Statistics of the first Venice Production Bridge



The first **Venice Production Bridge** â?? the Festival film marketâ??s evolution into a specialized meeting point for completing projects â?? was held from **September 1-5, 2016** at the **73rd Venice International Film Festival**. The VPB re-proposed and expanded on the **Venice Gap-Financing Market** and **Final Cut in Venice** programs, making the most of the experience of the **Biennale College â?? Cinema**.
This first edition of the Venice Production Bridge registered **1,767 accreditations, including 758 Industry Gold accreditations** (a **35%** increase in this latter figure, compared to 2015).
Here are the final figures of the **2016 VENICE PRODUCTION BRIDGE:**

Â· **GAP FINANCING MARKET (2-4 September):** 448 pre-organized meetings were held for the 25 Fiction and Documentary projects, and 158 meetings for the 15 Virtual Reality/TV series/Web series. Fifty meetings were added directly on-site for all 40 projects. Thus, a total of 606 encounters were re-organized, for a grand total of **656 meetings for the 40 projects over the two and a half days.**
Â· **BOOK ADAPTATION RIGHTS AREA (2-3 September):** over 250 meetings were organized over the two days for the 15 editors.
Â· **FINAL CUT IN VENICE (3-5 September):** of the 6 projects presented in the selection, 4 films won the *Final Cut* prizes (***)

Â· **EUROPEAN FILM FORUM OF THE EUROPEAN COMMISSION**
The **European Film Forum** was held on September 3-4, with the participation of the **European Commissioner for the Digital Single Market, GÃ¼nther Oettinger**, and the **Director-General of DG Connect, Roberto Viola**. The European Film Forum organized two workshops, on access to financing

for the creative industries and on the future of cinemas.

Â· **6 STANDS OPERATED IN THE VPB EXHIBIT AREAS:**
INCAA
EURIMAGES
REGIONE UMBRIA
REGIONE FRIULI VENEZIA GIULIA
CHINA FILM PROMOTION
SHANGAI FIL FESTIVAL

Â· **PANELS AND EVENTS ORGANIZED AT THE MEETING SPACE**
A total of 22, including 17 international panels and events

Â· **VPB MARKET SCREENINGS ORGANIZED**
A total of 35, including 13 Private Screenings
Â· **DIGITAL VIDEO LIBRARY:**
51 films were available for viewing at the Digital Video Library, including:
6 films from Out of Competition, 18 from Orizzonti, 7 from Venice Classics, 4 from Biennale College Cinema, 2 from Cinema nel Giardino, 5 from SIC, 6 from Venice Days, 1 from Final Cut

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(***) FINAL CUT Awards:

FELICITY / FÃ?LICITÃ? by Alain Gomis (France/Senegal/Belgium) Producer: Arnaud Dommerc received the following prizes:
â?? Sub-Ti Ltd. (London) will offer up to â?¬ 7,000 to make a DCP master and Italian or English subtitles;
â?? Sub-Ti Access Srl (Turin) will offer up to â?¬ 7,000 for a version accessible to people with sensorial disabilities;
â?? Rai Cinema will offer â?¬ 5,000 to purchase the broadcasting rights for two years;
â?? Organisation Internationale de la Francophonie (OIF) will offer â?¬ 5,000 to reimburse costs incurred during post-production.

THE WOUND / ISIKO by John Trengove (South Africa/Germany/France/Holland) Producer: Elias Ribeiro received the following prizes:
â?? Mactari Mixing Auditorium (Paris) will offer up to â?¬ 15,000 to make the sound mix;
â?? Titra Film (Paris) will offer up to â?¬ 10,000 for digital color correction, and to make a DCP master and French or English subtitles.
GHOST HUNTING / ISTIYAD ASHBA by Raed Andoni (Palestine/France/Switzerland) Producer: Palmyre Badinie received the following prizes:
â?? Laser Film (Rome) will offer â?¬ 15,000 for the color correction of a feature film, totaling up to 50 work hours (including technician);
â?? The Festival International du Film dâ??Amiens will participate in the cost of making a DCP.
OBSCURE / OTMAH by Soudade Kaadan (Syria/Lebanon) Producer: Salma Kaf received the following prizes:
â?? MAD Solutions will offer marketing, advertising and distribution in the Arab world;

â?? The Festival International de Films de Fribourg will participate in the cost of making a DCP.



(Source:www.labiennale.org)

Category

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