audiovisual content; from XR and new technology initiatives to the dedicated vertical program on Artificial Intelligence; including training sessions, targeted networking, and market insights. This is how we turn complexity into opportunity, with Rome as the destination where stories gain momentum and shape the future

MIA AWARDS

During the closing day, the **MIA Awards 2025** were presented. Among them, the **MIA Development Awards** were awarded to four projects selected across the four categories of the Co-Production Market and Pitching Forum. The MIA Development Awards were decided by an international jury of industry experts. The cash prizes will support the development of the winning project in each category.

The **MIA Development Award for Outstanding Animation Project** was awarded to ***The Golden Butterfly / Zlatnata Peperutka*** by Goce Cvetanovski, produced by Makedonska Krepost and co-produced by Blurr Stories, Technoscope Films, and The G7 (Argentina, Brazil, Colombia, North Macedonia, Spain). The **jury**, composed of Olivier Lelardoux, CEO, Blue Spirit – Studio TF1; Jinsu Shin, Commissioning Editor, EBS Korea Educational Broadcasting System; and Coralie Boitrelle-Laigle, Director of Youth Content France, M6 Group – Gulli, presented the award with the following statement: *For showcasing the power of original IPs to bring fresh, regionally inspired voices to the global animation stage through different formats, and as an encouragement to further development of the visual and the animation style, the MIA Development Award for Best Animation Project goes to The Golden Butterfly by Goce Cvetanovski.*

The **MIA Development Award for Outstanding Doc Project** was awarded to ***Edition 96*** (Lebanon), produced by OOBconcept and directed by Ahmad Naboulsi. The **jury**, composed of Suzanne Biermann, Commissioning Editor, ARTE GEIE (France); Anders Bruus, Commissioning Editor, DR (Denmark); and Horia El Hadad, Senior Producer Documentaries, Al Jazeera English (Qatar), presented the award with the following statement: *The jury was impressed by Ahmad's project, Edition 96. His film combines a distinctive visual language with an intimate and layered exploration of gender, war, aging, and personal legacy. Through the story of Suzanne, a former tennis champion reclaiming her body and identity, Ahmad crafts a powerful commentary on resilience and self-definition within a patriarchal and war-ravaged society. The film stands out for its emotional sincerity and stylistic approach, revealing a filmmaker of strong artistic vision and human insight. While the project is still in development, its thematic depth and visual promise are clear. The jury believes that with the right support, the filmmaker has the potential to further develop Suzanne's story and bring it to life in a way that resonates with audiences, not just locally, but around the world. We award this development grant to encourage the filmmaker's growth and to help further the realisation of a project that celebrates quiet strength, endurance, and the reclaiming of one's narrative.*

The **MIA Development Award for Outstanding Drama Project** was awarded to ***Aïnta!***, produced by Andreas Zoupanos Kritikos (Faliero House Productions) and written by Kevin Zans Ansong and Stavros Pamballis. The **jury**, composed of Jasmin Maeda, SVP International Fiction Co-production & Acquisition, ZDF (Germany); Leo Becker, Head of International Originals and Co-Productions,

Federation Studios (France); and Caroline Hollick, Executive Producer (United Kingdom), presented the award with the following **statement**: *The judges felt that this was the stand-out project in terms of distinctiveness and originality. The premise gives an exciting, new perspective on the country of origin, with a central protagonist who bursts with charisma. While the central story needs more development, there is huge potential to create a series that is both ground-breaking and hugely entertaining.*

The jury of the **MIA Development Award for Outstanding Drama Project** also decided to grant a **special mention to *Dyouf / Guests***, produced by May Jabareen (Philistine Films) and written by Saleh Saadi. The jury presented the special mention with the following **statement**: *The judges were utterly charmed by the warmth and humanity of this project. The tone had a distinctive sense of humour, and the story defied cliché and expectation. It was a gloriously fresh take on the family drama genre.*

The winner of the **MIA Development Award for Outstanding Film Project** is ***I Have to Fuck Before the World Ends***, directed by Andrea Benjamin Manenti and produced by Stefano Centini (Volos Film) and Carlo Hinterman (Citrullo International). The **jury**, composed of Jonas Dornbach, CEO & Partner, Komplizen Film, Germany; Céline Dornier, Content Executive, IPR.VC, Finland; and Emmanuel Pissarra, Head of Acquisitions, mk2 Films, France; granted the award for the following **reasons**: *A strong proposition, from an exciting young new voice. The jury was hooked by the generous blend of humor and tenderness behind this highly personal and original project.*

The following awards were also presented.

The **Sony Pictures Television Award**, was presented for the very first time at MIA 2025 to honor the **Best Drama Project** selected from the MIA Drama Coproduction Market & Pitching Forum, as chosen by a jury from **Sony Pictures Television**. This marks a new important partnership between **Sony Pictures Television** and **MIA**, with Sony joining as the official sponsor of the Drama Coproduction Market. The Sony Pictures Television Award highlights a shared commitment to nurturing bold new voices, supporting international co-productions, and empowering stories with the potential to travel across borders. The Sony Pictures Television Award was presented in Rome by **Katherine Pope, President of Sony Pictures Television**. The prize has been awarded to ***The Roaring Banshees***, produced by Paul Donovan (Deadpan Pictures) and written by John Morton and Peter McGann, for the following **reason**: *This project represents the kind of bold and innovative storytelling that makes for exceptional television. Rooted in an often-overlooked chapter of history and driven by compelling female leads, The Roaring Banshees - selected for the MIA Drama Coproduction Market & Pitching Forum - offers a perspective we don't see nearly enough, which is why the jury has chosen it as the winner of the Sony Pictures Television drama award.*

The **Paramount New Stories Award**, presented this year to a factual entertainment project, was awarded to ***POV-Point of view***, produced by Tapeless Film and created by Luca Murphy (Italy). The jury, composed of representatives from Paramount, granted the award with the following **motivation**: *The jury awarded **POV-Point of View** for its authentic and engaging representation of contemporary factual storytelling. The format stands out as a truly pure factual content, free of competition, and highly multi-platform, suitable for both digital, agile, and dynamic consumption, as well as linear programming across various channels and devices. Through camera-equipped glasses, viewers experience extraordinary moments from the perspective of young protagonists, often marginalized, fostering understanding and empathy. Its narrative versatility and strong emotional impact make it suitable for different audiences and formats. For its alignment with the Forum's guidelines, its social potential, and its adaptability to diverse contexts, **POV** fully deserves this recognition.*

The **GEDI Visual Award** for one of the titles selected in the *Italians Doc It Better* showcase went to ***Pestiferus Lupus***, directed by **Ludovico Serra** and **Luca Jankovic** and produced by **Box Vision**. The **jury**, composed of Paolo De Michele, Deputy Director of Gedi Visual; Cristiana Felli, Executive

Producer of Gedi Visual; and Francesco Fasiolo, Editor-in-Chief of Gedi Visual, awarded the prize with the following **motivation**: *In the spirit of a prize that also seeks to highlight projects exploring unique and lesser-known realities, the award goes to Pestiferus Lupus. Set in a remote Alpine village, the documentary simultaneously addresses a contemporary theme, the relationship between humans and nature - an eternal one - our ancestral fears - here embodied by the figure of the wolf - and finally a deeply ancient theme, that of age-old traditions and Latin exorcisms. A short circuit between past and present that reveals a truly little-known reality.*

The jury of the **GEDI Visual Award** also decided to grant a **Special Mention** to ***Fish Don't Close Their Eyes / I pesci non chiudono gli occhi***, produced by Big Sur Srl, Oh!Pen; Artline Films; Jando Music; and directed by Audrey Gordon, with the following **reason**: *We were deeply struck by a work that blends fiction and documentary, portraying a man who, with great sincerity and power, puts himself on the line to tell his own story: the Italian bestselling author Erri De Luca. The special mention was awarded to Fish Don't Close Their Eyes / I pesci non chiudono gli occhi, in recognition of its intent to portray, through both fiction and documentary, the life, dreams, and struggles of the great writer.*

The **Screen International award** to a film selected from the C EU SOON Showcase goes to ***The Circle / Cercul***, directed by Valeriu Andriuta, produced by Iulia Andriuta (Amprinta Films) and co-produced with Idea Film Around the World. The **jury** - composed by Jakob Abrahamsson, CEO, NonStop Entertainment, Sweden; Samuel Blanc, Co-Head of International Sales, The Party Film Sales, France; Gaia Furrer, Artistic Director, Giornate degli Autori, Italy - assigned the award for the following **reason**: *Despite the challenges of shooting in Moldova, we have been truly impressed by how the director and producer managed to deliver such a precise portrait of a society where power relationships win over the rule of law.*

The **Women in Film and Television Italia – WIFTMI Award**, recognizing the project with the greatest potential in addressing gender inequality and promoting inclusion, was awarded to the animated TV series ***Roc and Lola / Roc e Lola***, directed by Andrea Giro and produced by Primal Shape. This Italian scripted project was selected within the Co-Production Market & Pitching Forum for the Animation, Drama, and Film divisions. The **jury**, composed of Manuela Pincitore, Creative Producer and WIFTMI Council Member; Maite Carpio Bulgari, Chairwoman and Founder of Garbo Produzioni; Charity Dago, Founder of Wariboko, an agency for Afro-descendant talent; and Carlo Mazzotta, screenwriter, presented the award with the following **statement**: *This project holds the magic of seemingly impossible friendships. A prickly hedgehog and a fragile balloon defy all logic and every possibility of physical closeness, and yet, they choose each other. They become friends. Within this poetic image lives all the beauty of diversity, the mystery of what makes us unique and indispensable. Along the paths of Bosco Sussurro -Whisper Wood, nature becomes teacher and every encounter is an adventure of the soul; children discover that vulnerability can be the greatest of strengths, and that courage dwells in gentle hearts. Roc and Lola do something we so deeply need: they guide the youngest ones through the inner landscape of emotions, gifting them that vocabulary of feeling which makes the education of the heart a revolutionary act. Because teaching children to recognize and name what they feel means offering them the compass to become adults capable of traversing even the darkest storms, of finding stillness in pain without being overwhelmed by it, of not letting anger and fear blind their sight. Emotions remind us that "the things that unite us are greater than those that divide us.*

Founded in 2015 through a joint venture between **ANICA** (National Association of Cinematographic, Audiovisual and Digital Industries), chaired by Alessandro Usai, and **APA** (Audiovisual Producers Association), chaired by Chiara Sbarigia, and now directed for the fourth year by Gaia Tridente, **MIA | Mercato Internazionale Audiovisivo** has reached its eleventh edition. The event is organized with

the support of the **Italian Ministry of Foreign Affairs and International Cooperation-ITA-Italian Trade Agency**. Additional support comes from **Creative Europe MEDIA**, the **Italian Ministry of Culture**, and the **Lazio Region**. Official sponsors are the **Fondazione Roma Lazio Film Commission** and **UniCredit**. For this edition, MIA also benefits from the patronage of **Eurimages**, the Council of Europe fund supporting co-production, distribution, exhibition, and digitization of European audiovisual works.

MIA takes place both in person and on the **MIADIGITAL** platform, enabling remote participation and offering the opportunity to revisit key events even after the conclusion of the Market.

On the MIA Digital platform, registered participants will be able to watch or rewatch panels, talks, and other content from this edition until November 30, 2025