

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

The **Venice Production Bridge**, an integral part of the **80th Venice International Film Festival**, and a specialized hub where film professionals can converge to advance and finalize their projects, is being held from August 31st to September 8th, 2023.

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

The figures of the **2023 VENICE PRODUCTION BRIDGE** in comparison to 2022 and 2021:

INDUSTRY DELEGATES 05/09/2021	INDUSTRY DELEGATES 05/09/2022	INDUSTRY DELEGATES 05/09/2023
COLLECTED PASSES	COLLECTED PASSES	COLLECTED PASSES
Industry Gold 755	Industry Gold 1043	Industry Gold 1248
Industry Trade 492	Industry Trade 752	Industry Trade 875
Industry Professional 495	Industry Professional 682	Industry Professional 780
Total: 1742	Total: 2477	Total: 2903

## VENICE GAP- FINANCING MARKET (1 - 3 September)

**The Venice Gap-Financing Market celebrated its 10<sup>th</sup> edition in 2023.**

For this edition, **283 projects** were submitted to the pre-selection of the Venice Gap Financing Market (**244 in 2022**) directed by 308 filmmakers, including 102 by female directors, 6 by non-binary directors and 200 by male directors. **48 projects directed by 51 filmmakers were selected**, out of these **34 Fiction and Documentary and 14 Immersive Story projects**. Out of these 22 by female directors and 28 by male directors.

The 48 Fiction and Documentary and Immersive Story projects, plus 11 Biennale College VR and 3 Biennale College Cinema (fiction) projects, including the projects in the framework of *Focus on Germany* supported by German Films and *Focus on Quebec* supported by SODEC, were presented across 3 days and **1311 one-to-one meetings** have been organised (1074 in 2022).

## BOOK ADAPTATION RIGHTS MARKET (1 - 3 September)

**40 publishing houses and literary agencies**, including those selected within the framework of *Focus on Germany and Quebec*, participated in the 8<sup>th</sup> edition of the Book Adaptation Rights Market (32 in 2022). More than **560 one-to-one meetings** (450 in 2022) were organised with producers for the adaptation from page to the screen of literary rights.

Every year the Book Adaptation Rights Market highlights a literary genre. This year it has been **Children's and Young Adult Literature** with dedicated publishing houses and literary agencies.

## FINAL CUT IN VENICE (3 - 5 September)

The **Venice Production Bridge** has organised the 11<sup>th</sup> edition of its programme, **Final Cut in Venice** (September 3 - 5), the workshop to support films in post-production from Africa and Arab countries (Iraq, Jordan, Lebanon, Palestine and Syria).

**72 projects directed by 77 filmmakers were submitted (26 by female directors and 51 by male directors), out of which 7 projects were selected (2 by female directors and 5 by male directors).**

Between the 3<sup>rd</sup> and 4<sup>th</sup> of September, the 7 works-in-progress, including the projects in the framework of *Focus on Germany* supported by German Films, were presented in Sala Pasinetti (Palazzo del Cinema), followed by a Q&A, while on the 5<sup>th</sup> of September **30 one-to-one meetings** were organised for the 7 selected projects with potential financiers.

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

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

**La Biennale di Venezia Prize Jury**, composed of Bobby Allen (MUBI), Enrico Bufalini (Cinecittà) and Sarah Chazelle (The Party Film Sales) has awarded the film :

**CARISSA** by Jason Jacobs and Devon Delmar, (South Africa)  
Producers: Deidre Jantjies, Annemarie Du Plessis

“We were entranced by this journey from modernity back to traditions and the choices that we are led to make between the easier life with economic progress and the more harmonious life with nature”.

---

The **Jury of the Supporters** of the 11<sup>th</sup> edition of Final Cut in Venice has decided to give their support to the following films in post-production:

**SUDAN, WHEN POEMS FALL APART**, by Hind Meddeb (France, Tunisia)

Producers: Abel Nahmias, Alice Osnière, Mixhel Zana

Has been supported by:

- **TitraFilm (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);
- **El Gouna Film Festival** is offering \$ 5.000 awarded to an Arab project, and the invitation to the CineGouna platform;
- **Red Sea Fund (Red Sea International Film Festival)** is offering € 5.000;
- **MAD Solutions** is offering for a feature-length fiction project an MG of \$ 10.000 or for a feature length documentary a \$3.000 MG for marketing, publicity and distribution in the Arab World for one Arab project;
- **Rai Cinema S.p.a** is offering € 5.000 for a first negotiation right for the acquisition of Free TV exploitation rights in the Italian territory and obligation to mention “in collaboration with.” in the credits of the work.

---

**SHE WAS NOT ALONE** by Hussein Al-Asadi (Iraq, Saudi Arabia, Usa)

Producers: Huda Al Kadhimi, Huma Gupta

Has been supported by:

- **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 subtitles for the deaf and hearing-impaired and audio description for the blind and visually impaired, including audio subtitles in voiceover, in Italian or English (the subtitles and the audio-described soundtrack for the DCP will be provided);
- **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;
- **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.

---

**HAPPY HOLIDAYS** by Scandar Copti, (Palestine, Germany, France, Qatar, Italy)

Producers: Tony Copti, Dorothe Beinemeier

Has been supported by:

- **Studio A Fabrica** is offering € 15.000 by for the sound mixing of a feature length film (up to 12 days of work, sound mixer not included);
- **Laser Film** is offering € 15.000 for the colour correction of a feature-length film offered by) for up to 50 hours of work (technician included).

---

**CARISSA** by Jason Jacobs and Devon Delmar, (South Africa)

Producers: Deidre Jantjies, Annemarie Du Plessis

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;
- **Festival International de Films de Fribourg** is offering its participation in the production costs of a DCP (€ 2,500).

---

**LIFE IS A RAILROAD**, by Kevin Mavakala, Manassé Kashala,

Isaac Sahani, Tousmy Kilo (Democratic Republic of Congo, France, Germany)

Producers: Dieudo Hamadi, Jeanne Basset

Has been supported by:

- The **Organisation Internationale de la Francophonie (OIF) – Clap ACP** 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;
- **Oticons Music Supervision award**, in-kind service up of a value of €3.000.

## **MEET THE STREAMERS ( 3 SEPTEMBER)**

9 European and international streaming platforms participated in the market, taking 96 one-to-one meetings 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, Meet the Streamers and VPB Market screenings were producers, distributors, financiers, institutions, broadcasters, sales agents, VR/XR - Immersive experts from companies such as **A24, Academy Two, Amazon Prime, Amazon Studios, Arte France, Atlas V, Augustus Color, Aurora Films, BIM Distribuzione, Creative Artists Agency, Canal+, Cattleya, Cercamon, Charades, China Int. Television, Cinéart, Cinecittà Studios, Cinemien, Cinephil, Curzon Artificial Eye, Diaphana, Epic Games, Fandango, Film4, Films Boutique, Film Movement, Floréal, Filmin, Focus Features, Frakas, Fremantle Media, Haut et Court, Iconoclast, I Wonder, Indiana Production Imagine Film Distribution, Ingenious Media Investments, Intramovies, Kinology, Les Valseurs, Lucky Red, Lumière, Madmen Distribution Magnolia Pictures, M-Appeal, Medusa Film, Memento Films Distribution, Meta, MK2, Minerva Pictures Group, Modern Films, MUBI, Netflix, New Europe Film Sales, Palomar, Playtime, Pluto Film, Pyramide International, Rai Cinema, Searchlight Pictures, Sandman Studios, StudioCanal UK; Sky Italia, StudioCanal, TAICCA, Teodora, The Match Factory, The Party Film Sales, True Colours, TrustNordisk, Urban Sales, Usheru, Vision Distribution, Vive, Vivo Film, Wild Bunch, ZDF Enterprises.**

These were joined by representatives from major festivals, markets and institutions, such as **Austrian Film Commission, Berlinale, British Film Institute, BFI: Flare, Cannes Film Festival, Catalan Films, CineKid, Danish Film Institute, DFFC, Doha Film Insitute, Eurimages, El Gouna Film Festival, European FilmMarket, Europa Distribution, European Film Academy, Film Fund Luxembourg, Film Fest Hamburg, Film und Medienstiftung NRW, Filmfonds Wien, FFA – German Federal Board, German Films, Goteborg Film Festival, IDFA, International Film Festival Rotterdam, Internationale Münchner Filmwochen, Indonesia Film Board, Jeonju International Film Festival, Karlovy Vary International Film Festival, Locarno Film Festival, Mar del Plata, Marché du Film Cannes, Luxembourg Film Fund, Marrakech Film Festival, Medienboard Berlin Brandenburg, MOIN Film Fund Hamburg, Mongolian Film Council, Movies that Matter, Netherlands Film Fund, Onassis Foundation, PHI Centre, Red Sea International Film Festival, San Sebastian Film Festival, SODEC, Sundance, SXSW, Swiss Films, TAICCA, The Gotham, Thessaloniki Film Festival, Tribeca Film Festival, Unifrance, Viennale, Vision du Réel, amongst many others**

## **EUROPE IN FOCUS (2 September)**

In association with the **European Commission** and **Creative Europe MEDIA** Programme, **La Biennale di Venezia** organised the **Europe in Focus** (2 September 2023), an event which gathered key industry leaders from all over the world through a panel on the themes of *IP In A Transmedia World – Boosting Creativity And Audiences*.

## **PANELS AND EVENTS AT THE VPB MARKET**

A total of **55 panels** and events have been held (41 in 2022), of which **40 on the Venice Lido** and **15 on the Venice Immersive Island**.

**5 Meet the Creators** sessions were held on the Venice Immersive Island, supported by: **SODEC**; **German Films** (with Medienboard Berlin-Brandenburg, MOIN!, Hessen Film & Medien, Mitteldeutsche Medienförderung, Nordmedia, FFF Bayern, Film- und Medienstiftung NRW); **See NL – The Netherlands Film Fund** and **the Creative Industry Fund**; **Arizona State University’s Narrative and Emerging Media program** and **MIX Centre**; **Swiss Films**.

## **VPB MARKET SCREENINGS**

A total of **57 VPB Market Screenings** (34 in 2022) took place this year. Per programme section there were: **19** screenings of films selected for *Venezia 80*, **3** *Out of Competition*, **1** *Venezia Classici*, **5** *Orizzonti*, **2** *Orizzonti Extra*, **2** *Giornate degli Autori*, **2** *Settimana della critica*, **7** *Final Cut in Venice*, **16** screenings of films not in the *Official Selection*.

## **VPB WEBSITE**

**From 19 July to 4 September:**

**2040 Industry registered delegates** (1.777 in 2022) had access to the restricted areas of the website.

Overall, the website had **4.326 unique users** (2.958 in 2022), **7.626 sessions** (7.068 in 2022) with **94.036 page views** (54.135 in 2021).