

**LA BIENNALE DI VENEZIA /
79. MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA
7TH VENICE PRODUCTION BRIDGE**

The **7th Venice Production Bridge** - the festival's film market evolution into a specialised meeting point for completing projects – is being held from **1 to 6 September, 2022** within the **79th Venice International Film Festival**.

The Venice Production Bridge has been supported by the European Commission - Creative Europe and its MEDIA programme.

The figures of the **2022 VENICE PRODUCTION BRIDGE** in comparison to 2021 and 2019:

INDUSTRY DELEGATES 05/09/2019	INDUSTRY DELEGATES 05/09/2021	INDUSTRY DELEGATES 05/09/2022
COLLECTED PASSES	COLLECTED PASSES	COLLECTED PASSES
Industry Gold 1001	Industry Gold 755	Industry Gold 1043
Industry Trade 625	Industry Trade 492	Industry Trade 752
Industry Professional 784	Industry Professional 495	Industry Professional 682
Total: 2410	Total: 1742	Total: 2477

VENICE GAP- FINANCING MARKET (2 - 4 September)

More than **244 projects** were submitted to the pre-selection of the Venice Gap Financing Market (**238 in 2021**) directed by 265 filmmakers, including 108 by female directors and 157 by male directors. **49 projects directed by 52 filmmakers were selected**, of which **33 Fiction and Documentary and 16 VR Immersive Story projects**. Out of these 23 by female directors and 29 by male directors.

The 49 Fiction and Documentary and Immersive Story projects, plus 11 Biennale College VR and 3 Biennale College Cinema projects, including the projects in the framework of *France in Focus* supported by UNIFRANCE and *Taipei in Focus* supported by TAICCA, were presented across 3 days and **1074 one-to-one meetings** have been organised (949 in 2021).

BOOK ADAPTATION RIGHTS MARKET (2 - 4 September)

31 publishers, including the projects in the framework of *Taipei in Focus* supported by TAICCA, participated in the 7th edition of the Book Adaptation Rights Market (26 in 2021). A total of **450 one-to-one meetings** (415 in 2021) were organised with producers for the adaptation from page to the screen of literary rights.

Moreover we have add our own **focus** and this year, we have explored an unvaluable source of adaptations in films, TV series, gaming and immersive contents: the **Comics and the Graphic novels**.

FINAL CUT IN VENICE (3 - 5 September)

The **Venice Production Bridge** has organised the 10th edition of its workshop programme, **Final Cut in Venice** (September 3 - 5). **63 projects directed by 68 filmmakers were submitted (17 by female directors and 51 by male directors), out of which 8 projects were selected (3 by female directors and 5 by male directors)**.

Between the 3rd and 4th of September, the 8 works-in-progress, including the projects in the framework of *France in Focus* supported by UNIFRANCE, were presented in Sala Pasinetti (Palazzo del Cinema), followed by a Q&A, while on the 5th of September **one-to-one meetings** are organised between the project teams and financiers.

A total of **39 one-to-one meetings** were organized for the **8 selected projects** (31 in 2021 for 6 selected projects).

For the sixth year, **La Biennale di Venezia** gives a cash award of € 5,000 to support the Best film in post-production.

The **La Biennale di Venezia Prize Jury**, composed of Claire Diao (Sudu Connexion), Rasha Salti (ARTE France) and Gaetano Maiorino (True Colours), has awarded the film:

INSHALLAH A BOY, by Amjad Al Rasheed (Jordan, Egypt, Saudi Arabia, Qatar)
Producer: Rula Nasser (The Imaginarium Films)

“For its brilliant direction and performance, for tackling a really dramatic social issue and for honouring the resilience of women in a conservative context”.

The **Jury of the Supporters** of the 10th edition of Final Cut in Venice has decided to give their support to the following films in post-production:

BLACK LIGHT / LUMIÈRE NOIRE by Karim Bensalah (France, Algeria, Qatar)
Producer: Oualid Baha (Tact Production)

Has been supported by:

- **Laser Film (Rome)** is offering € 15,000 for the color correction of a feature-length film for up to 50 hours of work (technician included);
- **MAD Solutions** is offering for a feature-length fiction project an MG of \$ 10,000 for marketing, publicity and distribution in the Arab World for one Arab project.
- **Sub-Ti Ltd. (London)** is offering up to € 7,500 for the creation of the DCP master with Italian or English subtitles;
- **Sub-Ti Access Srl (Turin)** is offering up to € 7,500 for the accessible contents of the film for audiences with sensory disabilities.
- **Rai Cinema** is offering € 5,000 for the purchase of two-year broadcasting rights.
- **Red Sea Fund (Red Sea International Film Festival)** is offering € 5,000.

THE CEMETERY OF CINEMA / AU CIMETIÈRE DE LA PELLICULE, by Thierno Souleymane Diallo (France, Senegal, Guinea)
Producer: Orlane Dumas (L'image d'après)

Has been supported by:

- The **Cinémathèque Afrique of the Institut Français (Paris)** is offering the Prize “Coup de cœur de la Cinémathèque Afrique”, consisting of the acquisition of the non-commercial and non-exclusive broadcasting rights for 7 years with a value of € 4,000 – 6,000 depending on the genre, length and available territories of the film.

- The **Organisation Internationale de la Francophonie (OIF) – ACP – EU** is offering € 5,000 as a refund for post-production services – delivered by societies based in one of the EU or OACPS countries (except South Africa) – of a feature-length film realised by a director from one of the ACP countries and produced or co-produced by a society based in one of the ACP countries.
- **Festival International du Film d'Amiens** is offering its participation in the production costs of a DCP (€ 2,500).
- **Eye on Films** is giving the possibility to benefit from the Eye on Films label, that will present the film to distributors and festivals affiliated to EoF and will contribute to the communication of the film for a value of € 2,500 during its world premiere in an A-category festival.

INSHALLAH A BOY, by Amjad Al Rasheed (Jordan, Egypt, Saudi Arabia, Qatar)
 Producer: Rula Nasser (The Imaginarium Films)

Has been supported by:

- **Oticons** is offering one of the selected projects to benefit from the film composers represented by the company and the original score that they will create. The production of the original score will include all relevant services, such as spotting sessions, composition, orchestration, mock-ups, final production, for a value of € 12.000.
- **El Gouna Film Festival** is offering \$ 5,000 awarded to one of the Arab projects and an invitation to participate in the industry platform CineGouna;
- **Festival International de Films de Fribourg** is offering its participation in the production costs of a DCP (€ 2,500).

SUSPENDED, by Myriam El Hajj (Libano, Francia, Qatar)
 Producer: Myriam Sassine (About Productions) and Carine Ruszniewski (Go Go Go Films)

Has been supported by:

- **Mactari Mixing Auditorium (Paris)** is offering up to € 15,000 for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included).
- **Titra Film (Paris)** is offering up to € 5,000 for color-grading; up to € 3,000 for the production of a DCP master, or the creation of i-Tunes, Google or Netflix files; up to € 2,000 for French or English subtitles (translation not included).

This year the FCV workshop benefited from the additional support of the Red Sea International Film Festival within our partners.

VOD MARKET DAY (September 5th)

14 Video on Demand platforms participated in the market. A VOD Networking Event Session has been launched in association with Eurovod. European VOD platforms and companies which attended the VOD Market Day were able to propose their services to accredited (Gold or Trade pass-holders) international distributors, rights holders and AV professionals.

NOTABLE DECISION MAKERS ATTENDING THE VPB

The VPB has once again welcomed a considerable number of key Industry players and decision makers in order to cover all the initiatives. The professionals who participated in the one-to-one meetings of the Venice Gap-Financing Market, Book Adaptation Rights Market, Final Cut in Venice and Online VPB Market screenings were producers, distributors, financiers, institutions, broadcasters, sales agents, VR -Immersive experts from companies such as **A24, Altitude Film Sales, Alpha Violet, Amazon Studios, Arte France, Baobab Studios, Best Friend Forever, Bim Distribuzione, The Bureau Film Sales, Cattleya, Cofilloisirs, Curzon Artificial Eye, Diaphana, Epic Games, Fandango, Film4, Films Boutique, Film Movement, Focus Features, Gutek Film, Hanway, HTC, Ingenious Media Investments, Les Films Du Losange, Le Pacte, LevelK, Lionsgate, Lucky Red, The Match Factory, Memento Films Distribution, Meta, MGM, MK2, MUBI, New Europe Film Sales, Netflix, Oculus VR, Orange, Playtime, Pluto Film, Protagonist Pictures, Pyramide International, Rai Cinema, Natexis/Coficiné, Sandman Studios, Strand Releasing, StudioCanal UK; Sky Italia, Studio Canal, TAICCA, The Walt Disney Company, True Colours, UGC, Unifrance, Warner Bros., Wide, Wild Bunch, ZDF Enterprises.**

These were joined by representatives from major festivals, markets and institutions, such as **Academy of Motion Picture Arts and Sciences, Bankside Films, Buenos Aires International Film Festival (BAFICI), Berlinale, British Film Institute, BFI: Flare, Cannes Film Festival, Edinburgh Film Festival, El Gouna Film Festival, European Film Market, Eye Film Museum, Doha Film Institute, IDFA, International Film Festival Rotterdam, Internationale Münchner Filmwochen, Institute of Contemporary Arts, Istituto Luce, Jeonju International Film Festival, Karlovy Vary International Film Festival, Luxembourg Film Fund, Marrakech Film Festival, Medienboard Berlin Brandenburg, MoMA, Museo Nazionale del Cinema, NFDC – National Film Development Corporation, Netherlands Film Fund, New Zealand International Film Festival, Quinzaine des Réalistes, Red Sea International Film Festival, Sodec, Sundance, SXSW, San Sebastian Film Festival, Sandbox Immersive Festival, StoryFutures Academy, TAICCA, The Gotham, Torino Film Festival, Tribeca Film Festival, Viennale, Wallimage amongst many others.**

EUROPE IN FOCUS (3 - 4 September)

In association with the European Commission and **Creative Europe MEDIA** Programme, **La Biennale di Venezia** organised the **Europe in Focus** (3 - 4 September 2022), an event which gathered key industry leaders from all over the world through 2 panels on the themes of *VR/AR in Europe: A Flourishing Content Ecosystem* and *Creating European Stories Through Cross Cultural Networks: Presentation of th EWC and the Creative Connection*.

PANELS AND EVENTS AT THE VPB MARKET

A total of **41 panels** and events have been held (28 in 2021), of which **36 international** and **16 in streaming on the VPB Live Channel** of the Venice Production Bridge.

We also held 4 Meet the creators sessions on the Venice Immersive Island, supported by Unifrance, StoryFutures Academy, Medienboard Berlin-Brandenburg and VRBB, TAICCA.

VPB MARKET SCREENINGS

A total of **34** (21 Online VPB Market Screenings in 2021) were presented: 7 *Venice 79*, 2 *Out of Competition*, 5 *Orizzonti*, 2 *Orizzonti Extra*, 3 *Giornate degli Autori*, 8 *Final Cut in Venice*, 7 screenings of films not in Official Selection.

DIGITAL VIDEO LIBRARY

This year **45 titles** (34 in 2021) have been submitted to the Digital Video Library on the VPB Website through Festival Scope Pro. The titles come from the following sections of the 79th Venice International Film Festival:

1 *Out of Competition*, 4 *Biennale College Cinema*, 13 *Orizzonti Corti*, , 2 *Orizzonti Extra*, 2 *Venice Classics*, 8 *Giornate degli Autori*, 13 *Venice International Critics' Week*, 2 *DVL for titles not in the Official Selection*.

VPB WEBSITE

From July 1st to September 5th :

1.777 Industry registered delegates had access to the restricted areas of the website.

Overall, the website had **2.958 unique users** (5.337 in 2021), **7.068 sessions** (11.785 in 2021) with **54.135 page views** (76.773 in 2021).