

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

The **Venice Production Bridge**, an integral part of the **81st Venice International Film Festival**, and a specialized hub where film professionals can converge to advance and finalize their projects, is being held from August 28th to September 7th, 2024.

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

The figures of the **2024 VENICE PRODUCTION BRIDGE** in comparison to 2023 :

INDUSTRY DELEGATES 05/09/2022	INDUSTRY DELEGATES 05/09/2023	INDUSTRY DELEGATES 04/09/2024
COLLECTED PASSES	COLLECTED PASSES	COLLECTED PASSES
Industry Gold 1043	Industry Gold 1248	Industry Gold 1237
Industry Trade 752	Industry Trade 875	Industry Trade 1084
Industry Professional 682	Industry Professional 780	Industry Professional 814
Total: 2477	Total: 2903	Total: 3135

**Percentage increase from 2023 to 2024: approx. 8 %.**

## VENICE GAP- FINANCING MARKET (30 August - 1 September)

The Venice Gap-Financing Market celebrated its 11<sup>th</sup> edition in 2024.

For this edition, almost **320 projects** were submitted to the pre-selection of the Venice Gap Financing Market (**283 in 2023**) directed by 350 filmmakers, including 122 by female directors, 3 by non-binary directors and 225 by male directors. **50 projects directed by 53 filmmakers were selected**, out of these **34 Fiction and Documentary and 16 Immersive Story projects**. Out of these 17 by female directors, 1 by a non-binary director and 35 by male directors.

The **50 Fiction, Documentary and Immersive projects**, plus **8 Biennale College Immersive** and **3 Biennale College Cinema** (fiction) projects, including the projects in the framework of *Focus on Luxembourg & Wallonia-Brussels* supported by Fund Luxembourg and Centre du Cinéma et de l'Audiovisuel and *Focus on Japan* supported by JETRO, were presented across **3 days** and **1370 one-to-one meetings** have been organized (1311 in 2023). **Percentage increase from 2023 to 2024: approx. 5%.**

## BOOK ADAPTATION RIGHTS MARKET (30 August - 1 September)

**33 publishing houses and literary agencies**, including those selected within the framework of *Focus on Luxembourg & Wallonia-Brussels and Japan*, participated in the 9<sup>th</sup> edition of the Book Adaptation Rights Market (43 in 2023). More than **640 one-to-one meetings** (560 in 2023) were organized with producers for the adaptation from page to the screen of literary rights. **Percentage increase from 2023 to 2024: approx. 14, 3%**  
Every year the Book Adaptation Rights Market highlights a literary genre. This year it has been **Crime and Thriller** with dedicated publishing houses and literary agencies.

## FINAL CUT IN VENICE (1 - 3 September)

The Venice Production Bridge has organized the 12<sup>th</sup> edition of its programme, **Final Cut in Venice** (September 1 - 3), the workshop to support films in post-production from Africa and Arab countries (Iraq, Jordan, Lebanon, Palestine and Syria).

**52 projects directed by 57 filmmakers were submitted (14 by female directors and 43 by male directors), out of which 7 projects were selected (2 by female directors and 5 by male directors).**

On the 1<sup>st</sup> and 2<sup>nd</sup> of September, the 7 works-in-progress, including a project in the framework of *Focus on Wallonia-Brussels* supported by Centre du Cinéma et de

l'Audiovisuel, were presented in Sala Pasinetti (Palazzo del Cinema), followed by a Q&A, while on the 3<sup>rd</sup> of September **50 one-to- one meetings** (30 in 2023) were organized for the 7 selected projects with potential financiers. **Percentage increase from 2023 to 2024: approx. 67%.**

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

**The jury of La Biennale di Venezia Prize**, composed of Wayne Borg (NEOM) Monica Ciarli (Minerva Pictures), Dennis Ruh, has awarded the film in post-production:

**AISHA CAN'T FLY AWAY (AISHA LA TASTAEA AL TAYRAN)** by Morad Mostafa (Egypt, Tunisia, Saudi Arabia, Qatar, France)

“The story, rich with her environment's challenges and complexities, was powerful and authentic. Despite being a first feature film, it showcased confident direction and a distinct cinematic voice. The film's gritty realism, attention to detail, and impactful storytelling left a strong impression on us”.

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The **jury of supporters** of the 12<sup>th</sup> edition of Final Cut in Venice has decided to give their support to the following films in post-production.

**MY FATHER'S SCENT** by Mohamed Siam (Egypt, Norway, Saudi Arabia, Qatar, France)

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);

**Oticons** is offering 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;

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

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

**Mnemonic** is offering a 12-month supply of its *Production* platform worth €10.000.

**AISHA CAN'T FLY AWAY (AISHA LA TASTAEA AL TAYRAN)** by Morad Mostafa (Egypt, Tunisia, Saudi Arabia, Qatar, France)

Has been supported by:

**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);

**Rai Cinema** 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 Rai Cinema S.p.a." in the credits of the work;

**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).

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**ANCESTRAL VISIONS OF THE FUTURE** by Lemohang Jeremiah Mosese (France, Germany, Lesotho)

Has been supported by:

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

**Red Sea Fund (Red Sea International Film Festival)** is offering € 5.000;

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

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**THE PROPHET (O PROFETA)** by Ique Langa (Mozambique, South Africa)

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);

**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.

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**IN THIS DARKNESS I SEE YOU** by Nadim Tabet (Lebanon, France, Qatar, Saudi Arabia)

Has been supported by:

**MAD Solutions** is offering for a feature-length fiction project an MG of \$ 10.000 for marketing, publicity and distribution in the Arab World;

**El Gouna Film Festival** is offering \$ 5.000.

### **MEET THE STREAMERS (1 - 2 SEPTEMBER)**

**10 European and international streaming platforms** participated in the market, **taking 236 one-to-one meetings (116 in 2023)** to propose their services to accredited (Gold or Trade pass-holders) international distributors, rights holders and AV professionals. **Percentage increase from 2023 to 2024: approx. 103 %.**

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

A total of **63 panels** and events have been held (55 in 2023), of which **48 on the Venice Lido** and **15 on the Venice Immersive Island**.

**Percentage increase from 2023 to 2024: approx. 15 %.**

**4 Meet the Creators** sessions were held on the Venice Immersive Island, supported by: **Film Fund Luxembourg and Wallonie Bruxelles Images; JETRO; SODEC (Société de développement des entreprises culturelles); Taiwan Creative Content Agency (TAICCA).**

## **VPB MARKET SCREENINGS**

A total of **41 VPB Market Screenings** took place this year. Per programme section there were: **8 screenings** of films selected for *Venezia 81*, **2 Out of Competition**, **4 Orizzonti**, **3 Orizzonti Extra**, **1 Giornata Degli Autori**, **2 Settimana della critica**, **7 Final Cut in Venice**, **14 screenings of films not in the Official Selection**.

## **VPB WEBSITE**

**From 19 July to 3 September:**

**2321 Industry registered delegates** (2.040 in 2023) had access to the restricted areas of the website.

Overall, the website had **11.224 sessions** (7.626 in 2023) with **113.858 page views** (94.036 in 2023).

**Percentage increase as follows:**

**Delegates with access to the site:** approx **14 %** increase

**Sessions:** approx **47 %** increase

**Page Views:** approx **21 %**

## **NOTABLE DECISION MAKERS ATTENDING THE VPB**

The VPB has once again welcomed a considerable number of key Industry players and decision makers in order to cover all the initiatives. The professionals who participated in the one-to-one meetings of the Venice Gap-Financing Market, Book Adaptation Rights Market, Final Cut in Venice, Meet the Streamers and VPB Market screenings were producers, distributors, financiers, institutions, broadcasters, sales agents, VR/XR - Immersive experts from distinguished companies such as **A24, Academy Two, Ad Vitam, Amazon Japan, Amazon Prime Video, Amazon MGM Studios, Apple, Apple TV, Arte France, Atlas V, Arvore, Augustus Color, Avventurosa, BAC Films, BE TV, Beta Cinema,**

BIM Distribuzione, Canada Media Fund, Canal+ Poland, Cattleya, Cercamon, Charades, Cherry Pickers Film Distribution, Ciné Canal Group, Cinéart, Cinecittà Studios, Cinemien, CinemaLeap, Cinephil, Coproduction Office, Creative Artists Agency, Curzon Artificial Eye, Diaphana, Elle Driver, Epic Games, Fandango, Film4, Film I Väst, Films Boutique, Film Movement, Floréal, Film Movement, Frenesy, Frakas, Fremantle Media, Gaumont, Goodfellas, Haut et Court, Iconoclast, I Wonder, Indiana Production, Imagine Film Distribution, Intramovies, INVR.Space, Kinology, Latido, Lemming Film, Les Films du Losange, Lucky Red, Lumière, Madman Entertainment, Magnify, M-Appeal, Medusa Film, Mediaset Group, Memento Distribution, Meta, MK2, Minerva Pictures, Modern Films, MUBI, Neon, NBCUniversal International Ltd, Netflix, New Europe Film Sales, Pageboy Productions, Palace Films, Palomar, Paradiso Filmed Entertainment, Playtime, Pluto Film, Pyramide International, Q Department/ Mach, Rai Cinema, Sandman Studios, Skill Lab, StudioCanal UK; Sky Italia, StudioCanal, Studio Hamburg Production Group, TAICCA, Teodora, The Match Factory, The Party Film Sales, Tempesta, True Colours, TrustNordisk, Vision Distribution, Vive Arts, Vivo Film, Warner Bros., Weltkino Filmverleih, Wild Bunch Germany, ZDF German Television.

These were joined by representatives from major festivals, markets and institutions, such Arab Cinema Centre (organized by MAD Solutions), Arts Council England, Atlas Workshops, Austrian Film Commission, Barbican Centre, Berlinale –Berlin International Film Festival, Black Nights Film Festival, British Film Institute, BFI: Flare, Cannes Film Festival, Catalan Films, Danish Film Institute, Doha Film Insitute, Edinburgh International Film Festival, Eurimages, El Gouna Film Festival, European Film Market, Europa Distribution, European Film Academy, EYE Filmmuseum, Film Fund Luxembourg, Film Fest Hamburg, Film und Medienstiftung NRW, Filmfonds Wien, FFA – German Federal Board, German Films, Goteborg International Film Festival, IDFA, Indigenous Screen Office, IFFR - International Film Festival Rotterdam, Internationale Münchner Filmwochen, Jerusalem International Film Festival, Karlovy Vary International Film Festival, Les Arcs Euroopean 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, Movies that Matter, Netherlands Film Fund, PHI Centre, Red Sea Film Foundation, Red Sea International Film Festival, San Sebastian Film Festival, SODEC, SXSW, Swiss Films, Sydney Film Festival, TAICCA, Tallinn Black Nights Film Festival, The Gotham, Thessaloniki Film Festival, Tribe, Unifrance, Viennale, Vision du Réel,, amongst many other.