

**La Biennale di Venezia /
76th Venice International Film Festival Numbers of the
4th Venice Production Bridge**

The 4th **Venice Production Bridge** - the Festival film market's evolution into a specialized meeting point for completing projects - was held from **August 29** to **September 3, 2019** within the **76th Venice International Film Festival**.

Here are the figures of the **2019 VENICE PRODUCTION BRIDGE**:

| INDUSTRY DELEGATES 03/09/2019 | INDUSTRY DELEGATES 04/09/2018 |
|--------------------------------------|--------------------------------------|
| REGISTERED | REGISTERED |
| Industry Gold 1.087 | Industry Gold 941 |
| Industry Trade 685 | Industry Trade 653 |
| Industry Professional 900 | Industry Professional 859 |

Total: 2.672

Tot: 2.453

This edition of the Venice Production Bridge has shown a **8,92 % increase in accreditations** compared to the figures of 2018 at the same time.

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

270 projects were submitted to the pre-selection of the Venice Gap Financing Market. Out of these, **40 projects were selected**, divided in **28 Fiction/Doc and 12 VR Immersive Story projects**.

40 Fiction/ Documentary and VR Immersive Story projects, plus 8 Biennale College VR and 3 Biennale College Cinema projects (40 + 6 in 2018) were presented across 3 days and **965 one-to-one meetings** have been organized, **an increase in meetings of 13,53 % compared to 850 in 2018**.

The Venice Gap-Financing Market has been supported by the European Commission - Creative Europe and its MEDIA programme.

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

25 publishers (19 in 2018) attended the market, **313 one-to-one meetings were organized for them**, of which **164 were pre-booked online** through the VPB Website and **149 were booked on site** during the 3 days, compared to 214 in 2018, an increase of **46,26%**.

FINAL CUT IN VENICE (31 August - 2 September):

The **Venice Production Bridge** has organized the 7th edition of its workshop programme, **Final Cut in Venice** (August 31st to September 2nd).

74 projects were submitted, out of these, 6 projects were selected.

On the 31st of August and 1st of September, the 6 works-in-progress were presented, followed by Q&A, while on the 2nd of September **38 one-to-one meetings** were organized between the project teams and financiers, compared to **28 one-to-one meetings in 2018**

The Jury of **La Biennale di Venezia Prize, composed** of Frédérique Rouault (Playtime), Vincenzo Bugno (World Cinema Fund, Berlinale) and Paolo Minuto (Cineclub Internazionale), gave a cash award of € 5,000 to support the best film in post-production to:

EN ROUTE POUR LE MILLIARD di Dieudo Hamadi (Democratic Republic of Congo)
Producer: H  l  ne Ballis, Quentin Laurent

The Jury of the supporters of this edition of Final Cut in Venice has decided to give their support to the following films in post-production:

MICA, by Isma  l Ferroukhi (Morocco)
Producer: Lamia Chraibi

The film will be supported by:

- **Studio L'Equipe** is giving € 15,000 to be chosen for either 10 days of mixing studio and sound deliveries (sound mixer not included), or 5 days of DCP grading, including conformation, rendering and master DCP (colourist not included).
- **Titra Film** is giving up to € 5,000 for colour-grading; up to € 3,000 for the production of a DCP master, i-Tunes, Google or Netflix files; up to € 2,000 for French or English subtitles (translation not included).
- **El Gouna Film Festival** is giving \$ 5,000 and an invitation to participate in the industry platform **CineGouna**;
- **MAD Solutions** is offering marketing, publicity and distribution in the Arab World;
- **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.
- **Festival International de Films de Fribourg** is offering its participation in the production costs of a DCP (€ 2,500).

MAKONGO, by Elvis Sabin Ngaibino (Central African Republic)

Producer: Daniele Incalcaterra

The film will be supported by:

- **Laser Film** is giving € 15,000 for the colour correction of a feature-length film for up to 50 hours of work (technician included);
- **Mactari Mixing Auditorium** (Paris) is giving up to € 15,000 for the sound mixing of a feature length film (up to 12 days of work, sound re-recording mixer not included);
- **Cinémathèque Afrique** of the Institut Français is offering the Prize "Coup de cœur de la Cinémathèque Afrique", consisting in 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;

NARDJES, ALGER, MARS 2019, by Karim Aïnouz (Algeria)

Producers: Marie-Pierre Macia and Richard Djoudi

The film will be supported by:

- **Sub-Ti Ltd.** is offering up to € 7,000 for the production of the DCP master and Italian or English subtitles;
- **Sub-Ti Access Srl is offering** up to € 7,000 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, with audio subtitles, in Italian or English. The SDH file and the audio described soundtrack for DCP will be provided;

- **Rai Cinema** is giving € 5,000 for the purchase of two-year broadcasting rights;
- **Festival International du Film d'Amiens** is offering its participation in the production costs of a DCP (€ 2,500).

NOTABLE VPB DECISION MAKERS

The VPB this year welcomed a substantial number of key Industry players and decision makers in order to cover all the initiatives. The professionals that attended the one-to-one meetings of the Venice Gap-Financing Market, the Book Adaptation Rights Market, Final Cut in Venice and the VPB market screenings were producers, distributors, financiers, institutions, broadcasters, sales agents, VR experts from companies such as **Amazon Studios, Netflix, Studio Canal, Orange, Wild Bunch, Oculus, The Match Factory, MK2, Protagonist Pictures, Celluloid Dreams, Curzon Artificial Eye, Samsung, UGC, BBC Studios Digital, Ryot, Pyramide, Dogwoof, LevelK, Picturehouse UK, Haut et Court, Wide, Doc & Film International, National Filmboard of Canada**, as well as by representatives from major festivals and markets, such as **Cannes, Quinzaine des réalisateurs, Sundance, Berlinale, IFP, SXSW, IFFR - CineMart, CPH:Dox, Istanbul, Tribeca, Macao, American Documentary Film Festival**, amongst many others.

EUROPEAN FILM FORUM (August 31st)

European stories go global: promoting European audiovisual works beyond Europe.

In association with the EU's **Creative Europe MEDIA** programme, **La Biennale di Venezia** organized the 5th edition of the **European Film Forum** (31 August 2019) with the attendance of key industry leaders from all over the world. Seizing the opportunity of celebrating the 76th anniversary of the Venice International Film Festival, this event focused on how to ensure that European works attract larger audiences in key third markets, including Asia and the Americas. The event was opened by Paolo Baratta, President of La Biennale di Venezia, followed by a Keynote by Roberto Viola (Director General, Directorate-General of Communication, Networks, Content and Technology, European Commission) and gathered guest speakers such as Daniela Elstner (Executive Director, UniFrance), Massimiliano Smeriglio MEP (Member of the Culture and Education Committee of the European Parliament) and Mario Turetta (Director-General for Cinema and Audiovisual, Italian Ministry of Cultural Heritage and Activities – MIBAC) ...

PANELS AND EVENTS HELD IN THE VPB VENUES (HOTEL DES BAINS, VR ISLAND, HOTEL EXCELSIOR)

A total of 43 panels and events compared to 36 in 2018, with an increase of 19,44 %

VPB MARKET SCREENINGS ORGANIZED

A total of 38 compared to 37 in 2018 .

DVL

This year **66 titles** have been submitted to the Digital Video Library on the VPB Website through Festival Scope Pro (**56 in 2018**) with an increase of **17,85%**

The titles come from the following sections of the 76th Venice International Film Festival:
1 *Venezia 76*, 4 *Out of Competition*, 21 *Orizzonti*, 2 *Sconfini*, 3 *Venezia Classici*, 2 *Biennale College Cinema*, 1 *Final Cut in Venice*, 11 *VPB Market Screenings for titles not in the Official Selection*, 11 *Venice International Critics Week*, 10 *Giornate degli Autori*.

STANDS OPERATING IN THE VPB EXHIBITION AREAS:

EURIMAGES

MARIFILMAS

CG LUX

VPB WEBSITE:

From the 25th of July to the 3rd of September :

1.394 Industry registered delegates had access to the restricted areas of the website of which 572 have actively used the VGFM1to1, BARM1to1 and the Industry Guide.

Overall the website had **3.510 unique users** (2.328 in 2018, increase of 50,77%), **7.702 sessions** (5.542 in 2018, increase of 38,97%) , with **64.055 page views** (40.346 in 2018, increase of 58,76%)