



MIA MARKET WRAPS UP WITH RECORD NUMBERS AND A BOOM OF ATTENDANCE

MIA | Mercato Internazionale Audiovisivo wraps up with record numbers and unmatched success after a five-day event that brought the Gotha of the worldwide audiovisual industry to Rome. *“The market has grown at an incredible fast pace – states **MIA Editorial Director Lucia Milazzotto** – from all points of view.”* 2018 MIA counted more than **2000 operators from 50 countries, with an increase of the total number of accreditations of 15% compared to last year, along with an equivalent increase of international operators (with a significant increase of the spontaneous participation of the foreign industry, whose players account for 30% of the total number of international participants), as well as a 180% increase of the US presence, and a 35% increase on accreditation fee profits (a signal of the growth of investment in MIA of the industry players.) The Roman Market has also recorded **125 market screenings, approximately 400 buyers, 4 windows of exclusive preview screenings dedicated to films, TV series and documentaries of the upcoming year; 58 film, tv, and documentary projects from 21 countries still under development in the pitching forum; over 30 thousand meetings in 4 days, approximately 40 Talks. The social numbers of the MIA are growing as well, with a total of 110.8K views on Twitter, over 35K on Facebook and over 30K impressions on Instagram. The MIA website recorded over 21 thousand views, 34.5% of which were new users.****

*“We’re satisfied by this year’s results – says **Ms Milazzotto** – that are the outcome of a sharp and strategic vision shared by the entire industrial and creative sector, as well as of the great collaboration of a varied and compact team of passionate professionals, of the organizational management made up by Chiara Sbarigia and Mina Larocca, and of the ANICA and APT working group. MIA has proved to offer a winning model for a new and convergent market at the service of the global industry focused on achieving key results in terms of positioning within the international arena. MIA proposes a new paradigm of the market and at the same time of the Made-in-Italy audiovisual field to support the growing Italian production aptitude and the increasingly varied and sophisticated contents in genres and in storytelling. We have now put behind the startup stage and laid the foundations for an always more growing MIA.”*

*“Mia, the Mercato Internazionale dell’Audiovisivo of Rome, a project wanted by Anica and Apt and directed by Lucia Milazzotto in an exemplary way, is a huge success - explains **Francesco Rutelli, ANICA President** - The presence of international players interested in Italian products and careful to our creations are constantly growing, and this year have exceeded all expectations. The development of new business partnerships is very promising.” “The fourth edition of MIA - explains **Giancarlo Leone, president of APT** - has proven to be a very important vehicle for the qualified presence of Italian products on the international market. With regard to the audiovisual product, and in particular TV series, the projects presented to potential buyers and co-producers are worth an overall of 300 million euros. This is a very important number for our audiovisual industry that will find important investment multipliers to consolidate the success of our products in Italy and in the world.”*

Key players that took part in the MIA days, also confirm their consent, *"I think MIA is a fantastic market - says producer **Elizabeth Karlsen** - and believe it's very important that Europeans get together to talk about ways they can tell stories, generate co-productions and share funding. I think this is a great event."* *"This is my first time at MIA but I've had the opportunity to take part in many important panels that face core issues for the audiovisual field,"* underlines director and producer **Paul Feig**, while according to Italian producer **Andrea Occhipinti**, *"MIA is becoming more and more captivating for players involved in Film&TV and can be an excellent platform for projects born in Italy"*.

"It's wonderful to see that the Italian audiovisual market is strong," underlines director and producer **Bryan Fogel**. *"In other international markets there's only the buying and selling of products, while MIA works a lot on trendsetting, which is very important,"* underlines **Walter Iuzzolino** and as **Paul Green** of Anonymous Content states, *"As a way to build new relationships, a market like MIA is fantastic."* *"People want to come to Rome, so why not have an important cultural and economic event like MIA?"* comments award-winning producer **Paul Webster**.

"Congratulations indeed to the increasingly important and relevant MIA. It was a pleasure to spend these last days with you, in an appointment of the autumn calendar that has now become essential - as vastly confirmed by all the feedback I gathered during my meetings and conversations with your other guests," concludes **Carlo Dusi**.

"We couldn't be happier about this fourth edition of MIA. With their presence, new companies as well as long-time participants have confirmed the growth and consolidation of this market event to take place in autumn in Europe. The high quality of the selection of the Co-production Market projects coming from 16 countries, many of which at their first work and 50% by woman directors, attracted great attention among producers and sales agents - underline **Francesca Palleschi** Head of MIA|Cinema and **Alexia De Vito** Cinema Co-production market Coordinator. "The initiatives dedicated to the market anticipations of films in production and post-production 'What's Next Italy' and 'C EU Soon' were an opportunity to present 18 films - between Italian and first and second-time European director projects - to exclusive buyers. Among the mostly represented countries in terms of numbers, France, Germany, the United Kingdom, the United States, Japan, Latin America with Chile in first place, thanks to the renewed partnership with Cinema Chile. Among the highlights of this year, a Focus on the United Kingdom supported by the British Film Institute-BFI, the British Council and the British Embassy in Rome, which featured a large delegation of British producers and distributors; a partnership with Europa Distribution, the network of independent European distributors; a masterclass on the film distribution in China, an ever-expanding market."

"2018 MIA DOC has succeeded in completing all the main objectives that it had set itself: on one hand the internationalization of the section by opening to great foreign players, - underlines **Marco Spagnoli**, Head of MIA|DOC - on the other hand a showcase that can convey the quality achieved by the Italian and foreign documentary industry both in Italy and abroad. The two panels on the work of RAI, the presence of Netflix, which participated in an Italian event concerning documentaries for the first time, as well as the vitality of the business meetings, and the success of the conversations with Oscar-winner Bryan Fogel and legendary Michael Apted, mark the beginning of a road that could lead to important as well as interesting future developments."

"Some of the most interesting names took part in MIA|TV raising the benchmark so high that they were able to attract to Rome TV producers, major European broadcasters, American networks, Studios, the most sought-after digital platforms, financing funds, talent agencies and

international distributors,” declares **Gaia Tridente** responsible for MIA|TV, “Italy was at the center of the most anticipated and glossy appointment of the MIA TV program, GREENLit, which presented to the industry Italian co-productions with international players still unseen, in development or in production. The series presented have international partners on-board ranging from HBO, eOne, Federation Entertainment, Sky Vision, Orange, France TV, ZDF, Tele Munchen, Sundance TV, Yellow Bird and TV4 Sweden. All these international companies entered in co-production with Italian production companies, (Palomar, Lux Vide, Taodue, March 11, Fremantle, Aurora TV, Paypermoon, Fabula Pictures, Wildside, Fandango, Indigo, Colorado Film, Gavila), protagonists of GREENLit thanks to the support of major Italian broadcasters, commissioners of the series: RAI, MEDIASET, SKY and TIMVISION. This year the Drama Series Pitching Forum presented 20 series from 12 countries worldwide: Spain, Italy, Lithuania, United Kingdom, United States, Iceland, India, Israel, Canada, Belgium, France, Australia.”

MIA | Mercato Internazionale Audiovisivo is conceived, realized and produced by a Temporary Grouping between **ANICA** (Associazione Nazionale Industrie Cinematografiche Audiovisive e Multimediali) through its controlled corporation ANICA SERVIZI s.r.l., and **APT** (Associazione Produttori Televisivi), financed by the **Ministry of Economic Development** and **ICE – Agenzia per l’Internazionalizzazione delle industrie italiane**, with the support of **MIBACT, the Ministry for the Cultural Heritage and Activities and Tourism**, of the **Lazio Region**, and of **MEDIA Programme**. Among the partners of MIA, **Lazio Innova, Roma Lazio Film Commission, Fondazione Cinema per Roma, Apulia Film Commission, British Film Institute (BFI), British Council** and the **British Embassy of Rome, Viacom, Laura Biagiotti, True Colours**, with the collaboration of **European Producer Club, Europa Distribution, UNIFRANCE, Ambasciata di Francia** and **Alice nella città**.

In the MIA governance, respectively for ANICA and APT, Presidents **Francesco Rutelli** and **Giancarlo Leone**, ANICA Servizi CEO **Nicola Maccanico** General Managers **Mina Larocca** and **Chiara Sbarigia**; and in the Steering Committee, ICE President **Piergiorgio Borgogelli**, Director **Nicola Borrelli** representing MIBAC, **Francesco Rutelli** and **Giancarlo Leone, Andrea Occhipinti** and **Chiara Sbarigia**; in the Editorial Committee, besides ANICA and APT, representatives of the associations 100 Autori, AGICI, Cartoon it, CNA Audiovisual, Italian Film Commission, L.A.R.A., UNEFA.

Since its first edition, the editorial direction has been entrusted to **Lucia Milazzotto**.

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