

Rassegna Stampa MIA

ROME
OCT 19 - 23
2017



Luglio – Ottobre 2017

A cura di





Extra: Dave gets “Don’t Say It”; MIA Market to return



Dave orders Stellify's *Don't Say It*

British multi-channel broadcaster UKTV has ordered a street-based gameshow for its entertainment channel Dave.

Produced by Stellify Media and based on an original Spanish format from Phileas Productions, *Don't Say It, Bring It* (20×30'; pictured) will set up in cities across the UK to challenge individuals to answer questions correctly by bringing back objects found within each varying location, in return for cash prizes. The series will be hosted by Irish comedian Jason Byrne.

Ordered by UKTV's director of commissioning **Richard Watsham** and Dave GM **Steve North**, the series will head into production this summer and is slated to broadcast across Dave later this year.

The series was commissioned by **Helen Nightingale** who will also exec for UKTV.

Stellify Media's **Kieran Doherty**, Matthew Worthy and Chris Jones will executive produce alongside series producer and director Stuart Locke.

Armoza's "People's Choice" licensed in India

Israeli producer-distributor Armoza Formats has sent its social media-inspired primetime format ***The People's Choice*** to the South Asian country of India.

The series asks viewers to choose between situations such as "a week without showering or a week without your smartphone." Once viewers have voted, an in-studio audience is tasked with guessing the most popular response for a chance to win cash prizes.

The People's Choice – which originated from a development partnership between Armoza and French broadcaster TF1 – will be produced by leading Indian prodco Big Synergy.

Thirty-six episodes of the interactive format are slated to air beginning later this month for general entertainment channel Asianet. The series will air three times per week and is hosted by Indian actor Gavathri Arun.

Mercato Internazionale Audiovisivo returns in October

The third annual Mercato Internazionale Audiovisivo (MIA) is slated to return to the center of Rome this October.

With 1,500 participants from 58 countries attending the event in the past two editions, MIA is slated to superserve key producers and distributors of the film, TV and documentary industry by providing a location to establish and reinforce business relationships between global market leaders "where the Italian excellence is the major player."

The annual event also serves as a platform to buy and sell content based on four main market assets: matchmaking; co-production and pitching forum; panel and talks; and screenings.

The Italian marketplace was created, developed and produced by the Italian Association of Film Industries (ANICA) and the Italian Association of Television Producers (APT).

The third edition of MIA will take place in Rome's Piazza Barberini and runs Oct. 19-23. For more information on the market, [visit MIA's website](#).



Expectativa por tercera edición del Mercado Internacional Audiovisivo

Del 19 al 23 de octubre, la ciudad Roma será el punto de encuentro de 1500 participantes procedentes de 58 países, lo que convierte a MIA en una cita exclusiva para productores y distribuidores de contenido.



La tercera edición del [Mercado Internacional Audiovisivo \(MIA\)](#) tendrá lugar en Roma del 19 al 23 de octubre de 2017. Con 1500 participantes procedentes de 58 países en las ediciones anteriores, el evento se ha convertido en una cita exclusiva para productores y distribuidores de contenidos de alto valor, películas y series de TV.

MIA es una plataforma para comprar y vender contenido basado en principales activos del mercado: matchmaking, co -producción y pitching

foro, panel y charlas, proyecciones. MIA también es reconocida como una fuerza motriz importante para la capacidad de producción del sistema audiovisual italiano a nivel internacional.

MIA es creada, desarrollada y producida por ANICA (Asociación Italiana de Cine) y APT (Asociación Italiana de Productores de Televisión). Por primera vez, las asociaciones profesionales participan directamente en el diseño del mercado. Sus participaciones hacen de **MIA una iniciativa que responde perfectamente a las necesidades de la industria y se convierte en una verdadera oportunidad de presentar el "Sistema Italiano" en el escenario internacional.**



Este año, el mercado tendrá un nuevo logotipo y un nuevo reclamo, Matching Excellence. Ambos destacan la posición que el mercado asume en el paisaje de las reuniones internacionales para la industria audiovisual: **un lugar donde establecer y reforzar las relaciones de negocios entre los líderes del mercado global donde la excelencia italiana es el actor principal.**

Una de las principales innovaciones de este año es el lugar: MIA llevará a cabo sus actividades en el "distrito" de Piazza Barberini, desde el Palazzo Barberini hasta el Hotel Bernini Bristol y el cine Barberini.

MIA cuenta con el apoyo del Ministerio de Desarrollo Económico, ICE, el Ministerio de Patrimonio Cultural y Actividades y Turismo, Regione Lazio y el Programa MEDIA. La Fondazione Cinema per Roma y el Fondo Eurimages del Consejo de Europa son socios de MIA. Su comité editorial está compuesto por: Anica, Apt, CartoonIT, 100 Autori, Comisiones Cinematográficas Italianas, UNEFA.



EL PROGRAMA

Este año habrá tres secciones: MIA CINEMA, un mercado de coproducción que lideró más de un 50% de los proyectos seleccionados durante las ediciones anteriores y una plataforma de referencia para la industria europea en otoño, donde ver y comprar las producciones más recientes de películas independientes de alta calidad con 120 proyecciones en 4 días, así como el escaparate What's Next Italy.

MIA TV, un lugar de encuentro de alto perfil para la industria global de la televisión con el objetivo principal de promover el debate, la creación de redes, las asociaciones, los acuerdos y las nuevas oportunidades de negocio en un momento de profundos cambios para la industria italiana. La segunda edición del Drama Series Pitching Forum y por primera vez, la TV italiana Upfront son dos de los eventos más esperados.

MIA DOC, una plataforma selectiva y eficaz de apoyo a las coproducciones y distribución de documentales y de televisión factual. Este año, MIA DOC se centrará en el tema de la investigación, la actualidad y el interés humano.

MIA 2017 también contará con dos programas especiales: YAS (spotlight de jóvenes adultos) pondrá un foco en los niños / adolescentes y adultos jóvenes contenidos con un enfoque especial en las novelas gráficas. Otro enfoque se dedicará a la animación, entre las formas más eficientes e innovadoras de narración audiovisual.

PREMIOS

El Fondo Eurimages asignará el Premio al Mejor Proyecto Cinematográfico MIA, reconociendo el importante papel de MIA en el apoyo a coproducciones y relaciones comerciales de grandes proyectos internacionales.

EDI Effetti Digitali Italiani (empresa líder en el sector VFX) presenta el MIA EDI Visionary Award, dedicado a películas, series de televisión y proyectos documentales caracterizados por la innovación en la narración a través de un excelente uso de efectos visuales.

La cuarta edición del Premio Carlo Bixio es uno de los eventos organizados por MIA 2017: los jóvenes escritores entre 18 y 30 años están llamados a participar en un proyecto de series de televisión con perspectivas internacionales y sin limitación de género.



Matching Excellence: the third edition of the MIA is back in October



After rumours that it may have been cancelled, which were soon retracted (see [news](#)), the MIA – International Audiovisual Market will be back in its third edition in Rome from 19 to 23 October 2017, organised by ANICA (the Italian National Association of Film and Audiovisual Industries) and APT (the Italian Association of Television Producers).

An event exclusively for producers and distributors of cross-border content, film and television series, with a special focus on top-quality Italian products, the MIA, which in previous editions pulled in some 1500 accredited professionals from 58 countries, will this year take place in the "district" of Piazza Barberini, between Palazzo Barberini, the Hotel Bernini Bristol and the Barberini Cinema, with an all-new slogan: Matching Excellence.

The 2017 edition will be broken down into three sections: MIACINEMA, a co-production market which has supported over 50% of the projects selected in previous editions right up to the production stages and a platform where professionals can see and purchase the latest independent film productions, with 120 screenings over four days, as well as the *What's Next Italy* section, which showcases titles still being made. Then there's MIATV, a global television industry event which encourages networking along with the fostering of agreements and new business opportunities; one of the most eagerly anticipated features is the second edition of the Drama Series Pitching Forum and, for the first time, the Italian TV Upfront event. Last but not least, there's MIA DOC, a platform which supports the co-production and distribution of documentaries and factual films. The theme of the MIA DOC Co-production Market & Pitching Forum for 2017 is investigative journalism, *current affairs and human interest*.

MIA 2017 will also be bringing back a few special events: YAS (Young Adult Spotlight), which straddles both film and TV with kids/teens and young adult products in various stages of development, with pitches, panel discussions, market screenings and premieres. This year YAS will focus on graphic novels. Another special section will be dedicated to animation.

Turning to the awards, the Eurimages Fund will, for the third year running, award the Award for Best MIA Cinema Project. But MIA 2017 will also introduce a new award: the MIA EDI Visionary Award for film and audiovisual producers. Backed by EDI Effetti Digitali Italiani (a leader in the VFX sector), the Visionary Award will be given to the project that stands out for its innovative storytelling through the effective use of visual effects. The prize comes with €15,000 in post-production and visual effects services.

Other events that will be held at the MIA include the 6th edition of the Carlo Bixio Award, aimed at young writers (between 18 and 30) of series with no limits on genre.

The MIA is funded by the Italian Ministry for Economic Development, the Italian Trade Agency, the Italian Ministry for Cultural Heritage and Activities and Tourism, the Lazio Region, and by the MEDIA programme. Other partners include the Fondazione Cinema per Roma and the Eurimages Fund of the Council of Europe.

TBI Vision

Television Business International

MIA 2017 sets focus on teen market



The third edition of Mercato Internazionale Audiovisivo (MIA) will take place in Rome and feature a focus on teen content.

MIA, an international content market, will be held from October 19-23. Previous editions have featured some 1500 participants from 58 countries.

The event will feature two programmes that spotlight kids and teen content. In particular, there will be a focus on graphic novels and animation.

In addition, the event will feature a drama series pitching forum and MIA DOC, which is a platform supporting the coproduction and the distribution of documentaries and factual television.

MIA is created, developed and produced by the Italian Association of Film industries (ANICA) and the Italian Association of Television Producers (APT).

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Del 19 al 23 de octubre

Italia: MIA confirma su tercera edición

2017.07.13 | La ANICA (Italian Association of Film industries) y la APT (Italian Association of Television Producers) confirmaron la realización del tercer Mercato Internazionale Audiovisivo (MIA), que se llevará cabo del 19 al 23 de octubre, en Roma.



Francesco Rutelli, president Anica; Carlo Calenda, ministro económico; Lucia Milazzotto, directora editorial, y Giancarlo Leone, presidente APT

Con 1500 participantes de 58 en sus ediciones previas, MIA se ha convertido en una cita cada vez más importante para productores y distribuidores de contenidos, una plataforma para comprar y vender contenidos basados en cuatro principales activos del mercado: foro de matchmaking, coproducción y pitching, panel y charlas, proyecciones. MIA también es reconocida como una fuerza motriz importante para la capacidad de producción del sistema audiovisual italiano a nivel internacional.

Este año, el mercado tundra un nuevo logo y un nuevo lema: "Matching Excellence", con el objetivo de destacar la posición que el mercado asume en el paisaje de las reuniones internacionales para la industria audiovisual: un lugar donde establecer y reforzar las relaciones de negocios entre los líderes del mercado global donde la excelencia italiana es el actor principal.

One of the main innovations of this year is the venue: MIA will carry out its activities in the "district" of Piazza Barberini, from the Palazzo Barberini to the Hotel Bernini Bristol and the Cinema Barberini.

MIA cuenta con el apoyo del Ministerio de Desarrollo Económico, ICE, el Ministerio de Patrimonio Cultural y Actividades y Turismo, Regione Lazio y el Programa MEDIA. La Fondazione Cinema per Roma y el Fondo Eurimages del Consejo de Europa son socios de MIA. Su comité editorial está compuesto por Anica, Apt, CartoonIT, 100 Autori, Italian Film Commissions, UNEFA.

Programa

En lo que respecta al programa, el mismo estará dividido en tres secciones: MIA CINEMA, un mercado de coproducción donde se presentarán películas independientes y realizarán 120 proyecciones en 4 días, así como el escaparate What's Next Italy; MIA TV, un lugar de encuentro para la comunidad televisiva, con la segunda edición del Drama Series Pitching Forum y por primera vez la TV italiana Upfront como lo más destacado, y MIA DOC, una plataforma de apoyo a las coproducciones y distribución de documentales y de contenido factual.

MIA 2017 también contará con dos programas especiales: YAS (spotlight de jóvenes adultos) que pondrá foco en los niños / adolescentes y adultos jóvenes y otro con foco en animación. Además, el Fondo Eurimages asignará el Premio al Mejor Proyecto Cinematográfico MIA, reconociendo el importante papel de MIA en el apoyo a coproducciones y relaciones comerciales de grandes proyectos internacionales. EDI Effetti Digitali Italiani (empresa de VFX) presenta el MIA EDI Visionary Award, dedicado a películas, series de televisión y proyectos documentales caracterizados por la innovación en la narración a través de un excelente uso de efectos visuales. La cuarta edición del Premio Carlo Bixio es uno de los eventos organizados por MIA 2017: los jóvenes escritores entre 18 y 30 años están llamados a participar en un proyecto de series de televisión con perspectivas internacionales y sin limitación de género.

TAMBIÉN TE PUEDE INTERESAR



Primera edición de MIA en Roma, del 16 al 20 de octubre



Comienza la tercera edición del New Europe Market en Croacia



The Walking Dead 8: Fox Premium abre sus señales



NexTV Series realiza esta semana su edición para Mexico & Central



NexTV Series realiza la edición 2017 para México y Centro América en octubre



MipCancun suma ejecutivos destacados a su Consejo Asesor



Conecta Fiction: nuevo, pero diferente



NEM 2017 da inicio a su quinta edición



MIP Cancun tendrá en 2017 nuevo evento de Co-Production Matchmaking



Perú: APTC confirma su novena edición, el 26 y 27 de abril

Coproducciones con América Latina

Una Guía Práctica para coproducir con América Latina

White Paper preparado por Prensario para Reed Midem que ofrece, con datos actualizados, un panorama completo de la actividad audiovisual en América Latina con foco en los seis mercados más importantes: Brasil, México, Argentina, Colombia, Chile y Perú

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AUGUST 2, 2017 5:25AM PT

Rome's MIA Gathering to Look at Post-Brexit TV Co-Production Prospects (EXCLUSIVE)

By Nick Vivarelli | [Twitter](#) @NickVivarelli

ROME – The impact of Brexit on setting up high-end TV co-productions between the U.K. and E.U. will be a chief topic of discussion during a special sidebar at Rome's new-concept MIA market for feature films, TV series, documentaries and video games.

For its upcoming third edition, the gathering – which runs Oct. 19-23, right after Mipcom in Cannes – is reinforcing its TV side and making overtures to the British television industry just as Italy starts to churn out more ambitious English-language productions such as “The Young Pope” and “Medici: Masters of Florence.”

“We will try to gauge the impact of the Brexit, or post-Brexit, era on TV co-productions between Britain with Europe, now that U.K. TV producers won't be able to tap into funding from the MEDIA/Creative Europe Program,” said Lucia Milazzotto, director of the MIA, an acronym for Mercato Internazionale Audiovisivo (International Audiovisual Market).

Top British execs expected to make the trek to the MIA's "Focus on U.K. TV" sidebar include Kate Crowe, head of television at Scott Free London; Sally Woodward, CEO of Sid Gentle Films; Polly Williams, Entertainment One's head of scripted drama; Ben Donald, BBC Worldwide executive producer; and Jeff Ford, London-based chief executive of Fox Network Europe. Others attendees, including some British and American showrunners, are still being finalized.

Besides a discussion on current prospects for TV co-productions between the U.K. and the European Union, the focus will feature a panel on British and Anglo-Saxon TV production models, such as the showrunner model, still rare in European TV productions, where the director has more say, and so-called commissioning clubs in which big international players join forces to produce high-end content.

"We are trying to see if, by working in a more similar fashion in terms of production models and also in the creative sphere, we can overcome any impediments that Brexit may cause," Milazzotto said. "We want to understand what strategies can be put in place to maintain the [U.K.'s] rapport with Europe and, in particular, with Italy."

Recent examples of U.K.-E.U. co-productions include Sky Atlantic drama “The Last Panthers” (*pictured*) from Warp Films and French indie Haut et Court for Canal Plus, which received E.U. funding.

Co-productions are at the core of MIA’s mission. Given that it comes right after Mipcom, rather than finished product the Rome market is focusing on becoming a platform for high-end TV projects, presented in its drama series pitching forum. It will also hold an Italian TV upfronts presentation for the first time. MIA TV is headed by former Disney distribution executive Francesca Tauriello, working in tandem with project manager Gaia Tridente.

Last year’s Rome market, an informal, Eurocentric gathering, was attended by about 350 buyers and 130 international sales agents. The MIA has added two new product spotlights: one on TV and film content targeting young adults, with a special focus on global graphic-novel adaptations, the other on animation. Both are sectors in which the Italian industry is aiming to become more active.

NEWS

Matteo Garrone, Walter Salles projects to pitch at Rome's MIA Market (exclusive)

BY GABRIELE NIOLA | 22 SEPTEMBER 2017

A slate of 35 film projects have been selected for the pitching session at the third edition of the MIA Market in Rome (Oct 19-23).

**MATTEO GARRONE**

Held in the days prior to the Rome Film Festival, this year the market is being organised separately from the festival.

There will be 20 feature films from 14 countries and 15 TV projects from eight countries presented, alongside nine already announced documentaries.

The projects have been selected by international seller Cristina Cavaliere (Rai Com), producer Finola Dwyer (Wildgaze Films) and buyer Jakub Duszynski (Gutek Film).

Matteo Garrone's Archimede Pictures will present *We Are The Winners*, a musical coming-of-age story directed by former documentary filmmaker Giovanni Piperno.

Walter Salles is co-producing the pitch *Noah's Ark*, one of the two animation projects presented in the pitches. The other animation is *Durendal* by Egidio Eronico (*Michel Petrucciani*).

Peter Bebjak, best director winner at Karlovy Vary this year for *The Line*, will present his new his new film, *Emil*.

After seeing his latest production selected for Directors' Fortnight at Cannes (*Pure Hearts*), Roberto De Paolis is returning to the pitches with a new project directed by Enrico Maria Artale (*My Bow Breathing*) titled *Pablo*.

TV projects

The Drama Series Pitching Forum will host companies including ABC Studios, Amazon, AMC, Canal Plus, HBO, Lionsgate, Vivendi, Sony Pictures, A+E and NBC. The 15 projects being pitched have been selected by the 11 members of the MIA TV Board, which includes members from companies such as Atlantique, Moviestar+, ITV Studios and Scott Free.

During the pitchings, Endemol Shine Italy will present *Beautiful Minds - Bernini vs Borromini*, a 17th Century drama in which the two titular artists seek both artistic perfection and love from the same woman.

Company Pictures will pitch *Enemies*, a serialised political kidnap thriller created by Charlotte Wolf, encompassing the tragedy of the parents, the tension of the negotiating tables, and the newsrooms.

Ukrainian Film.UA will bring *Kos3 Nostra*, a feel-good story about a Ukrainian woman coming to Italy to work as a housemaid who finds herself in a mafia family.

France, Germany and Finland are joining forces through Federation Entertainment, Nadcon Films and Vertigo Production for *The Emperor*, which is the real story of Jari Aarnio, a heroic cop who arrested several drug lords but is now in prison accused of smuggling drugs himself.

As per previous editions of the MIA, Eurimages will announce the winner of its Co-Production Development Award, which is worth €20,000.

The MIA market is created, developed and produced by ANICA (Italian Association of Film industries) and APT (Italian Association of Television Producers). The 2017 edition will be located in Rome's Barberini district around Piazza Barberini.

FILM PROJECTS

- *The Searchers* by Andreas Prochaska (prod. Daniel Hetzer, Temper Films) (Aus)
- *Sweet Hell Throughout the Galaxy* by Fabio Baldo (prod. Andy Malafaia, Glaz) (Bra)
- *Noah's Ark* (animation) by Sérgio Machado (prod. Fabiano Gullane, Gullane) (Bra)
- *Saving One Who Was Dead* by Vaclav Kadrnka (prod. Vaclav Kadrnka, Sirius Films) (Cze)
- *Yalda* by Massoud Bakhshi (prod. Marianne Dumoulin, JBA Productions) (Irn)
- *Pablo* by Enrico Maria Artale (prod. Roberto De Paolis, Young Films) (Ita)
- *Durendal* (animation) by Egidio Eronico (prod. Andrea Stucovitz, Partner Media Investment) (Ita)

- *The Outpost* (Doc) by Edoardo Morabito (prod. Marco Alessi, DUGONG FILMS) (Ita)
- *We Are The Winners* by Giovanni Piperno (prod. Matteo Garrone and Giovanni Pompili, Archimede, Kinoproduzioni) (Ita)
- *The Valley Of Stone Rivers* (doc) by Pablo Niento and Hugo Chávez Carvajal (prod. Pablo Niento and Hugo Chávez Carvajal, Etnoscopio) (Mex)
- *Patagonia* by Agnieszka Zwiefka (prod. Iza Igel, Harine Films) (Pol)
- *Nowhere* by Marco Leão (prod. João Figueiras, Blackmaria) (Por)
- *I Hate Berlin* by Valentin Hotea (Ada Solomon, Hi Film Productions) (Rom)
- *Emil* by Peter Bebjak (prod. Rastislav Šesták, D.N.A. Production) (Svk)
- *Duo* by Meritxell Colell Aparicio (prod. Nicolas Münzel Camaño and Nathalie Trafford, Pennsylvania Films and Paraíso Production Diffusion) (Spa)
 - *Cork* by Mikel Gurrea (prod. Sergy Moreno, Lastor Media, Morena Films) (Spa)
 - *Madame Luna* by Binyam Berhane (prod. David Herdies, Momento Film) (Swe)
 - *The Tentmaster's Daughter* by Isabel Anderton (prod. Christine Hartland, Patchwork Productions) (UK)
 - *The Cryptozoo Debut* (animation) by Dash Shaw (prod. Kyle Martin, Electric Chinoland) (USA)

TV PROJECTS

- *Brothers Nobel* (16x90') - Arena Film (DeNn)
- *Replay* (10x26') - Black Sheep Films and Division Paris (Fra)
- *The Emperor* (10x50') - Federation Entertainment, NADCON Film GmbH and Vertigo Production (Fra/Ger/Fin)
- *Cornucopia* (10x45') - Sagafilm (Isl)

- *Beatrice Cenci – The Trial* (10X60') - Tangram Films (Ita)
- *Beautiful Minds – Bernini vs Borromini* (8x50') - Endemol Shine Italy (ita)
- *Venice Rising* (8X50') - Pepito Productions (Ita)
- *Don't Leave Me* (8x50') - Paypermoon Italia (Ita)
- *Survivors* (12x50') - Rodeo Drive (Ita)
- *Red Orchestra* (8x60') - Bahama Films (Pol)
- *The Pleasure Principle* (8x52') - Apple Film Productions (Pol)
- *Woodland* (6x60') - Fiction Factory (UK)
- *4 Words For Love* (8x50') - Helion Pictures (UK)
- *Enemies* (8x45') - Company Pictures (UK/Ita)
- *Ko3a Nostra* (8X60') - Ua Film (Ukr)



18.10.2017 - 13:38, ANSA

1400 accreditati e 114 film al Mia



(ANSA) - ROMA, 18 OTT - Mille e quattrocento operatori accreditati, 114 film in programma negli screening di mercato dedicati ai buyer internazionali, quattro appuntamenti speciali con i titoli italiani della prossima stagione di cinema e televisione. Sono fra i numeri della terza edizione del Mia, Mercato Internazionale dell'Audiovisivo che torna a Roma dal 19 al 23 ottobre, nel 'distretto Barberini'. Il primo mercato italiano del settore (tutti gli appuntamenti sono riservati agli accreditati) per numero di presenze internazionali proporrà anche 45 progetti da 21 paesi per oltre 500 potenziali partner di co-produzione e 40 tra panel, masterclass e dibattiti. In anteprima per l'Italia ci sarà 'Rellik', la serie tv crime targata BBC. Tra i protagonisti delle masterclass l'attore e produttore Daniel Dae Kim (Lost, Hawaii Five-O) e tre degli showrunner più ambiti del momento: Frank Spotniz (X-Files, I Medici); Chris Brancato (Narcos) e Evan Katz (24: Legacy, Body of proof e The event).



ROME 2017 Market



Europa Distribution and MIA to put piracy on the spotlight

by CINEUROPA

🕒 18/10/2017 - Experts from anti-piracy organisations and representatives from across the value chain will get together in Rome on 21 October

A large graphic on a purple background. The word 'EUROPA' is written in a white, sans-serif font. Below it, a horizontal double-headed arrow spans the width of the text. Underneath the arrow, the word 'DISTRIBUTION' is written in the same white, sans-serif font. The 'O' in 'DISTRIBUTION' is stylized as a circle with a dot in the center, similar to the 'O' in 'EUROPA'.

Europa Distribution and Rome's MIA (Mercato Internazionale Audiovisivo) continue their joint venture to raise awareness of the role of film distributors, and present the 4th edition of the successful panels on "Everything you always wanted to know about Distribution but were afraid to ask". This new chapter is dedicated to a topical issue affecting all parts of the film industry value chain: piracy.

How has piracy evolved in recent years and in what ways is it affecting the different European markets? How much are independent films specifically affected by it? What are the strategies put in place by the Public Institutions and by the different players in the market to fight it? What can be learnt from analysing Piracy trends?

To answer these questions, on Saturday 21 October 10:00-12:00 at the Auditorium NCTM (Via delle Quattro Fontane, 161) Europa Distribution and MIA have invited experts from anti-piracy organisations and representatives from across the value chain to join the discussion and share their experience and expertise to analyse the situation and identify potential solutions.

The round-table, moderated by **Paolo Marzano**, President of the Permanent Advisory Committee for Copyright at the [Ministry of Cultural Heritage of Italy](#), will look on one side at the "big picture", showing data and research and discussing the legal framework currently proposed by the European Commission; on the other, industry professionals will bring their experience to the table, discussing their specific roles and the situation of the markets they operate in.

The speakers will be distributor **Daniel Goroshko** (Head of Acquisitions - CEO, A-One Films, Russia), producer **Carotta Calori** ([Indigo](#), Italy), **Nikolas Moschakis** (Secretary General, [FIAD - Federation of Film Distributors' Associations](#), Belgium) and anti-piracy experts **Chris Anderson** (Head of TV & Film; UK and Europe, [MUSO](#), UK) and **Federico Bagnoli Rossi** (General Secretary [Fapav - Federazione per la tutela dei contenuti audiovisivi e multimediali](#), Italy).

The ITALIAN INSIDER

Dicktatorship is one of the projects of the MIA

GIANFRANCO NITTI | 18 OCTOBER 2017



Lucia Milazzotto, Director of MIA

ROME - "To have a penis is to be chained to a madman" wrote Sophocles more than 2500 years ago. He was right then and he is still right today. Donald Trump won the White House despite his openly misogynist and chauvinistic stands.

Intellectuals, feminists, activists, democrats and even some Republicans are asking themselves: how can this be possible? There is a place in the world that could have the answers to that question. It's Italy! Everything in the country seems to revolve around the dick. Fed up with this phallogocentric system, Gustav and Luca, directors of the award-winning doc *Italy: Love it or Leave It*, decide to find out what holds together the so called three P: penis, power and politics. To do so, they decide to use their homeland Italy as a case-study and look into five pillars that might hold the answers to their quest: the political system, education, media, the church and family. Where does the idea of male supremacy come from? How could a misogynist system still be preserved even today?

There are different theories that try to explain the phenomena. Gustav and Luca will look into all of them, leading the audience into a kaleidoscopic and ironic journey.

Dicktatorship, directed by Gustav Hofer and Luca Ragazzi and produced by DocLab, is one of the selected projects for the 2017 edition of the MIA | DOC Pitching Forum.

The 3rd edition of MIA Mercato Internazionale Audiovisivo will take place in Rome from 19 to 23 October 2017.

With 1500 participants coming from 58 countries in the previous editions, MIA has become an exclusive appointment for producers and distributors of high-value content, films and TV series: a platform to buy and sell content based on four main market assets: matchmaking, co-production and pitching forum, panel and talks, screenings. MIA is also recognized as an important driving force for the production capacity of the Italian audio-visual system at international level.

MIA is created, developed and produced by ANICA (Italian Association of Film industries) and APT (Italian Association of Television Producers). For the first time, professional associations are directly involved in designing the market; their participation makes MIA an initiative that perfectly meets the needs of the industry and becomes a real opportunity of presenting the "Italian System" on the international stage.

This year, the market has a new logo and a new claim, Matching Excellence. Both highlight the position the market assumes in the landscape of the international meetings for the audio-visual industry: a place where to establish and reinforce business relationships between global market leaders where the Italian excellence is the major player.

One of the main innovations of this year is the venue: MIA will carry out its activities in the "district" of Piazza Barberini, from the Palazzo Barberini to the Hotel Bernini Bristol and the Cinema Barberini.

MIA is supported by the Ministry of Economic Development, ICE, the Ministry of Cultural Heritage and Activities and Tourism, Regione Lazio and the MEDIA Programme. The Fondazione Cinema per Roma and the Council of Europe's Eurimages Fund are MIA partners. Its editorial committee is made by: Anica, Apt, CartoonIT, 100 Autori, Italian Film Commissions, UNEFA.

THE PROGRAMME

Three are sections for the 2017 edition: MIA CINEMA, a co-production market that led more than 50% of the projects selected over the previous editions to their realisation and a reference platform for the European industry in autumn, where to watch and buy the most recent productions of high-quality independent films with 120 screenings in 4 days, as well as the showcase What's Next Italy. MIA TV, a high-profile meeting place for the global TV industry with the main objective of promoting debate, networking, partnerships, agreements and new business opportunities in a time of profound changes for the Italian industry. The second edition of the Drama Series Pitching Forum and for the first time the Italian TV Upfront are two of the highly-anticipated events. MIA DOC, a selective and efficient platform supporting the co-productions and the distribution of documentaries and factual television. This year MIA DOC will focus on the topic of investigative, current affairs and human interest.

MIA 2017 will also feature two special programmes: YAS (young adult spotlight) will put a spotlight onto kids/teens and young adults contents with a special focus on graphic novels. Another focus will be dedicated to animation, among the most efficient and innovative forms of audio-visual storytelling.

AWARDS

The Eurimages Fund will assign the Best MIA Cinema Project Award, recognising MIA's important role in the support of co-productions and business relationships of international major projects. EDI Effetti Digitali Italiani (leading company in the VFX sector) introduces the MIA EDI Visionary Award, dedicated to film, TV Series and documentary projects characterised by innovativeness in storytelling through an excellent use of visual effects. The fourth edition of the

Carlo Bixio Prize is one of the events hosted by MIA 2017: young writers between 18 and 30 years old are called upon to engage in a TV series project with international prospects and no limitation of genre.

<http://www.miamarket.it/>



Rome Market Puts Spotlight on TV as Italy Looks to Lure Hollywood Back

12:31 AM PDT 10/19/2017 by Ariston Anderson



Courtesy of MIA

MIA Director Lucia Milazzotto

The eternal city's film market, which kicks off Thursday, positions itself as "a highly selective content hub where people can pick a variety of projects or partners in one place in a very short time frame."

Hollywood loves Italy, as any star who visits the country is sure to mention as soon as they get off the plane. From Lake Como to the Amalfi Coast, the country is chock-full of celebrity vacationers on any given weekend.

But despite its best recent efforts, the country is a far cry from the 1950s and '60s when Rome's Cinecittà Studios, one of Europe's largest studios, was known as the "Hollywood on the Tibur," attracting the swords-and-sandals epics that defined the era.

Even with a series of long-lobbied tax credits passing, only a handful of big-budget films have so far made their way to the eternal city. But Rome is coming back with a multi-pronged approach with a big government boost to compete on a global level, and this time television is leading the way.

With local productions like *Gomorrah* and *The Young Pope* rivaling top-tier American series, TV has become central to attempts to focus Hollywood eyes back on to Italy. And with new, larger and easier tax credits on the way, as well as enhanced production facilities, Italy is ready for a possible revival.

At the center of it is Rome's MIA, an audiovisual market that was founded in 2015 for films and documentaries, with a particular focus on television. The market, which kicks off on Thursday, is conveniently timed to take place directly after MIPCOM, so executives can jaunt over to Rome for a more relaxed atmosphere of networking before gearing up again for AFM.

"It's a highly selective content hub where people can pick a variety of projects or partners in one place in a very short time frame," says MIA director Lucia Milazzotto about the advantages of the still-cozy marketplace that is growing quickly. This year 1,100 executives are attending from 50 countries, up 20 percent from last year, with a total of 45 executives coming from the

U.S. In addition to the market's popular drama series pitching forum, this year will also debut Italian TV upfronts in order to present the best Italian TV series in the works for international partners.

MIA was also founded to increase the number of co-productions in Italy, and Milazzotto believes that the market is the perfect place to link up with top local talent. "Italy does not just hold the record for most foreign-language Oscars, but you see Italians winning across all crafts: art direction, cinematography, makeup, score, costume design and editing," she says.

"The national public broadcaster RAI and several cinemas and TV productions have their headquarters in Rome, a city that also hosts renowned audiovisual professionals and technicians, providing precious human resources in this field," says Italian culture minister Dario Franceschini. "Rome is also a natural location, perfect as a movie set and, now, Italy is a production-friendly country thanks to the tax credit for audiovisual and cinema industries."

But it's not just the top-tier talent that is bringing Hollywood back to Rome. The famed Cinecittà Studios are getting a massive renovation after being returned to state ownership this summer after years of private control.

"We are a state company. We don't have to share profits with anybody," says new CEO Roberto Cicutto, who expects to break even by 2020. "Everything will be invested back into the studios to make our facilities better and better for our customers."

The industry is hoping that the combination of the tax credits and renovated facilities will help put Rome back on par with U.K. and Irish film offerings. "A variable amount between 15 percent and 40 percent of the investment can be deducted from taxation, an excellent benefit for this creative industry," Franceschini explains.

Perhaps most importantly, the new tax benefits, up 60 percent with an annual minimum allocation of \$472 million, will be easier than ever to pocket. "We are setting up a way to recoup taxes very, very quickly. It was a nightmare before," Cicutto says.

And Hollywood is quickly taking note. Longtime HBO producer Ilene Landress, who had a great experience shooting *The Sopranos* in Naples more than a decade ago, said it didn't take much to convince her to attend MIA. "Cacio e Pepe? A good Barolo? I can do Rome," she says, noting that she is interested in learning more about the local offerings. "It's always interesting to meet the international players. I don't even look at it as TV anymore. It's screens, global screens."

Studio 8's head of television Katherine Pope is also excited about having the opportunity to sit down and connect with local talent. "I think the goal is to build relationships," she says. "I saw that happen 10 years ago in the U.K. Those shows started increasing in quality, and those writers started crossing borders. That's something we should be excited about. In a world where you watch Netflix all day, and subtitles all day, the language barriers are no longer an issue for audiences."

"MIA has become a great opportunity to meet top European producers and broadcasters, and last year we were able to initiate multiple projects from our meetings at MIA," said WME's Lorenzo De Maio who is attending for his second year.

While MIA generally focuses on European topics at large, Steve Wohl, head of international television at Paradigm, is excited to be able to focus on Italian talent. "MIPCOM is so overwhelming with the hectic scheduling, it is challenging to concentrate on one territory," said Wohl. "We've focused so much on Scandinavia, France and Spain and truly believe that Italy can be the next great territory to be discovered."

And it's not just the market that is making a big push for TV this year. Rome Film Fest, which this year takes place after MIA, in addition to hosting its popular cinema talks with the likes of Jake Gyllenhaal, Christoph Waltz, Ian McKellen and Vanessa Redgrave, is also putting a big focus on TV this year.

The festival will screen *Babylon Berlin*, one of the most-expensive non-English language TV shows ever produced at a reported budget of \$47 million. Co-written and co-directed by Tom Tykwer, Achim von Borries and Henk Handloegten, the new series is an ambitious crime drama set in pre-World War II Berlin about a German detective sent to investigate a Russian mafia porn ring.

Describing the show as "one of the most visionary TV shows in recent years, a perfect European product," festival director Antonio Monda says he wants to use his position to "show how European TV can do series that are equally significant as the famous American series."

Monda believes the fest offers TV series "more than just a red carpet, but a serious celebration of the work." He adds: "As long as I am director, we will always have a slot for a top series." With the festival recently renewing his position through 2020, Rome will have ample opportunity to promote future European productions.

NEWS

'Narcos' co-creator developing 'American Gangster' prequel series with Forest Whitaker (exclusive)

BY **ORLANDO PARFITT** | 23 OCTOBER 2017

SOURCE: WIKI COMMONS
FOREST WHITAKER

Chris Brancato, the co-creator of *Narcos*, is developing a prequel series to the film *American Gangster*.

Producer/writer Brancato, who now develops projects for ABC Studios, told *Screen* at the MIA market conference in Rome that the project is called *The Godfather Of Harlem* and is based on the life of mob boss Bumpy

Johnson.

Describing the series, Brancato said: "It stars Forest Whitaker, he will play our lead character. It's essentially the prequel to the movie *American Gangster*.

"It's Harlem, the 1960s, a gangster named Bumpy Johnson was very close friends with Malcom X, so the show is about the collision of the criminal underworld and the civil rights movement. It's an opportunity to examine some of the things that are going on racially right now, but through the prism of the past."

The series is set five years before the events of the Ridley Scott film starring Denzel Washington and Russell Crowe.

The script has been written, and Brancato is talking to Kendrick Lamar about providing the music.

He said that when this is finalised they will take the project out to market. If the projects sells, Netflix, Amazon or Hulu are potential destinations.

Brancato, who was speaking on a panel with Evan Katz (24) and Frank Spotnitz (*Medicini: Masters Of Florence*) at the MIA Market event, also told *Screen* he was working on the script for the third *Sherlock Holmes* film starring Robert Downey Jr.

The showrunner left *Narcos* after one series to run *Of Kings And Prophets* for ABC Studios, which was cancelled after three episodes. His current role at ABC Studios is developing projects for Netflix and Amazon. "Even the big studios in Hollywood understand that you have to produce for those markets," he said.

SCREENDAILY

NEWS

'I wonder when the bubble will burst': BBC execs on high-end drama challenges

BY ORLANDO PARFITT | 23 OCTOBER 2017



Rising budgets and competition for talent are two of the biggest challenges facing the BBC in the high-end drama sector, according to BBC execs Craig Holleworth and Ben Donald.

Holleworth, the BBC's head of business, drama, films and acquisitions, and Donald, executive producer at BBC

Worldwide, were talking at a panel in Rome's MIA Market alongside Damian Keogh, managing director of *War And Peace* producer Lookout Point.

Holleworth said: "I wonder when the bubble will burst, at some point it probably will. [With] rising prices... about 5 years ago we could make a programme for under £1million, now they're costing two, three, four million. It's incredible how much the market has changed with inflation, driven in the UK by tax credits and the rise of Netflix and Amazon.

"It's difficult for a public service broadcaster, particularly when funding is limited. We've had the same license fee for around eight years, so it is about how we partner with people to meet those budgets.

"[Another problem is] competition for talent," he added. "Are we getting the best writers and producers when there's so much opportunity there? It has become more difficult. It's not just about Netflix or Amazon. ITV, Channel 4 in the UK and American broadcasters are picking up our best talent. Will we ever get it back? I think a lot of the power sits with writers at the moment, they're setting up their own companies, I haven't seen that before.

New players

The panel agreed that new competition for Netflix and Amazon in the sector, such as Facebook, Google and Apple, was a positive development.

Donald said: "New entrants are welcome from a distribution and production perspective... [but] we don't know what their editorial compass is yet."

Holleworth added: "We can't have that market monopolised by two players. Branding and attribution are crucial in a global world. When you have a couple of very strong partners they try and push back on that and claim things as originals when we've developed them, so it's important that we retain the attribution as much as possible."

"I think the next two years we've got of this co-production model, then I wonder if we've plateaued. I hope the bottom doesn't drop out of the market at that point."

Damian Keough from Lookout Point, which produced *War And Peace*, *Ripper Street* and *Parade's End* for the BBC, agreed that rising budgets for high-end drama is making him "nervous".

He told the audience: "Budget inflation is always challenging. At the moment there are lots of buyers with deep pockets. Some of the most successful shows don't cost that much money, but the threshold of quality when you're making period [dramas] - we're making quite a lot of period - is set by shows like *The Crown*, and you cannot make a show that looks like *The Crown* without spending a lot of money. At the moment, because there are buyers willing to put that level of finance in it's good, but it does make me nervous and it doesn't seem to be steady, it seems to be rising."

Keogh said: "The more co-producers the better. It's good to not just have one or two platforms. We've got the biggest companies that have ever existed in the history of the world about to buy into television, they're not even in it yet and I know there's challenges around what they might do, but it raises the opportunity as well. It's a fantastic time to be able to make television of any kind."

The ITALIAN INSIDER

MIA ends in Rome, Finnish participation

GIANFRANCO NITTI | 23 OCTOBER 2017



Lucia Milazzotto, Director of MIA

ROME - Over 1800 accredited, 58 participating countries, 45 projects, more than 60 thousand meetings, 120 films, crowded Upfront TV and What's next Italy; it is the boom of the 3rd edition of MIA, the International Audiovisual Market concluded in Rome on October 22 in Rome, at the Barberini District with a thrilling success, also marked by the million views on twitter. A success due to the choice of organizers to give a strong identity, thanks to the clarity of the model built on the industry that had an excellent match in the Italian and international market. An identity, due to the highly innovative and European reorganization of the autonomous management of ANICA and APT, led by the Presidents Francesco Rutelli and Giancarlo Leone, by the Directors General Mina Larocca and Chiara Sbarigia and supported by all the companies that the two associations represent.

"Great satisfaction" was the word used by Lucia Milazzotto, Director of MIA, in his speech on the achievements of the 1839 accredited that have worked hardest in hectic days talking about the Market. "It was a vibrant market, because the number of meetings and business was above expectations, Milazzotto explains, because MIA is a market that gathers industry leaders. It is important because a European strong market that has at the same time been a major US participation. Qualified for the quality of the participants, the films and the projects presented."

Still, always continuing in the list of adjectives most used these days by the guests, the MIA was, as Milazzotto explained, "useful, because the Italian and European industry increasingly needs unobstructed spaces of encounter. But the MIA is especially strategic: MIA is becoming an appointment not to be missed." Finally, concludes Milazzotto, the MIA has been "Italian, international and beautiful, which was the adjective I heard more in these days. Italian: Italy is experiencing a crucial moment in its history regarding international development; in this context, Italy will play an important role in the global trading tables. And it is international because it collects the industries of 58 countries that came to Rome to do business. Finally, in a simple word that sums up all the exceptional atmosphere of these 4 days, the MIA was beautiful because it is the only market that lives and lives in extraordinary locations that go through two thousand years of history."

Finland has been among the 58 countries represented, with four companies present: Vertigo, Cinemanse, Empire Pictures, Cinema World.

In particular, Minna Virtanen, producer and director of Vertigo, based in Helsinki, regarding this edition of MIA, stated that "it was very important and useful. The MIA TV series pitching forum was very well arranged. I was amazed that all projects selected were so high level productions. It was a great honor to be included in this fantastic group of projects."

As regards a particular aspect or side of the business, she adds that "since I already have co producers and the world sales agent (Federation Entertainment) on board, I was looking for broadcasters. I think you never make deals in pitching forums. This is the place where you connect to the right kind of people and the business negotiations start from here. Mia pitching forum provides a great opportunity to network with right kind of people and the best companies in the business. That is the most important thing"

<http://www.miamarket.it/>

<http://vertigo.fi/#home>

Female Execs Demand Industry Action In Wake of Weinstein Claims at Rome MIA



Stefania Casellato/Courtesy of MIA

Women in Global Entertainment: Eleonora Andreatta, Rola Bauer, Kate Crowe, Helen Gregory

Industry leaders from the U.S., U.K. and Italy discussed the importance of creating female-driven stories and using the sexual harassment firestorm as a catalyst for change in the entertainment business.

At Rome's third annual MIA Market, top female entertainment industry executives from the U.S., U.K. and Italy gathered to discuss issues facing the future of women in the business. The conversation inevitably opened with talk of Harvey Weinstein, and the participants were eager to lay out a strategy in response to the wave of

allegations against the disgraced producer and other men like him in the entertainment industry.

Before an audience of international guests, the panelists spoke of their hope that the industry would not treat this as a one-off issue or trend, but rather see it as a catalyst for real change.

"The issue about Harvey is an issue that is prevalent in North America, starting with the heads of state and the leader of the U.S.," said Rola Bauer, managing director of Studio Canal. "We really need to look at that as a starting point and bring it down to a reality. Now what can we do to make real moves, instead of treating it like a trending topic?"

"When something so massive and so public happens, it almost becomes a trend of conversation in our industry. We have a really bad habit of turning important things into trends," agreed Helen Gregory, managing director of Pinewood Television. "Our everyday behavior is very important. It's not just the big story of a massive predator."

"It's made me question just how much as a woman we've had to put up with," said Sally Woodward Gentle, CEO of Sid Gentle Films. "We did all know about it. We knew that he took advantage of young women and he was a massive bully."

Woodward Gentle said the Weinstein news has made her look at the big picture of how the industry operates as a whole. When it comes to decision-making for example, "People generally ask a man rather than a woman," she said. "The whole gender imbalance is desperately ingrained in how we operate."

As to what can be done now, the panel discussed the importance of creating female-driven stories at this time in history, and carving out roles for women at all levels. "I've never believed in positive discrimination until recently," Woodward Gentle said noting that a male director will often get booked for "extraordinary gigs" after just one film, but the situation is never as easy for a woman.

Katherine Pope, head of TV division at Studio 8 also believes that the outing of Weinstein is the first step on a very long road of change. "It's going to be a day-by-day, brick-by-brick job. For those of us based in L.A., there's a huge way to go," she said.

Pope stressed that key changes include not adhering to the stereotypical image of a director as a "white male bully" who approaches a set like a dictator, but rather to fight for a team approach.

"The industry values male characteristics," said Gregory. "When a female director comes in who is more searching in her response to things, we as an industry say they don't know what they're doing. Where's the ego, where's the drive? We have overvalued certain male characteristics of ego, drive, certainty. It makes for quite bland drama."

Pope believes that because the industry is producing more than 400 shows each year, it prevents people from going against the flow. "I think it's created this almost anti-risk taking because they're worried about how competitive it is," said Pope.

She called on decision-makers to lead the charge when making hiring decisions. "Take a step back and look at your slate, just look at it." Pope called for executives to include not just one name, but multiple names of women or people of color when putting together a list of potential writers and directors for a job. "If you interview five people and one person is a person of color or a woman, all these studies have found that statistically, it's almost impossible for them to get the job," said Pope. "Look at it and add more names to it."

"If a script comes in and it feels that the women are defined by men, it doesn't get past us, and we need to carry that on," said Kate Crowe, Head of TV, Scott Free Films, who said her company employs a large number of women. "It is a point of women uniting and carrying it forwards."

Katie O' Connel Marsh, CEO Platform Media, largely believes the lack of female stories is, "a gatekeeper problem," calling on the need for more women to assume decision-making roles. "There are plenty of women in development," she said. "We can get SVP jobs every day of the week."

And Italy, unfortunately, has its own set of challenges, as can be seen in the recent media coverage of the Harvey Weinstein scandal, where several media commentators put the blame on the victims, and multiple newspapers used scantily clad photos of the female accusers in a textbook case of victim-shaming.

Eleonora Andreatta, the first female Head of Drama at Rai Fiction, noted that Italy has very few women executives, and as a result most of the leading characters shown on TV are male (*Montalbano, Don Matteo*). And historically when women were leading characters, it was usually in a love story or in a mother role.

Andreatta, who has pushed through series including a show about a young female politician, said she is focused now on representing imperfect characters. "In Italy, for many, many years, the type of beautiful and young woman was a criteria not only for advertisements but also for television," she said, noting that in the last five years RAI has made more steps to become more inclusive of its representation of women.

She noted that misogyny is deeply ingrained in Italian culture. Women were only given the full right to vote in 1946. They could only become judges in 1965. "Before they were not considered reliable," said Andreatta. Up until 1981, the country granted men accused of honor killings a special status to receive a lenient penalty. And only in 2008 did Italian courts [overturn a ruling](#) that women wearing tight jeans "cannot be raped."

"The responsibility of what we are representing is really, really very important," said Andreatta who noted that the task of gender equality must be ingrained at a young age in Italy. "Only when you are very, very young can you learn how to respect the other gender," she said. "It's something you learn very, very early in life and then it's difficult to change."

The panelists were hopeful, however, in the conversation that has resulted in recent days. O'Connell Marsh, who also teaches at USC, said she brought up the Harvey Weinstein story with her students right after it broke, and felt optimistic about a younger generation carrying the industry forward.

"What was encouraging was that in all the dialogue we had, the young men in the class were really engaged," said O'Connell Marsh. "And the one question that really stuck with me was one of the young men said, 'Gosh, what is our toolkit, what can we do as men to address this? It was a really lovely conversation.'"

Hollywood
REPORTER

Rome MIA: Why Italian Networks Are Betting on English-Language Series



Beta Film
Daniel Sharman in 'Medici: Masters of Florence'

After the success of 'The Young Pope' and 'Medici: Masters of Florence' in reaching a global audience, Italy is forging ahead into international markets.

Rome's MIA market held a rare joint Italian TV Upfronts, with the country's top production

companies presenting their latest works to an international audience. The market is growing each year, with more than 1,800 guests this year who set up 60,000 meetings, many focused on how to exploit Italy's expanding TV landscape.

While a number of traditional Italian shows were unveiled, it was revealed that a surprising number of new Italian TV productions are being shot in English. After 2016's *The Young Pope* and *Medici: Masters of Florence* were shot largely in English, many companies are focused on finding Italian stories with universal appeal.

After leading the way last year with *Young Pope*, Sky is once again planning a slew of primarily English-language series, including *The New Pope*, *Zero Zero Zero* and *Django*.

Paolo Sorrentino's next chapter in Vatican drama, *The New Pope*, again produced by Wildside from Sky and HBO, will start production in 2018.

Zero Zero Zero, adapted from Roberto Saviano's best-seller, will follow one shipment of cocaine from its production in Mexico to its distribution in Europe through the eyes of the main players in the drug trade. Stefano Sollima will serve as showrunner, with writers including Leonardo Fasoli and Mauricio Katz. Cattleya is producing with Sky Italia and Canal Plus. The eight-episode series will film across four continents, and while English will be the main language, other languages in the story include Spanish, French, Wolof, Arabic and Calabrian. Filming begins in March.

Sky Italia will produce *Django* with Cattleya and Oliver Bibas of Atlantique Productions. Fasoli and Maddalena Ravagli are writing the series. Sky Italia's first Spaghetti Western will reimagine Sergio Corbucci's famed 1966 film starring Franco Neri.

"I am convinced that one of the key strengths of European shows is and will be credibility, so we are choosing the language based on what would happen in reality," says Andrea Scrosati, executive vp programming of Sky Italia, noting that it was only natural for the American lead character of *The Young Pope*, Lenny Belardo, to speak English.

Scrosati says that this dates back to their decision to film *Gomorra*, the hard-hitting saga of Camorra families, in strict Neapolitan dialect. (The show is also broadcast in Italy with subtitles.) "This was a key component of the credibility of that show," he says, which has become one of Italy's most popular shows in a country that is used to watching dubbed productions.

"Naturally, shows in English have potentially a stronger appeal on the international market, but that's not why we are selecting those stories," continues Scrosati. "We are choosing them because we believe they are stories that are different, where we can leverage at full the incredible talent that is working with us."

Production company Lux Vide is also working on a number of English-language series, currently developing six projects for the international market, including its own (still untitled) deep-dive into the ancient Roman Empire. And it also is starting *The Devils*, a behind-the-scenes European drama set in the world of high finance. The project will be shot mainly in the U.K. and set in 2012, focusing on the European debt crisis.

But next up, it is shooting season two of *Medici: Masters of Florence*, created by Nicholas Meyer and Frank Spotnitz for RAI. The first season of the series, which was shot on location in Tuscany, is available in the U.S. on Netflix. The show reveals the emergence of the Renaissance through Lorenzo the Magnificent, who leads a "rock revolution," where the youth fight to defeat the old world order.

Taking place 20 years after the first season, the eight-episode second season stars Daniel Sharman as Lorenzo the Magnificent, as well as Sean Bean, Bradley James, Matilda Lutz, Alessandra Mastronardi, Raoul Bova and Sarah Parish. *Medici: Masters of Florence* is directed by Jon Cassar and Jan Michelini, and produced by Lux Vide in collaboration with Rai Fiction, Altice Group and Big Light Productions Ltd.

"This is an incredibly rich culture and stunningly beautiful country. It has not been exposed to the rest of the world in a long time," says Spotnitz about the renewed interest in Italian stories. "Netflix was eager to come back for this season."

"We are hungry," says Lux Vide CEO Luca Bernabei of his decision to shoot the series in English. "I want our product to travel the world. I don't want to be linked to this image of pizza, mafia, mandolino."

While international sales continue to be a key driver for these series, companies are also banking on a number of local-language series with global appeal.

One of the most anticipated projects is HBO and RAI's *My Brilliant Friend*, the first adaptation of Elena Ferrate's internationally best-selling book series *The Neapolitan Novels*. The series is in production with Wildside and Fandango producing with Saverio Costanzo directing. And Lotus Productions has a number of upcoming shows including *Western Colt*, with Stefano Sollima as showrunner from an idea by Sergio Leone; and *Beati Paoli*, about the secret Sicilian sect from director Giuseppe Tornatore.

And judging from MIA's Italian TV upfronts, the popularity of mafia dramas is not going away anytime soon. Cattleya presented the trailer for season three of *Gomorra* and announced that Sundance Channel, which picked up the first two seasons, will also take on the next chapter for American audiences. Sky Italia has already ordered a fourth season for next year.

Cattleya also produced the neo-noir Roman mafia thriller *Suburra* that is currently streaming on Netflix, and it is hard at work on a second season. And Cross Productions' *The Hunter* tells the true-life drama of prosecutor Alfonso Sabella, who went up against top bosses of the Sicilian mafia in the 1990s.

SCREENDAILY

Hot new Italian TV projects unveiled at Rome's MIA Market

BY GABRIELE NIOLA | 23 OCTOBER 2017



SOURCE: SKY ITALIA
'GOMORRAH'

The TV Upfronts event organised by the MIA Market in Rome saw the most important production companies in the Italian TV landscape share details of their upcoming projects.

In the audience were showrunners Chris Brancato (*Narcos*) and Evan Katz (*24*), producer Kate Crowe (*Misfits*), HBO co-head of drama series David Levine

and actor Daniel Dae Kim, as well as representatives from international companies and networks.

CATTLEYA

Headlining the event was the company behind *Suburra* and *Gomorra*, now announcing the third season of its world famous criminal show, which airs in Italy on the 17th of November.

"We think of *Gomorra* as our shakespearean action drama, a story of brothers, sons and fathers" explained Kim Gualino, supervising producer at Cattleya. "In the third season we've found a way to introduce a new territory without betraying the core concept, we will now see Naples through the eyes of old and new characters".

Next on Cattleya's slate is *Zero Zero Zero*, also known by the international working title of *Extra Pure*.

Coming from the same team of *Gomorra* (based on the book by Roberto Saviano, directed by Stefano Sollima and written for the screen by Leonardo Fasoli together with Max Hurwitz and Mauricio Katz), it's a story of international drug trafficking and the world economy in several languages: english, spanish, french, arabic and Calabria's dialect.

"The whole season will follow the journey of a single drug load from Mexico to Europe through buyers, brokers, dealers, contrast forces and smugglers" said Kim Gualino.

MAGNOLIA

Following the crime trend in Italian television, Magnolia is about to deliver *Mafia Capitale*, a six part documentary divided in three episodes, airing first on RAI.

Mafia Capitale tells the true story behind one of the most important trials in recent times involving the former mayor of Rome Gianni Alemanno and members of the Ndrangheta. It lasted 21 months, involved 60 lawyers and more than 200 hearings and saw 41 people indicted.

The series alternates between real footage including audio from police wiretapes and actors for recreating the situations.

"Investigative docu-fiction may as well be a new kind of documentary" said Alessandro Genovesi, head of development at Magnolia. "A crucial one when dealing with this kind of complex situations and bringing the business of crime in prime time".

CROSS PRODUCTION

Two new projects showing different sides of southern Italy are coming from Cross Production. *The Hunter* is based on the big war between the Italian state and the Mafia that took place in the '90s. Based on the true story a young superintendent that arrested many mafia bosses, it's a crime drama set in Palermo and is ready to air.

They will also feature the lighter side of Naples in *Mermaids In Naples*, a romantic drama in six episode with fairy tales characters. Leading are 4 mermaids, a mother and three daughters of different ages, looking for the last triton of the Mediterranean who has disguised himself as a human in Naples and wants to marry a normal woman. The series stars Luca Argentero as the triton, Valentina Bellè as the romantic lead and *Gomorra's* Maria Pia Calzone as the mermaid mother.

PALOMAR

Two new TV movies of *Montalbano* have been produced and are ready to air. The series revolving around a police inspector in rural Sicily started 18 years ago and has since been sold in 60 different territories.

The *Montalbano* universe will also be expanded by another spin-off series: *Tales From Vigata*. Each episode tells a different crime story in the same fictional Sicilian province in which *Montalbano* is based, but is set more 100 years before. Shooting is just about to start.

Palomar also presented some of its upcoming international co-productions starting with *Gaddafi*, a project on the deceased Libyan leader, co-produced with Entertainment One and created by Roberto Saviano and Nadav Schirman. Shooting is set to start in the end of 2018.

In addition January and summer 2018 will respectively see the start of *The Name Of The Rose*, an 8 episode series from the well-known novel starring John Turturro, and *The Dirty Black Bag*, a steampunk western between mystery and horror.

LUX VIDE

The producers of *Medici: Masters of Florence* showed new images from upcoming season 2 which is set 20 years after the first one and was “all shot in the actual locations where the story is set” according to Luca Bernabei, Lux Vide’s CEO.

THE
Hollywood
REPORTER

Rome MIA: Daniel Dae Kim Takes a Front Seat Role in Changing Hollywood's Lack of Diversity (Q&A)



Dave Kotinsky/Getty Images

Daniel Dae Kim

After executive producing 'The Good Doctor' on ABC, Kim is actively developing new projects with his company 3AD.

Daniel Dae Kim has been working as an actor for more than 25 years, most recently as Chin Ho Kelly for seven seasons of the hit show *Hawaii 5-0*. This summer Kim and co-star Grace Park made headlines

after deciding to leave the show when CBS failed to match their salaries with the series' white male leads.

Behind the scenes, Kim has not only been working hard to fight for equality in Hollywood, but also actively working to change the types of stories that make it to the screen, searching for stories with strong diverse leads. This fall he launched an American adaption of the popular Korean show *The Good Doctor* on ABC with his production company 3AD.

The new primetime drama stars Freddie Highmore as a young surgeon with autism and savant syndrome. Beau Garrett, Nicholas Gonzalez, Hill Harper, Irene Keng, Chuku Modu, Richard Schiff, Antonia Thomas and Tamlyn Tomita also star. After just three episodes, it has become the most-watched show on TV, incredibly surpassing *The Big Bang's* audience numbers with 18.2 million viewers.

Kim is currently shooting the role of Daimio in Neil Marshall's *Hellboy*, after fan outrage over whitewashing the Asian-American comic book character led actor Ed Skrein to drop out. Kim took a break from the filming in Bulgaria to attend Rome's MIA market where he spoke with attendees on the importance of representing diversity in TV and his experience finding stories that resonate with global audiences. Having just signed a first-look deal with ITV Studios America, he is eagerly working on developing a slew on new projects.

The Hollywood Reporter spoke to Kim about what it means to play an Asian-American superhero, his goals as a producer, and the aftermath of his taking a stand on salary parity.

What does playing the role of Daimio mean to you?

I don't really think there has been a hero of Asian descent from a comic book in an American movie before. I think that's pretty significant if that is true. That's kind of the macro of the casting of this.

And I do feel a certain identification with the character. Daimio is marked by his appearance: literally marked. So he's someone who has to navigate his world despite the obstacles of how people react when they see him. And that's something I can relate to. I grew up in a steel town, and at the time when I was a kid there weren't any Asian families in the area. So it had its challenges.

How can we get Hollywood to tell more diverse stories?

It's complicated. I'll say it's complex. It's also incumbent on us as Asians, as minorities in this country to speak up, to speak out, take positions of leadership. I think it's time for frankly the conversation to move beyond inclusion to leadership, because if you start to lead it's already understood that you are included. So I'd like to raise the bar a little bit higher.

I also think it's really important that all of us do something to participate. It's easy to point fingers and say well, it's because of this, that. To get involved in the nitty-gritty is sometimes a daunting task, but a necessary one.

How are you doing this on a day-to-day level?

Something I often say is, I stand on the shoulders of the people who came before, and I'm ready to lift up people to stand on my shoulders. And one of the ways we can do that is to hire them. And that's why it was so important for me to be a job creator, because there is no substitute for on-the-job experience. A lot of us, and I can tell you from experience, just didn't have the kind of opportunity it required to get better at the same rate as others.

So it's really important to me to create those opportunities. And as a producer I think *The Good Doctor* shows that I'm not in it to create roles for myself, although I won't rule that out, but it's not my primary focus.

How conscious are you of this when you are producing?

I consciously think about the ethnicity of every character that I create and cast. But one thing that is equally important, is quality representation. It's not enough to put an African-American in there, a female in there, a gay character in there: How significant is their contribution? Can they drive the story? Can they be in a position where they are leaders as opposed to the ones providing all the exposition? These are questions I ask myself regularly when I am producing a show. Because that's what real inclusion is, not window dressing.

Were you big a fan of the original Korean *Good Doctor*?

Yeah. I saw it in 2013. In fact, it was the very first project that my company developed. Generally, in a broadcast development cycle, it goes about a year and if it is passed on, the project goes away. I felt strongly enough about this project that when it didn't go forward in CBS, I bought the rights back myself and tried to redevelop it. So that should say everything you need to know about how passionately I feel about the show.

Why is this show timely?

It actually makes me feel prouder of the show to know that we can still aspire, we can still hope, we can still find heroes that are pure. Not everything has to be sullied the way that our political climate has led us to believe is the norm. I like the fact that if you watch the evening news and you read about what is going on in the country and the world that 10 o'clock on a Monday night you can escape that and hope again.

I've read some criticism of *The Good Doctor* that says it's overly sweet and syrupy. I'll take that criticism, given the world that we live in. I'd much rather be on that side of the equation than the opposite.

Talking about salary parity, do you think the industry is at a turning point?

Oftentimes when there is significant change, it comes in a wave. It's not an isolated incident; it's a group of them that happen to converge. Whether meaningful change comes from my personal situation is not something that can be judged in the moment, it can only be judged looking backward. I try to make the right decisions based on my own moral compass. It comes with consequences, and it comes with controversy, but many decisions of these kinds come with those things.

Was there one incident that made you say, "OK, I'm going to stop and draw the line here"?

I don't know how to put this because I don't want to go into too much detail about it. At a certain point, everyone needs to ask themselves, "What am I?" In *Hamilton* there is a great line about this, "If you stand for nothing, Burr, what'll you fall for?"

That's ultimately it. I think there are a lot of parallels. *Hamilton* speaks to a lot of people because of these kinds of themes.

There is another part of *Hamilton* about being on the right side of history that really resonates with me. People who were going through the Civil Rights Movement didn't know what was going to happen 20 years in the future. They just knew what they were experiencing here in this moment that it was intolerable. Again, we look back to connect the dots, not forward.

Have any actors come to since you for advice on salary negotiations?

I've had the privilege, the mixed blessing of being called a role model, and I think it's partially because I'm so old now. But I'm aware of the larger ramifications of these kinds of stories in the culture at large, let's put it that way.

Would greater pay transparency help the situation?

I think that awareness is important. And if there is a full disclosure of things, I wish it were a full disclosure and not a selective disclosure. Should salaries be open? That's a really good question.

You mentioned you'd like to produce a project in Hawaii. What would that look like?

There's a local culture there that operates by a very different set of rules than what is typically known as American, and that's something that I think is unique and worth telling. There's life in Hawaii that goes much deeper than what tourists see, and most cultures are like that. I think people's perception of Hawaii, and understandably so, is one of relaxation, of paradise, and it is all those things, but it's much more complex than that. And to tell those stories that we haven't heard before, from people we haven't heard before, that's what is interesting.



Inicio " Noticias " WCPMedia Services ofrece soporte de gestión de medios para el mercado audiovisual MIA de Roma

WCPMedia Services ofrece soporte de gestión de medios para el mercado audiovisual MIA de Roma

La plataforma basada en la nube conecta a los compradores con los vendedores a través de salas de proyección virtuales seguras.

LUGANO, Suiza - Por tercer año consecutivo, el Mercato Internazionale Audiovisivo (MIA) de Italia seleccionó a WCPMedios Plataforma de gestión de medios basada en la nube de servicios para gestionar contenido de películas, televisión, documentales y juegos.

Confundiendo en los festivales, estudios y emisoras de todo el mundo, WCPMedios Los servicios brindan a los productores y distribuidores una forma rápida y sencilla de enviar proyectos a MIA y compartirlos, de forma segura, con compradores potenciales tanto en el mercado como en todo el mundo.



El MIA de Roma se ha convertido rápidamente en el evento de mercado audiovisual más grande y más esperado en Italia. El evento de este año atrajo a más participantes acreditados por 1800 de países 58 y presentó algunas películas 120 y proyectos 45. Fue la salida más exitosa del mercado hasta el momento; los organizadores estimaron que se produjeron más reuniones 60,000 entre compradores y vendedores durante los cuatro días del evento.



"MIA es un mercado muy estructurado e innovador para la industria nacional e internacional, situado en la maravillosa corniche de Roma de Palazzo Barberini y Mercati Traianei", dijo la directora de MIA Lucía Milazzotto. "El número de reuniones y acuerdos superó ampliamente las expectativas, y la calidad de los participantes fue sobresaliente. MIA se ha convertido en un mercado esencial no solo para Europa, sino también para los EE. UU. "

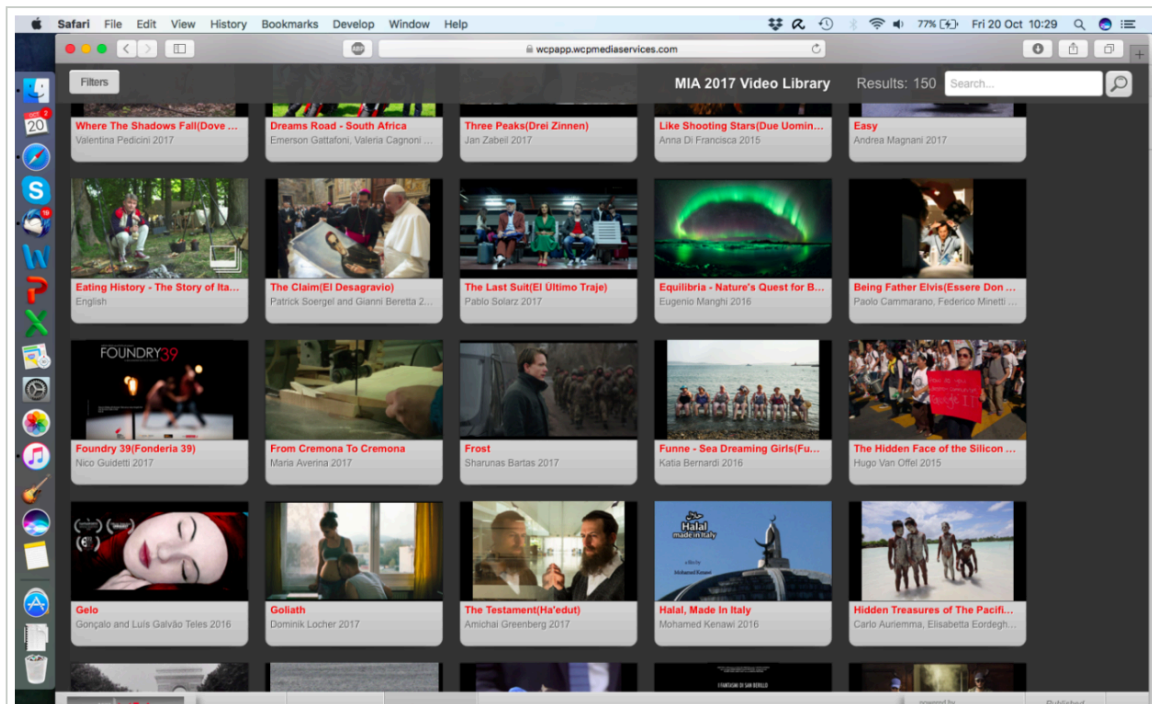
WCPMedios Los servicios están cambiando la forma en que los mercados y vendedores de películas hacen negocios. Ya no es necesario buscar máquinas tragamonedas para realizar proyecciones en el mercado anfitrión o enviar DVD a distribuidores y compradores de todo el mundo. En su lugar, los vendedores cargan contenido en una base de datos en la nube y luego configuran salas de proyección flexibles, privadas y protegidas por contraseña, accesibles para compradores invitados, periodistas y otros. Los compradores pueden mirar el contenido a su conveniencia a través de una computadora portátil, tableta o dispositivo móvil y registrar su interés. Los vendedores, mientras tanto, pueden monitorear el interés a través de los informes detallados de las plataformas. El servicio también representa un salto adelante en seguridad ya que la copia está protegida y marcada con agua durante la carga.

"Los participantes que no tienen tiempo para asistir a las proyecciones pueden ver el contenido a su conveniencia y priorizar las reuniones", dijo Milazzotto. "WCPMediosLa sala de proyección virtual permite a los participantes visualizar contenido tanto antes como después del mercado. Es una gran herramienta para finalizar acuerdos y evitar oportunidades perdidas".



Presidenta de Servicios de WCPMedia Cristina Molinari con la Directora de MIA Lucía Milazzotto

WCPMedios Los servicios le proporcionaron a MIA medios mejorados para organizar y controlar el contenido. Las interacciones entre compradores y vendedores son más eficientes. Además, la plataforma recopila datos que pueden ayudar a estimular las ventas. "Los agentes de ventas saben quién vio la película y cuándo la vieron", dijo Milazzotto. "Puede medir de inmediato el nivel de interés y tomar medidas".



Acerca de WCPMedia Services

Fundada en 2011 en Suiza, World Content Pole SA (también conocido como WCPMediosServices) es una empresa de software y servicios de entretenimiento con sede en Suiza, Estados Unidos y Canadá que gestiona, comercializa y distribuye contenidos a socios comerciales y clientes de forma rápida, sencilla y segura. WCPMedios Services ofrece una plataforma de aplicaciones de procesos inteligentes que combina software propietario con soluciones de primer nivel desarrolladas por empresas de tecnología probadas y confiables.

Para más información visite [Www.wcpmediaservices.com](http://www.wcpmediaservices.com)

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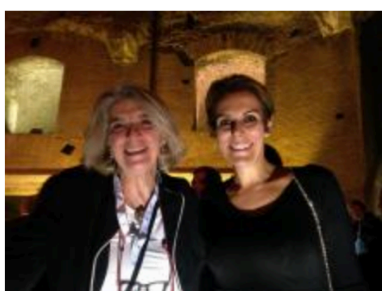
Mercato Internazionale Audiovisivo



Tuesday, Oct. 24, 2017

WCPMedia Services Provides Media Management Support to Rome's MIA Audiovisual Market

For the third straight year, Italy's Mercato Internazionale Audiovisivo (MIA) selected WCPMedia Services' cloud-based media management platform to manage film, television, documentary and gaming content. Film Festivals, Screenings, Parties



WCPMedia Services President Cristina Molinari (l) with MIA Director Lucia Milazzotto

WCPMedia Services Provides Media Management Support to Rome's MIA Audiovisual Market

Cloud-based platform connects buyers with sellers via secure virtual screening rooms.

LUGANO, Switzerland --(SPW)-- For the third straight year, Italy's Mercato Internazionale Audiovisivo (MIA) selected WCPMedia Services' cloud-based media management platform to manage film, television, documentary and gaming content. Relied on by festivals, studios and

broadcasters worldwide, WCPMedia Services provided a fast and simple way for producers and distributors to submit projects to MIA and share them, securely, with potential buyers both at the market and around the globe.

Rome's MIA has quickly become the largest and most anticipated audiovisual market event in Italy. This year's event drew more than 1800 accredited participants from 58 countries and featured some 120 films and 45 projects. It was the market's most successful outing yet with organizers estimating that more than 60,000 meetings occurred between buyers and sellers over the event's four days.

"MIA is a very structured and innovative market for the international and domestic industry, situated in the wonderful Rome corniche of Palazzo Barberini and Mercati Traianei," said MIA Director Lucia Milazzotto. "The number of meetings and deals was well beyond expectations, and the quality of the participants was outstanding. MIA has become an essential market not only for Europe, but also for the U.S."

WCPMedia Services is changing the way film markets and sellers do business. It's no longer necessary to hunt for slots to host market screenings or to send DVDs to distributors and buyers around the world. Instead, sellers upload content to a cloud database, and then configure flexible, private and password-protected screening rooms accessible to invited buyers, journalists and others. Buyers can watch content at their convenience via a laptop, tablet or mobile device and register their interest. Sellers, meanwhile, can monitor interest through the platforms' detailed reports. The service also marks a leap forward in security as copying is protected and watermarked during upload.

"Participants who lack time to attend screenings can view content at their convenience and prioritize meetings," said Milazzotto. "WCPMedia's virtual screening room allows participants to screen content both before and after the market. It's a great tool to finalize deals and avoid missing opportunities."

WCPMedia Services provided MIA with improved means for organizing and controlling content. Interactions between buyers and sellers are more efficient. Additionally, the platform collects data that can help spur sales. "Sales agents know who has seen the film and when they watched it," Milazzotto said. "You can immediately gauge the interest level and take action."

About WCPMedia Services

Founded in 2011 in Switzerland, World Content Pole SA (aka WCPMedia Services) is an entertainment software and services company based in Switzerland, USA and Canada that manages, markets and distributes content to business partners and clients quickly, easily and securely. WCPMedia Services offers a platform of smart process applications that combines proprietary software with top-tier solutions developed by proven and trusted technology companies.



British Fantasy TV Project 'Woodland' Wins Visionary Award at Rome's Mia Market

By Nick Vivarelli | [@NickVivarelli](https://twitter.com/NickVivarelli)



British author and producer [Jeff Norton](#)'s fantasy thriller project "Woodland" has won the Visionary Award at Rome's Mia market for TV series, movies, documentaries and video games, which wrapped its third edition this week on a positive note.

Inspired by ancient Welsh folklore, "Woodland" is being co-produced by Norton's London-based [Awesome Media & Entertainment](#) and Cardiff-based Fiction Factory Films, with the support of Welsh-language broadcaster S4C. The show is in both English and Welsh. Ed Thomas ("Hinterland") is attached as executive producer.

The six-part series revolves around Andrew Rhion, the estranged son of a Tolkien-like literary icon whose life is thrown into turmoil when the boy is abducted into the fantasy world created by the famous author, according to promotional materials.

At Mipcom earlier this month, Canada's Kew Media Group announced that they had signed a letter of intent to acquire a stake in Awesome Media & Entertainment, which has been expanding into optioning third-party IP after being originally set up to develop Norton's original novels, such as "MetaWars," for film and TV.

Awesome Media first pitched "Woodland" to prospective international partners at Mia. In all, 45 TV projects were selected for the post-Mipcom Rome co-production market, which is boasting more than 1,800 attendees this year, including execs from HBO, AMC Networks, Amazon Studios, and Italy's Rai Fiction.

Mia director Lucia Milazzotto in a statement called this year's market "vibrant," noting that "the number of meetings and deals was well beyond expectations." The four-day new concept market ran October 19-23.

Though major deals out of Mia have yet to surface, Italy's Rai Com announced a partnership with French distributor Dean Medias for the event distribution of Italian operas in cinemas across France, starting with a live performance of Bizet's "Carmen," which will be staged in Rome's ancient Terme di Caracalla baths in December.

SCREENDAILY

NEWS

Top TV execs predict the future of high-end drama sector

BY ORLANDO PARFITT | 27 OCTOBER 2017



SOURCE: MIA MARKET

A panel of top TV execs predicted the future of the high-end drama sector and discussed its current challenges during a panel at Rome's MIA Market.

Philippe Maigret, president, ITV Studios America, told the audience that the high-end drama boom was only just beginning.

"When you live in a world where apple and Facebook will start commissioning [TV drama] then I don't think we're anywhere close to 'peak TV'," he said.

"American networks might decide to get out of the scripted game or reduce their investment in scripted TV," he also predicted.

Wayne Garvie, CCO International Production, Sony Pictures Television, told the audience that he predicts free-to-air channels face the biggest challenges from the SVOD players.

"How will they counter these new entrants spending a lot of money? It will be difficult," he said. "They need to find collaborations and relationships with other free-to-air players around the world."

Meghan Iyvers, senior VP co-productions and development at CBS Studios International, agreed that organisations like hers need to adapt. "Some of the more traditional studios networks [like CBS] will become more nimble and radical in our approach, both business-wise and creatively, and be platform agnostic, which is good for the audience. I [also] think SVOD players will maybe take some more traditional approaches and build the kinds of businesses that we've had success in already."

Channel 4's head of international drama Simon Maxwell, whose most recent project was the ambitious co-production *Philip K. Dick's Electric Dreams*, predicted that talent could be more reticent about working for the big players.

"Anecdotally," he said, "there is a perception from talent working with SVOD platforms that they are now becoming part of a turnstile of shows. So to survive we have to curate shows so everyone feels special, as opposed to create a blizzard and making people go snow blind."

He added that Channel 4 could counter platforms like Netflix by "treating every show in a specialised way, so the talent coming to work with us feel like they're being put in a pedestal."

Current challenges

The panel also outlined the challenges facing the drama sector today, with a scarcity of talent the key issue.

Sony's Garvie told the audience: "With Apple, Facebook [entering the market], it's a brilliant time to be doing content. But the problem is finding good writers, because there aren't enough of them, and finding good producers, because there aren't enough of them either."

Howard Davine, EVP business operations, ABC Studios agreed that the volume of high-end drama being produced means that finding good talent is harder than ever.

"We're becoming much more global [because] it's another way to attract talent from outside the US," he said. "The proliferation of production means it's difficult to find great writers, actors and directors within the confines of the US.

"The US doesn't have a monopoly on great ideas, and as the sophistication of audiences grows, as global TV grows, you'll see better quality writing around the world."

C4's Maxwell said his channel is having to work harder than ever to cut through in a landscape that has reached "saturation point".

"There's so many new buyers, it's a boom time, a gold rush," he said. "[There's] in excess of 60 scripted networks in US alone. You've got more opportunity if you have something Anglo-American – everything we've done so far at C4 in terms of high-end drama is westward facing and that's a regret of mine. Item one on my agenda is to figure out a way to be more eastward facing, to co-produce with France, Germany, Australia New Zealand."

However, Maigret said the large volume of shows in the market place was not necessarily a problem for consumers. "There is no evidence that this monstrous volume of production, this level of choice, is turning the viewer away from TV. Because that is the big risk, does more choice kill choice?"



Foto: MIA

ANICA-Präsident Francesco Rutelli, Wirtschaftsminister Carlo Calenda, MIA-Direktorin Lucia Milazzotto und APT-Präsident Giancarlo Leone bei der MIA-Presskonferenz.

MIA-Markt in Rom: Matching Excellence

In Rom wird vom 19. bis zum 23. Oktober die dritte Ausgabe des MIA Mercato Internazionale Audiovisivo stattfinden. In den vergangenen Jahren hat das Event 1500 Branchenvertreter aus 58 Ländern in die Ewige Stadt gelockt.

Produzenten und Einkäufer halten dort nicht nur nach neuen Filmen und Serien Ausschau, sondern nutzen diese Plattform, um internationale Koproduktionen zu schmieden und ihre Kontakte auszubauen. Das Programm ist in den Koproduktionsmarkt MIA Cinema, das TV-Showcase „What’s Next Italy“ und die Do-

ku-Plattform MIA Doc gegliedert.

Zum ersten Mal wird MIA direkt von den beiden italienischen Branchenverbänden ANICA (Italian Association of Film industries) und APT (Italian Association of Television Producers) veranstaltet, die das internationale Event mit einem neuen Logo und dem neuen Claim „Matching Excellence“ als Treffpunkt für die audiovisuelle Branche bewerben. Räumlich wird sich der Markt rund um die Piazza Barberini vom Palazzo Barberini bis zum Hotel Bernini Bristol und dem Cinema Barberini erstrecken. **B.H. ■**

BBC spart bei Redakteuren



So mancher Intendant der hiesigen öffentlich-rechtlichen Sender, den nicht nur die hohen Pensionsrückstellungen für die große Mitarbeiterzahl drücken, dürfte gespannt auf die jüngste Kostensenkungsaktion der britischen BBC schauen. 80

Millionen Pfund, rund 90 Millionen Euro, will der Sender durch eine geplante Streichung von Vergünstigungen und zusätzlichen Leistungen für die Redakteure einsparen. Damit soll, so der „Guardian“, das News-Budget entlastet werden.

Geplant sei, Überstunden durch Freizeit auszugleichen und das Privileg abzuschaffen, auf BBC-Kosten per Taxi zur Frühschicht oder von der Spätschicht nach Hause fahren zu können. Allerdings sollen diese Neuregelungen nicht für alle gelten – vom Druck, öffentliche Verkehrsmittel zu ungünstigen Uhrzeiten nutzen zu müssen, sind laut „Guardian“ die Mitglieder der Führungriege ausgenommen. Das dürfte die Missstimmung im Sender über die geplanten Streichungen noch zusätzlich anheizen. **ke ■**

Ehren-Leopard an Todd Haynes

Im Rahmen der 70. Ausgabe des Filmfestivals von Locarno erhält neben dem französischen Filmemacher Jean-Marie Straub auch der US-Regisseur Todd Haynes einen Ehren-Leoparden.



Der 56-jährige Drehbuchautor, Produzent und Regisseur gestaltet in seinen Spielfilmen ein „einzigartiges Universum“ und lasse „die Magie des großen Kinos“ wieder aufleben, so der künstlerische Leiter des Festivals, Carlo Chatrian. Haynes wurde im Laufe seiner Karriere bereits mehrfach mit wichtigen Filmpreisen bedacht. So gewann sein fiktives Bob-Dylan-Biopie „I’m Not There“ 2007 den Jury-Preis des Festivals von Venedig. „Carol“ aus dem Jahr 2015 mit Cate Blanchett in der Titelrolle war sechsfach für einen Oscar nominiert.

Wie das Festival weiter mitteilte, wird neben Haynes jüngstem Werk „Wonderstruck“, der schon im Cannes-Wettbewerb zu sehen war, auch sein Erstling „Poison“ aus dem Jahr 1991 gezeigt. Dieser läuft in der Jubiläums-Spezialsektion „Locarno 70“, die mit elf Debütfilmen mittlerweile namhafter Regisseure aufwartet, die einst ebenfalls in Locarno gezeigt wurden. Darunter befindet sich auch Michael Hanekes „Der siebente Kontinent“ aus dem Jahr 1989 oder Raoul Ruiz’ „Tres tristes tigres“ von 1981. **■**

Ridley Scott dreht in Rom

Regisseur Ridley Scott dreht derzeit in Rom seinen neuen Kinofilm „All the Money in the World“, den er mit Kevin Spacey, Michelle Williams und Mark Wahlberg in den Hauptrollen besetzt hat. In diesem Thriller geht es um die Entführung des 16-jährigen Enkels des Öl-Tycoon J. Paul Getty, die sich 1973 in Italien ereignet hat. Der reiche Geschäftsmann weigerte sich damals, die geforderten 16 Millionen Dollar zu zahlen und war erst zu Verhandlungen bereit, als ihm die Entführer als Warnung das abgeschnittene Ohr seines Enkels schickten.

Produziert wird der Film von der amerikanisch-britischen Produktionsfirma STX. **B.H. ■**

Venedig eröffnet mit Downsizing

Die 74. Internationalen Filmfestspiele in Venedig werden am 30. August mit der US-Gesellschaftssatire „Downsizing“ des Oscar-gekrönten Regisseurs Alexander Payne eröffnet. Payne drehte in der Vergangenheit Komödien wie „The Descendants – Familie und andere Angelegenheiten“ sowie „Nebraska“. Sein neues Werk „Downsizing“, in dem Matt Damon, Christoph Waltz, Hong Chau und Kristen Wiig die Hauptrollen spielen, ist in der nahen Zukunft angesiedelt.



Angesichts der zunehmenden Überbevölkerung und den immer knapper werdenden Ressourcen entwickeln Wissenschaftler eine radikale Lösung: Die Menschen werden auf eine Größe von zwölf Zentimetern geschrumpft. Da diese Maßnahme mit viel Geld gefördert wird und einen besseren Lebensstil verspricht, lässt sich ein Paar darauf ein, was ihr Leben nachhaltig verändert.

Die Filmbiennale, die unter der künstlerischen Leitung von Alberto Barbera stattfindet, läuft bis zum 9. September. **B.H. ■**

MIA makes its mark

Annual international screenings, networking and coproduction event Mercato Internazionale Audiovisivo (MIA) ended in Rome earlier this week. Gün Akyuz reports back from the market.



Cattleya is currently working on the fourth season of Gomorrah

MIA is rapidly making its mark as a place to seek out high-end international partnerships. Now backed by competitive national and regional financing mechanisms and an Italian creative sector wide open for business, the event claimed record attendance figures for its third edition in Rome this week.

Organised by the National Association of Cinema and Audiovisual Industries (ANICA) and the Association of Television Producers (APT), with support from the Italian government ministries for economic development and culture, the event pulled in 1,800-plus delegates from 58 countries this year, a massive increase on 2016's roughly 500 delegates from 15 countries.

MIA offers a medley of high-end indie movies, documentaries and drama screenings and pitches from Italian and international prodcos seeking coproduction, financing and distribution partners. Also supported by the regional tourism board for Lazio, the EU's MEDIA programme and Council of Europe's Eurimages fund, this year's event included screenings of 120

films and 45 new projects, plus around 60,000 meetings.

If these figures are anything to go by, MIA is tapping a rapidly rising interest in Italian audiovisual content, notably TV drama, which Italy's new tax credits system will help to boost significantly. That and other new legislation aimed at boosting the industry will kick in from the end of the year.



Giancarlo Leone

The market's editorial director, Lucia Milazzotto, said the final numbers were “well beyond expectations” and hailed MIA as a “vibrant, relevant and important” market for showcasing Italy as a major European player. MIA's strategic positioning right after Mipcom and before the American Film Market next month makes it “an appointment not to be missed,” she added.

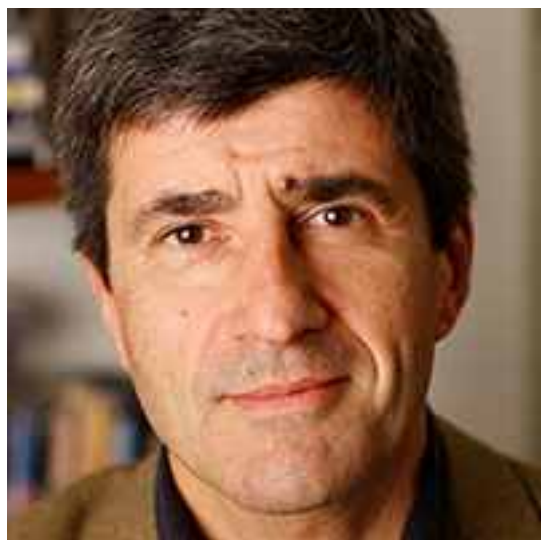
APT president and TV industry veteran Giancarlo Leone told C21 that Italy's new AV legislation was helping to put Italian and European productions centre-stage in the local media landscape by removing uncertainty around production investment. He believes the changes will help transform Italy from an “artisanal to an industrial-sized” creative sector.

The APT broadly supports the new legislation, Leone added, although there are a few unresolved issues, including curbing broadcasters' freedom to programme content in ways that best meet the rapidly changing competitive conditions.

MIA also played host to a wide array of industry panels and presentations over the five-day market. Topics discussed ranged from Italian documentary export strategies, global financing and distribution challenges and opportunities to diversity issues, virtual reality, animation, gaming and serialised storytelling. There were also sessions offering insight from creatives such as HBO's David Levine and Frank Spotnitz of

Big Light Productions, two key international contributors to Italy's rising profile on the global drama scene.

One Italian prodco already on the world map and planning further growth is Cattleya. Recently [bought by ITV Studios](#), Cattleya is also behind Netflix's first Italian original, crime drama Suburra.



Giovanni Stabilini

The prodco is currently developing at least four English-language projects, including a TV adaptation of the 1966 western movie Django, according to president and co-CEO Giovanni Stabilini. However, Stabilini also flagged the all-too-familiar shortage of scriptwriting talent and lack of associated training as one of the challenges Italy's AV sector faces.

This year's MIA also saw the first edition of the Italian drama 'upfronts.' The move proved a major draw, with 10 Italian production companies presenting both new and continuing projects covering an expanded range of genres well beyond the traditional crime- and mafia-focused fare.

Among the titles on show was Cross Production's fantasy comedy drama Le Sirene (aka Mermaids), which launches on Rai Uno this week. There was also season two of Vela Film's paranormal murder-mystery La Porta Rossa (Red Door) and Endemol Shine Italy's family drama Scomparsa (aka Tangled Lies).

As well as Suburra – which launched earlier this month and now has a second season in the works – projects from Cattleya included the upcoming third season of Roberto Saviano's Gomorrah for Sky and ZeroZeroZero further down the line. Meanwhile, together with Spotnitz's Big Light Productions, Lux Vide presented follow-up series Medici Masters of Florence: The Magnificent.

In addition, Palomar presented an array of projects, including two new TV movie instalments of the hugely popular Inspector Montalbano. The

prodco also showcased Rai's upcoming *The Name of the Rose*, made together with 11 Marzo; *Gaddafi*, a Saviano-written international copro with Entertainment One; and western *That Dirty Black Bag*, which has Mediapro's Ran Tellem attached as script coach.



Writer-producer Jeff Norton (left) receives the MAI/EDI Visionary Award

Another first at this year's MIA was the ProFormat event, which gave 10 unscripted Italian projects the opportunity to pitch to potential backers. Ahead of the pitches, APT's Leone called for greater attention on formats in the Italian market. The initiative was launched by APT and the National Association of Broadcasting Authors to boost unscripted format development in the country, which has tended to lean heavily on local adaptations of international IP at the expense of locally generated ideas.

MIA has also expanded its prize-giving. Out of 15 Italian and international drama projects selected to pitch at MIA, two UK projects scooped two awards that were introduced for the first time this year.

MIA's best TV drama series project award, backed by €20,000 (US\$23,480) from the regional Apulia Film Commission, was won by two projects: political thriller *Enemies* (8×45'), from the UK's Company Pictures and All3Media International, shooting in both English and Italian; and dystopian drama *Replay* (10×45'), from France's Black Sheep Films and Division Paris, shooting in English.

Supernatural thriller *Woodland* (Coedwig) won the MAI/EDI Visionary

Award. The six-part project from writer-producer Jeff Norton's Awesome Media & Entertainment and Fiction Factory (Hinterland), has Welsh public broadcaster SC4 attached. The prize celebrates innovative storytelling and outstanding visual effects, and is selected from projects across three areas: cinema, drama and documentaries.

Other MIA gongs include a film coproduction development award from Eurimages worth €20,000. This year it went to Swedish movie project Madame Luna, which centres on refugees and human trafficking. Directed by Eritrean-born Binyam Berhane, it is produced by David Herdies and Vicky Miha of Memento Film.

Another two welcome prizes target Italian scriptwriters aged under 30 in two categories: the Targa Premio Carlo Bixio 2017 for best script went to 77 by Elia Gonella and Giuseppe Checchia, while Premio Carlo Bixio for best concept for a TV series, backed by APT, RTI Mediaset and Rai, went to Dante by Angelica Farinelli, Lorenzo Righi and Gregorio Scorsetti.

Lehtinen walks with Fire Monkey

From C21TV 11-10-2017

THE C21 INTERVIEW: Roope Lehtinen, founder and CEO of Moskito Television and co-founder of Nordic production giant Nice, tells C21TV what's in store from his new drama venture Fire Monkey.



Tackling Tokyo Trial
C21TV



Synchrony
Televisa Internacional



Lehtinen walks with Fire Monkey
C21TV



Family Food Fight
Endemol Shine Group

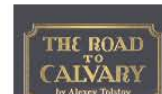
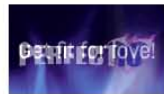


Talking Mipcom 2017 – day four
C21TV



GymBodyCoach
Audiovisual From Spain

COLLAPSE C21 PLAYER



Launching Monday 30th October

EndemolShine Group

NEWS & FEATURES

C4's Jay Hunt joins Apple

The outgoing chief creative officer of UK broadcaster Channel 4 is joining Apple as it continues to gear up for a significant push into original content.

Rai Uno – Italy

SCHEDULE WATCH CHANNEL PROFILE: Ahead of a leadership reshuffle at Italian pubcaster Rai's flagship Rai Uno, outgoing director Andrea Fabiano outlines the channel's already shifting content strategy.

YouTube orders Left Bank sci-fi show

YouTube has ordered a sci-fi drama from the prodco behind Netflix's The Crown for its subscription service, YouTube Red.

Hulu CEO named SPT chairman

Amazon replaces Riggs with Schuster

Sky, ITV call for end to web 'free for all'

Emmerson launches ITV-backed prodco

Media Ranch seeks Salvail acquisition

Raw Cut TV taps BBC commissioner

Dorsey makes Hash hire from Indigo

Zinc agrees Tern takeover

CJ E&M shuffles pack in Hong Kong

Here Be Dragons bolsters production, legal

Netflix has 'most loyal' SVoD customers

MENA piracy body shuts 30 channels

Fausta finds French home on Ciné+

Vice, RTL, NPO form diversity coalition

Greece's ERT takes Selfie

CGMS plays with Twitch, Minecraft

FEATURES



MIA makes its mark

Annual international screenings, networking and coproduction event MIA ended in Rome earlier this week. Gün Akyuz reports back from the market.



C21Jobs

FEATURED JOBS

Acquisition Marketing Director

Discovery Communications London

New Media Marketing Manager

NBCUniversal London

Broadcast Operations Manager

Channel 4 London

ADVERTISING

CONTENT LONDON 2017

November 27/28/29 Content London is one of the most stimulating events in the global content industry calendar. Over three days it plays host to three conferences, which pull together all sectors of the entertainment business: The International Drama Summit, the Unscripted Entertainment Forum and C21Kids Content Futures.

The International Drama Summit



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Cyfrowy Polsat-owned OTT TV service Ipla has added three BBC Worldwide channels to its programming line-up. Ipla is adding BBC Brit, the "best of British" channel featuring a mix of factual entertainment programming, including Top Gear, to its Ipla Rozrywka and Ipla Wiedza Ne...

TBI News



Ex-Netflix exec joins Warner Bros.

Warner Bros. Digital Networks (WBDN) has expanded with a trio of hires, including hiring a former Netflix original content exec. Eric Besner...



Banjay secures €365m as Survivor deal nears

Banjay Group has raised €365 million (US\$416 million), which will be used in part to fund its takeover of Survivor owner Castaway Televis...



CBS poaches Warner Bros legal exec

CBS has named Warner Bros. exec Nick Macrae as senior vice president of legal and business affairs in EMEA. In his post, Macrae will be base...



Viceland to launch in Israel

Global youth media company Vice will launch its 24-hour television network, Viceland, in Israel later this month. The channel will be carrie...



Starz plans to grow content by 40% this year

Starz has committed to plans to grow its on-demand content offering by 40% to hit nearly 7,700 titles by the end of 2017. The Lionsgate-owne...



Game of Thrones writer preps new HBO show

Game of Thrones writer George R.R. Martin will act as executive producer for the show Who Fears Death, which is in early development with H...



Italy & Russia latest to Guess My Age

Broadcasters in Italy and Russia have become the latest to remake French game show Guess My Age. Sky network TV8 has commissioned Banjay Gr...



CBS 'claiming A\$843m debts from Network Ten'

CBS Studios International (CBSS) is reportedly claiming A\$843 million (US\$642.2 million) in debts from troubled Australian channel Network...

Ownzones appoints former Netflix executive

Over-the-top entertainment and technology company, Ownzones Media Network, has appointed former Netflix exec Nick Nelson as its head of product innovation. Nelson will oversee the innovation of Ownzones' suite of products and services and will report to chief technology officer...

[Next page](#)

Events

23 – 25 August
Edinburgh International TV Festival
Edinburgh, Scotland
[www.thetvfestival.com](#)

10 – 14 September
Le Rendez-Vous
Biarritz, France
[www.tfrance-intl.com](#)

12 – 15 September
Cartoon Forum
Toulouse, France
[www.cartoon-media.eu](#)

14 – 19 September
IBC
Amsterdam, Netherlands
[www.ibt.org](#)

10 – 12 October
Brand Licensing Europe
London, UK
[www.brandlicensing.eu](#)

14 – 15 October
MIP Junior
Cannes, France
[www.mipjunior.com](#)

15 October
Content Innovation Awards
Cannes, France
[www.contentinnovationaward.com](#)

16 – 19 October
MIPCOM
Cannes, France
[www.mipcom.com](#)

19 – 23 October
MIA
Rome, Italy
[www.miainmarket.it/en](#)

25 – 27 October
DISCOP Africa
Johannesburg, South Africa
[www.discop.com](#)

1 – 8 November
AFM
Santa Monica, US
[www.americanfilmmarket.com](#)

6 – 8 December
Cartoon Digital
Munich, Germany
[www.cartoon-media.eu](#)



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FremantleMedia International has brought in

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The former commercial chief of Endemol Shine

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Ex-Netflix exec joins Warner Bros.
Warner Bros. Digital Networks (WBDN) has expanded wi...

NBCU finds replacement for ex-UK chief
McLeod NBCUniversal International Networks (NBCUIN)

Editor's Pick

In-demand chart: Eastern Europe (June 19-25, 2017)
Two shows clearly stand out from the crowd in Centra...

Factual Hot Picks
Following the Sunny Side of the Doc event in La Roch...

Captive audience: the Spanish SVOD boom
Spain's drama production sector is moving swiftly...

In the spotlight: The Shield creator & Timeless writer
Shawn Ryan was destined to revolutionise US

LA Screenings 2017 in pictures
The LA Screenings are over for another year, with mo...



18 | ENQUÊTE



① Une des tables rondes de l'édition 2016 du MIA.



② L'hôtel Bernini, où est organisé le marché romain.

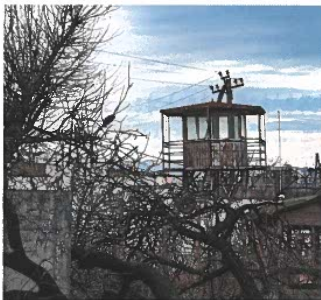
ROME

LA FRANCE DANSE LE MIA

Créé sur les cendres du Mifed de Milan, le Mercato internazionale dell'audiovisivo (MIA, Marché international de l'audiovisuel) s'est adossé au Festival de Rome pour attirer les professionnels, entre le Mipcom de Cannes et l'AFM de Los Angeles. La France y est l'invitée d'honneur, du 19 au 23 septembre. ■ VINCENT LE LEURCH

Le MIA a choisi de consacrer plusieurs volets de sa troisième édition à la France. Le marché de Rome, qui couvre le cinéma, la télévision et le documentaire, a ainsi programmé un focus entre 14h30 et 15h30 le samedi 21 octobre dans la salle Giada de l'hôtel Bernini, centre névralgique du rendez-vous romain. Les diffuseurs français conviés sont Isabella Pisani, directrice des coproductions et acquisitions pour la chaîne LCP, Caroline Behar, directrice

③ Negative Numbers d'Uta Beria (Wide)



N° 3772 du 20 octobre 2017

des acquisitions et coproductions internationales pour France 5, Fabrice Puchault, directeur de l'unité société et culture d'Arte France et Claudia Bucher, directrice du secteur théma et géopolitique d'Arte. Le thème du débat est le suivant: "Parmi les acteurs les plus importants de la coproduction internationale, les diffuseurs français semblent choisir de montrer de plus en plus de sujets nationaux et paraissent moins curieux du reste du monde. La France a-t-elle abandonné son ambition d'être leader culturel de l'Europe? Quelles sont les tendances à venir, sous le nouveau régime politique? Le populisme va-t-il remplacer le cosmopolitisme?" La session sera modérée par Christine Le Goff, productrice chez ZED (France), et Enrica Capra, productrice et fondatrice de GraffitiDoc (Italie).

Dans le même temps, le CNC se rend à Rome pour présenter les nouveaux dispositifs de l'Aide au cinéma du monde (ACM) via sa chef de mission, Joséphine Vinet. En mai, au Festival de Cannes, pour sa cinquième édition, cette aide avait été présentée aux professionnels. Gérée par le CNC et l'Institut français, l'ACM soutient la promotion de films étrangers à l'intérieur des frontières de l'Europe ainsi que dans le monde. Elle accompagne également la distribution de coproductions internationales. L'enveloppe allouée est de 540 000 € par an. Le prochain appel à projets aura lieu en décembre. Depuis son lancement, l'ACM a aidé 254 films issus de 75 pays.

TROIS PROJETS DÉFENDUS PAR TROIS SOCIÉTÉS DE VENTE INTERNATIONALE

Enfin, le MIA a convié trois sociétés françaises de vente internationale à venir défendre trois projets, dans le cadre d'un nouveau programme baptisé À suivre. Ainsi, Indie Sales a choisi de présenter *La Belle et la Belle* de Sophie Fillières, actuellement en postproduction. Le long métrage, interprété par Sandrine Kiberlain et Agathe



④ La Belle et la Belle de Sophie Fillières (Indie Sales).

Bonitzer, sera distribué en France par Memento. "Nous sommes ravis d'aller à Rome défendre le film, explique Martin Gondre, un des vendeurs d'Indie Sales. C'est une façon un peu exclusive de faire la lumière sur une œuvre auprès des distributeurs italiens et des autres. Nous avons choisi de leur montrer quatre extraits pour un total de cinq minutes. Ce type d'événement peut déclencher des ventes dans la foulée ou au prochain Rendez-Vous with French Cinema de Paris en janvier." De son côté, Loïc Magneron, président de la société Wide, proposera aux acheteurs *Negative Numbers* d'Uta Beria, une coproduction entre la Géorgie, la France et l'Italie. C'est également sa première coproduction. Budgeté à 650 000 €, il raconte l'histoire vraie d'un centre de détention pour mineurs à Tbilissi en Géorgie au début des années 2000 où deux joueurs de rugby professionnels ont décidé de relever le défi d'aider des jeunes délinquants, via le sport. "Je travaille ce type de films depuis des années, explique Loïc Magneron, des œuvres humanistes. Je crois qu'il y a un angle marketing très intéressant, autour du rugby, en prévision de la pro-

PHOTO: AND LUZZO; PROPERTY OF SEAN HERRINGTON/REX; AND LUZZO © L'ESPRESSO/CONTRASTO



FESTIVAL DE ROME

LA SÉLECTION OFFICIELLE

Le Festival de Rome, qui se déroulera du 26 octobre au 5 novembre, au lendemain du MIA, a sélectionné plusieurs films français en compétition. Liste complète ci-dessous.

Abracadabra de Pablo Berger (Espagne, France, Belgique)
Los adioses (The Eternal Feminine) de Natalia Beristáin (Mexique)
In Blue de Jaap van Heusden (P.-B.)
Borg/McEnroe de Janus Metz (Suède, Danemark, Finlande)
Cabros de mierda (The Young Shepherd) de Gonzalo Justiniano (Chili)
Le sens de la fête d'Éric Toledano et Olivier Nakache (France)
Cuernavaca d'Alexandre Andrade Pease (Mexique)
Detroit de Kathryn Bigelow (USA)
Ferrari: Race to Immortality de Daryl Goodrich (R.-U.), documentaire
O filme da minha vida (The Movie of my Life) de Selson Mello (Brésil)
Hikari (And Then There Was Light) de Tatsushi Omori (Japon)
Hostiles de Scott Cooper (USA), film d'ouverture
The Hungry de Bornila Chatterjee (Inde, Royaume-Uni)
I, Tonya de Craig Gillespie (USA)
Kanojo ga sono na wo shiranai toritachi (Birds Without Names) de Kazuya Shiraishi (Japon)
Křižátek (Little Crusader) de Václav Kadrnka (Rép. tchèque, Slov., Italie)
Last Flag Flying de Richard Linklater (USA)
Logan Lucky de Steven Soderbergh (USA)

Love Means Zero de Jason Kohn (USA), documentaire
Mademoiselle Paradis de Barbara Albert (Autriche, Allemagne)
Maria by Callas, in her Own Words de Tom Volf (France), documentaire
Man garçon de Christian Carion (France)
Mudbound de Dee Rees (USA)
Nadie nos mira (Nobody's Watching) de Julia Solomonoff (Argentine, Colombie, Brésil, USA)
One of these Days de Nadim Tabet (Liban)
The Only Living Boy in New York de Marc Webb (USA)
Prendre le large de Gaël Morel (France)
Una questione privata (Rainbow: A Private Affair) de Paolo Taviani et Vittorio Taviani (Italie, France)
Scatty and the Secret History of Hollywood de Matt Tyrnauer (USA), documentaire
Skyggenes Dal (Valley of Shadows) de Jonas Matzow Gulbrandsen (Norvège)
Stronger de David Gordon Green (USA)
Tormentero de Rubén Imaz (Mexique, Colombie, République dominicaine)
Tout nous sépare de Thierry Klifa (France)
Trouble No More de Jennifer Lebeau (USA), documentaire
La vida y nada más (Life & Nothing More) d'Antonio Méndez Esparza (Espagne, USA)
Who We Are Now de Matthew Newton (USA)



Ⓢ L'heure de la sortie de Sébastien Marnier (Celluloid Dreams).

chaîne Coupe du monde qui aura lieu en 2019. J'espère pouvoir montrer des images tests aux acheteurs de Rome." Le tournage de *Negative Numbers*, qui est un premier long métrage, a démarré à Tbilissi cette semaine. C'est la première coproduction impliquant l'Italie et la Géorgie. Enfin, la société Celluloid Dreams emmène en Italie le projet de Sébastien Marnier, *L'heure de la sortie* avec Laurent Lafitte (de la Comédie-Française) et Emmanuelle Bercot. "Le réalisateur sera présent, explique Nadine Rothschild, directrice du marketing. Aucune image ne sera montrée. La séance de pitch durera environ dix minutes." ♦

ENTRETIEN

LUCIA MILAZZOTTO

directrice éditoriale, MIA



Comment définiriez-vous le MIA ?

Le MIA est un hub unique pour faciliter le business entre les leaders mondiaux de l'industrie, ceux qui créent, produisent, distribuent, vendent et achètent du contenu de qualité. Le marché est organisé en quatre activités majeures : la présentation de produits, un marché de coproduction et un forum de pitches pour des films, séries et documentaires triés sur le volet, des activités qui permettent de développer son réseau, ainsi que des discussions et débats importants pour la profession. Les industries du cinéma, de la télévision et du documentaire s'y croisent dans un espace conçu pour chaque secteur et catégorie de professionnels. Nous abordons notre troisième année, et nous sommes en pleine croissance. Ainsi, le marché de coproduction et le forum de pitches présentent 46 projets issus de 21 pays, soit une grande variété. Plus de 300 sociétés ont soumis un projet au MIA, un signe que notre rendez-vous gagne la confiance des professionnels.

Vous souhaitez également vous imposer comme un marché européen qui met aussi en avant les productions italiennes. Quelle est la réponse des professionnels ?

Notre section dédiée au contenu suscite de plus en plus d'intérêt. C'est un carrefour européen et italien où découvrir, acheter et vendre les meilleurs produits et les plus frais. Nous enregistrons une augmentation de 25% du nombre de films qui sont, pour la plupart, proposés pour la première fois. De plus, le MIA s'est établi en tant que plateforme de découverte pour la production italienne à venir, grâce à deux rendez-vous : What's Next Italy, un marché ne montrant que des films italiens en cours de production, et TV Upfront, un événement spécial proposant l'âge d'or de la production télé italienne. Nous ouvrons également un nouvel endroit qui devrait plaire aux professionnels : le MIA se déroule désormais au cœur du baroque italien, dans le quartier de Barberini, au milieu des chefs-d'œuvre de Gianlorenzo Bernini et autres artistes de cette trempe.

Pour sa troisième édition, le MIA attend une fréquentation assidue. Quels professionnels avez-vous conviés ?

Nous enregistrons une augmentation du nombre de participants et de projets. Ce que nous apprécions n'est pas uniquement d'avoir de plus en plus d'accrédités mais une présence renforcée de producteurs, vendeurs internationaux,

“ LA FRANCE EST UN EXEMPLE PARFAIT DE RÉUSSITE EN EUROPE, AINSI QU'UN PARTENAIRE DE LONGUE DATE POUR L'ITALIE. ”

délégués, acheteurs de contenu de qualité, pendant quatre jours à Rome. Nous préférons grandir en qualité qu'en quantité. Nous avons travaillé pour proposer des solutions efficaces de travail. Notre but est de fournir le maximum d'opportunités de business à nos participants.

Quelle est la spécificité du MIA ?

Pensé pour faire converger le cinéma, les séries télé et le documentaire, le MIA est un marché unique, situé juste après le Mipcom et avant l'AFM. Une place unique qui permet des opportunités de business, grâce à une formule contemporaine, regroupant une communauté internationale pour un événement pointu. Le MIA est un endroit d'excellence où les leaders de l'industrie se retrouvent et se mêlent au cœur de la créativité européenne et italienne. C'est un lieu de discussion ouverte où l'on aborde les problèmes de l'industrie et où l'on construit et renforce ses relations.

Cette année, vous avez décidé de mettre l'accent sur la France. Pourquoi ?

La France est un exemple parfait de réussite en Europe, ainsi qu'un partenaire de longue date pour l'Italie. L'Hexagone montre de plus en plus d'innovations dans ses modèles économiques ainsi que dans ses contenus. Surtout, le MIA est un marché très français où se retrouvent de nombreux producteurs, vendeurs internationaux et distributeurs tricolores. C'est pourquoi nous avons décidé d'accorder à ce pays une place toute particulière avec la section À Suivre, notre Focus sur le documentaire et sur l'animation. ♦

Propos recueillis par V. L. L.