

La Biennale di Venezia / 77th Venice International Film Festival 5th Venice Production Bridge

The 5th **Venice Production Bridge** - the festival's film market evolution into a specialized meeting point for completing projects - was held from **3 to 11 September, 2020** within the **77th Venice International Film Festival**.

Here are the figures of the **2020 VENICE PRODUCTION BRIDGE**:

INDUSTRY DELEGATES 11/09/2020
ISSUED
Industry Gold 397
Industry Trade 279
Industry Professional 346
Online VPB 290

Total: 1.312

VENICE GAP- FINANCING MARKET (4 - 6 September):

262 projects were submitted to the pre-selection of the Venice Gap Financing Market (**270 in 2019**), of these 104 by female directors and 180 by male directors. **40 projects were selected**, of which **28 Fiction and Documentary and 12 VR Immersive Story projects**. Out of these 16 by female directors and 27 by male directors.

The 40 Fiction and Documentary and VR Immersive Story projects, plus 12 Biennale College VR and 3 Biennale College Cinema projects were presented across 3 days and 614 one-to-one meetings have been organized (374 took place in-person on-site and 240 online).

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

BOOK ADAPTATION RIGHTS MARKET (4 - 6 September):

18 publishers participated to the market: **13 in-person on-site and 5 online**. A total of **172 one-to-one meetings** were organised with producers for the adaptation from page to the screen of literary rights (**135 took place in-person and 37 online**).

FINAL CUT IN VENICE (7 - 9 September):

The **Venice Production Bridge** has organized the 8th edition of its workshop programme, **Final Cut in Venice** (September 7th-9th). **55 projects were submitted (14 by female directors and 44 by male directors), out of which 6 projects were selected (2 by female directors and 4 by male directors).**

On the 7th and 8th of September, the 6 works-in-progress were presented online, followed by a Q&A, while on the 9th of September **21 online one-to-one meetings** were organized between the project teams and financiers.

The Jury of **La Biennale di Venezia Prize**, composed of Marie Pierre Macia (MPM Film), Antonio Medici (BIM Distribuzione) and Michel Zana (Sophie Dulac Distribution), gave a cash award of € 5,000 to support the best film in post-production to:

HARVEST, by Ely Dagher (France, Lebanon, Belgium, Qatar, USA)
Producer: Arnaud Dommerc

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:

SOULA, by Salah Issaad (Algeria, France)

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 offering 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);
- **MAD Solutions** is offering for feature fiction projects an MG of \$ 10,000 for marketing, publicity and distribution in the Arab World for one Arab project;
- **Titra Film (Paris)** is offering up to € 5,000 for color-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);
- **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 du Film d’Amiens** is offering its participation in the production costs of a DCP (€ 2,500).
- **Festival International de Films de Fribourg** 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.

HARVEST, by Ely Dagher (France, Lebanon, Belgium, Qatar, USA)

Producer: Arnaud Dommerc

The film will be supported by:

- **Sub-Ti Ltd. (London)** is offering up to € 7,500 for the production of the DCP master and 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, with audio subtitles, in Italian or English. The SDH file and the audio described soundtrack for DCP will be provided;
- **Rai Cinema** is offering € 5,000 for the purchase of two-year broadcasting rights.

THE BLUE INMATES, di Zeina Daccache (Lebanon)

The film will be supported by:

- **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;
- **The Organisation Internationale de la Francophonie (OIF)** is offering € 5,000 to an African or Arab film from a member-country of La Francophonie.

VOD MARKET DAY (4 September)

14 Video on Demand platforms participated to the market on-site, and 1 online. **47 one-to-one meetings were organised with distributors and sales agent** (32 on-site and 15 online).

NOTABLE DECISION MAKERS ATTENDED 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 experts from companies such as **Alpha Violet, Arsenal Filmverleih, Arte France, Bac Films, Best Friend Forever, Bim Distribuzione, Cattleya, Celluloid Dreams, Curzon Artificial Eye, Fandango, Films Boutique, Gutek Film, Koch Film, LevelK, Memento, MK2, Modern Films, MPM Film, Oculus VR, Orange, Picturehouse UK, Protagonist Pictures, Rai Cinema, Sky Italia, Studio Canal UK, The Match Factory, UGC, Wide, Wild Bunch**, as well as by representatives from major festivals and markets, such as **Cannes, Berlinale, International Film Festival Rotterdam, MIA, CPH:Dox, Sundance, SXSW, Tribeca, Visions du Réel, Karlovy Vary** amongst many others.

EUROPEAN FILM FORUM (September 4th)

Fostering recovery & building resilience: Audiovisual as a key industry for Europe's growth.

In association with the EU's **Creative Europe MEDIA** Programme, **La Biennale di Venezia** organized the 6th edition of the **European Film Forum** (4th September 2020) that gathered key industry leaders from all over the world.

Seizing the opportunity of celebrating the 77th Venice International Film Festival, and in light of the current challenging crisis, this event took stock of the situation of Europe's audiovisual ecosystem during the past months and took a look at the future, discussing ways to ensure immediate recovery while guaranteeing long-term competitiveness of this key industry for Europe's economy.

The event was opened by Roberto Cicutto, President of La Biennale di Venezia, Thierry Breton (European Commissioner for the Internal Market), and Anna Laura Orrico (Italian Under-Secretary of State for Culture and Tourism), and gathered guest speakers such as: Laurence Herzberg (Managing Director, Series Mania), Jan Mojto (Producer), Mario Gianani (CEO, Wildlife), Massimiliano Smeriglio, (MEP & Rapporteur for Creative Europe 2021 – 2027). The forum concluded with the closing remarks by Sabine Verheyen (MEP and President of the Committee on Culture and Education of the European Parliament).

PANELS AND EVENTS HELD WITHIN THE VPB VENUES (Hotel Excelsior, 3rd Floor)

A total of **23** panels and events, of which **17 international** and **18 in streaming on the VPB Live Channel** of the Venice Production Bridge, **which had 2376 live views online and 766 people attending.**

ONLINE VPB MARKET SCREENINGS ORGANIZED

A total of **13 Online VPB Market Screenings** were presented through Festival Scope Pro: *1 Venice 77, 2 Out of Competition, 1 Horizons, 1 Biennale College Cinema, 1 Giornate degli Autori, 7 Online VPB Market Screenings of films not in Official Selection.*

DIGITAL VIDEO LIBRARY

This year **39 titles** 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 77th Venice International Film Festival:

1 Venezia 77, 3 Out of Competition, 14 Orizzonti, 2 Biennale College Cinema, 2 Final Cut in Venice, 3 DVL for titles not in the Official Selection, 8 Venice International Critics' Week, 6 Giornate degli Autori.

VPB WEBSITE

From 25 July to 9 September:

968 Industry registered delegates had access to the restricted areas of the VPB website. Among these, 463 have used the reserved sections **Venice Gap-Financing Market, Book Adaptation Rights Market, Final Cut in Venice, VOD Market Day, Industry Guide, Online VPB Market Screenings, Digital Video Library.**

Given the particular year, which required the implementation of virtual functions in conjunction with the necessary physical participation in the Festival of accredited people, we highlight the excellent performance of the Venice Production Bridge website, and in particular of the **VPB Live Channel**, which gave the opportunity to virtually participate in the events organized during the market days.

In total the website had **6,288 unique users** (vs. 3,510 in 2019, an increase of 79.44% and 170% compared to 2018), **13,424 sessions** (vs. 7,702 sessions in 2019, an increase of 74.29% and 142% compared to 2018), **83,586 views** (vs. 64,055 in 2019, an increase of 33.61%).

Finally, we also would like to highlight the significant participation of users connected from the United States, which represented 10% (705) of the total number of unique users (second only to users connected from Italy, which totalized 35.23%).