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MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #6

ROMA, 14 - 18 OTTOBRE 2020

RASSEGNA STAMPA ESTERA

VARIETY

Titolo/ Global Platforms Offer Opportunities for Shows From Black Talent

<https://variety.com/2020/digital/global/mia-nicholle-kobi-mo-abudu-erik-barmack-1234808836/>

VARIETY E-SHOW DAILY:

<https://view.email.variety.com/?qs=7164ba8b8f1b1d3a1d51c0e65690026378703656ecb5f5262bee25e60f77cfc1642393232cec19db867d7a1d694350fba97e7d051984e96ac6f96e216e19267dc2a0256f18f77bab>

WORLD SCREEN

Titolo/ Hybrid Physical-Digital MIA Event Wraps in Rome

<https://worldscreen.com/tveurope/2020/10/19/hybrid-physical-digital-mia-event-wraps-in-rome/>

TBI

Titolo/ Netflix 'a trailblazer' in Africa for its approach to development & production

<https://tbivision.com/2020/10/19/netflix-a-trailblazer-in-africa-for-its-approach-to-development-production/>

CINEUROPA

Titolo/ Is there a future for international co-productions?

<https://cineuropa.org/en/newsdetail/393833/>

Titolo/ The MIA Market hands out its awards

<https://cineuropa.org/en/newsdetail/393803/>

AUDIOVISUAL 451

Titolo/ ViacomCBS elige la serie italiana 'Miss Fallaci Takes America' en MIA 2020

<https://www.audiovisual451.com/viacomcbs-elige-la-serie-italiana-miss-fallaci-takes-america-en-mia-2020/>

Titolo/ Drama Initiative: la EBU presenta su programa para el fomento de la coproducción de ficción en Europa

<https://www.audiovisual451.com/drama-initiative-la-ebu-presenta-su-programa-para-el-fomento-de-la-coproduccion-de-ficcion-en-europa/>

19 - 17 OTTOBRE

VARIETY

Titolo/ Rome's MIA Market Successfully Pulls Off Hybrid Feat as 'Miss Fallaci Takes America' Wins Drama Project Prize

<https://variety.com/2020/tv/news/rome-mia-market-miss-fallaci-takes-america-1234808727/amp/>

IMDB

Titolo/ Rome's MIA Market Successfully Pulls Off Hybrid Feat as 'Miss Fallaci Takes America' Wins Drama Project Prize

<https://www.imdb.com/news/ni63061888/>

VARIETY

Titolo/ European Arthouse Distributors Grapple With Pandemic Amid Wider Industry Uncertainty

<https://variety.com/2020/film/global/european-arthouse-distributors-coronavirus-1234808476/>

VARIETY

Titolo/ 'Money Heist' Director Alex Rodrigo on Speaking Truth to Power in Feature Debut 'The Last Shot' (EXCLUSIVE)

<https://variety.com/2020/film/global/money-heist-director-alex-rodrigo-the-last-shot-1234807419/>

16 OTTOBRE

VARIETY

MIA MARKET E-SHOW DAILY

<https://view.email.variety.com/?qs=e5a596fb7e7cb93e6b051b95f37f9b7b0a413d21618c1cab20ecfb0effd9aada7b66faa284fd18276da9495534f4e5c2f36205831c2f146ada5dd430656f7c7f2ffd9723e3002a93>

Twitter: <https://twitter.com/Variety/status/1317082541539659777>

VARIETY

Titolo/ Top TV Execs at Rome's MIA Market See No Signs of Slowdown for Global Production Boom

https://variety.com/2020/tv/global/rome-mia-market-international-tv-production-1234807258/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=233678&utm_term=281137

VARIETY

Titolo/ Soccer Icon Doc 'My Name Is Francesco Totti' Sells to Sky in U.K. and Germany (EXCLUSIVE)

https://variety.com/2020/film/global/soccer-icon-doc-my-name-is-francesco-totti-sells-to-sky-in-u-k-and-germany-1234807230/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=233678&utm_term=281137

VARIETY

Titolo/Amazon orders Italian Heist Series "Everybody Loves Diamonds"

<https://variety.com/2020/digital/global/mia-amazon-everybody-loves-diamonds-1234807475/>

C21

Titolo/ MIA bucks the trend

<https://www.c21media.net/mia-bucks-the-trend/>

TBI VISION

Titolo/ TBI Weekly: What MIPCOM Online+ delivered this week

<https://tbivision.com/2020/10/16/tbi-weekly-what-mipcom-online-delivered-this-week/>

WORLD SCREEN

Titolo/ MIA-Mercato Internazionale Audiovisivo Returns for 2020

<https://worldscreen.com/tvdrama/mia-mercato-internazionale-audiovisivo-returns-for-2020/>

PRENSARIO INTERNATIONAL

Titolo/ MIA 2020: la "Alianza" comienza a rodar Survivors en Roma y Génova

<https://www.prensario.net/30760-MIA-2020-la-Alianza-comienza-a-rodar-emSurvivorsem-en-Roma-y-Genova.note.aspx>

SENAL NEWS

Titolo/ MIA Market: europa unida por un sector audiovisual sustentable

<https://senalnews.com/es/eventos/mia-market-europa-unida-por-un-sector-audiovisual-sustentable>

AUDIOVISUAL 451

Titolo/ La Alianza anuncia el rodaje de la coproducción 'Survivors'

<https://www.audiovisual451.com/la-alianza-anuncia-el-rodaje-de-la-coproduccion-survivors/>

15 OTTOBRE

VARIETY

Titolo/ Italy's Motion Picture Association Chief Francesco Rutelli on the Country's Positive Restart (EXCLUSIVE)

<https://variety.com/2020/film/news/italys-motion-picture-association-chief-francesco-rutelli-on-the-countrys-positive-restart-1234802683/>

VARIETY

Titolo/ Rome MIA Market Kicks Off With Broad Slate of New European Film, TV, Doc Projects

<https://variety.com/2020/tv/global/rome-mia-market-film-tv-documentary-projects-1234806003/>

VARIETY

Titolo/ 'Morning Show' Exec Producer Michael Ellenberg on Hollywood's Adaptability in the Age of COVID-19, Streaming

https://variety.com/2020/tv/news/the-morning-show-michael-ellenberg-media-res-coronavirus-svod-1234807216/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=233678&utm_term=281137

VARIETY

Titolo/ 'Game of Thrones' Co-Executive Producer Vince Gerardis Sets Up Italian Production Company CIAO (EXCLUSIVE)

<https://variety.com/2020/tv/global/games-of-thrones-vince-gerardis-italian-production-company-ciao-1234804386/>

VARIETY

Titolo/ 'Never Gonna Snow Again' Creators on the Search for Spiritual Healing

<https://variety.com/2020/film/global/malgorzata-szumowska-never-gonna-snow-again-mia-1234760614/>

VARIETY

Titolo/ Philippe Lacote on the Power of Storytelling in 'Night of the Kings'

<https://variety.com/2020/film/global/philippe-lacote-night-of-the-kings-mia-1234759548/>

TBI VISION

Titolo/ MIA 2020 gets underway with online platform and physical event in Rome

<https://tbivision.com/2020/10/15/mia-2020-gets-underway-with-online-platform-and-physical-event-in-rome/>

SENAL NEWS

Titolo/ MIA Market: las producciones italianas se abren al mundo

<https://senalnews.com/es/eventos/mia-market-las-producciones-italianas-se-abren-al-mundo>

VARIETY

Titolo/ Match Factory Announces Slew of Sales on Gianfranco Rosi's 'Notturmo' (EXCLUSIVE)

<https://variety.com/2020/film/global/match-factory-announces-slew-of-sales-on-gianfranco-rois-notturmo-1234804277/>

VARIETY

Titolo/ Orange Studio Bows Philippe Lioret's '16 Ans' at MIA Market (EXCLUSIVE)

https://variety.com/2020/film/global/orange-studio-philippe-lioret-16-ans-mia-market-1234804149/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=233678&utm_term=281137

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Titolo/ Sony Pictures Television Inks Global Distribution, U.S. Remake Deal for Medical Drama From 'Medici' Producer Lux Vide

<https://variety.com/2020/tv/news/sony-pictures-television-inks-global-distribution-format-deal-for-lux-vides-medical-drama-doc-1234804735/>

SCREEN DAILY

Titolo/ Mia Market director talks about going hybrid, market shifts and working with Venice

<https://www.screendaily.com/features/mia-market-director-talks-about-going-hybrid-market-shifts-and-working-with-venice/5154050.article>

CINEUROPA

Titolo/ Gaetano Maiorino. Managing Director and Head of Acquisitions, True Colours

<https://cineuropa.org/en/interview/393677/#cm>

SENAL NEWS

Titolo/ MIA Market: nuevas tendencias en un contexto particular

<https://senalnews.com/es/eventos/mia-market-nuevas-tendencias-en-un-contexto-particular>

PRENSARIO INTERNATIONAL

Titolo/ MIA 2020 abrió en Roma en su nuevo formato híbrido

<https://www.prensario.net/30700-MIA-2020-abrio-en-Roma-en-su-nuevo-formato-hibrido.note.aspx>

DIGITAL NOMADS LIFESTYLE

Titolo/ MIA – Mercato Internazionale Audiovisivo

<https://www.digitalnomadslifestyle.com/it/mia-mercato-internazionale-audiovisivo/>

13- 5 OTTOBRE

VARIETY

MIA MARKET E-SHOW DAILY

<https://view.email.variety.com/?qs=2dfb2c6304dd44e8e6af22611f8f86ba15648cb4d805ceb35a9b786007021d4c0bb98a6a4979925f171d9be15c82a693a753054db13f4942fe67babe40b030bb4378da1595e3b993>

Twitter: <https://twitter.com/Variety/status/1315996555128844289>

VARIETY

Titolo/ Giancarlo Leone, Head of Italy's TV Producers' Association, on New 'Rules of Engagement' With Streamers (EXCLUSIVE)

<https://variety.com/2020/tv/news/giancarlo-leone-head-of-italys-tv-producers-on-new-rules-of-engagement-with-netflix-1234800993/>

VARIETY

Titolo/ 'Lafayette' Producer Nicolas Deprost, Writer David Franzoni on Breathing New Life Into the Story of the American Revolution (EXCLUSIVE)

<https://variety.com/2020/tv/global/lafayette-breathes-new-life-into-american-revolution-1234800339/>

VARIETY

Titolo/ Christopher Murray, 'A Fantastic Woman's' Fabula Films Look to Cast a Spell With 'The Sorcerers' (EXCLUSIVE)

https://variety.com/2020/film/global/christopher-murray-the-sorcerers-fabula-films-1234800323/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=232914&utm_term=281137

VARIETY

Titolo/ Wild Bunch TV to Launch Dramas 'Crisis Unit,' 'Fragile,' 'We Are Now' at Mipcom, MIA (EXCLUSIVE)

<https://variety.com/2020/tv/global/wild-bunch-tv-launch-drama-series-crisis-unit-fragile-we-are-now-mia-mipcom-1234800301/>

VARIETY

Titolo/ 'Zanka Contact' Director Subverts Genre Moviemaking to Explore PTSD

https://variety.com/2020/film/global/venice-film-festival-zanka-contact-ismael-el-iraki-1234763239/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=232914&utm_term=281137

VARIETY

Titolo/ 'The Morning Show's' Michael Ellenberg Among Speakers at Rome MIA Market

<https://variety.com/2020/tv/global/rome-mia-market-announces-film-tv-series-projects-david-franzonis-lafayette-1234786048/>

VARIETY

Titolo/ Fassbinder Biopic 'Enfant Terrible' Attracts U.S., U.K., Other Territory Sales (EXCLUSIVE)

<https://variety.com/2020/film/news/fassbinder-biopic-enfant-terrible-1234797592/>

VARIETY

Titolo/ Rome MIA Chief Lucia Milazzotto on Europe's First Physical Market Since Berlin (EXCLUSIVE)

<https://variety.com/2020/film/entertainment-industry/rome-mia-lucia-milazzotto-2-1234795890/>

VARIETY

Titolo/ Rome MIA: Italy's True Colours Takes Sales on 'The Girl and the Giants' and 'The Guest Room' (EXCLUSIVE)

https://variety.com/2020/film/news/rome-mia-true-colours-the-girl-and-the-giants-the-guest-room-1234795958/?utm_medium=email&utm_source=exacttarget&utm_campaign=eshowdaily_miamarket&utm_content=232914&utm_term=281137

THE HOLLYWOOD REPORTER

Titolo/ Rome's MIA Market Unveils 2020 Lineup

<https://www.hollywoodreporter.com/news/romes-mia-market-unveils-2020-lineup>

SCREEN DAILY

Titolo/ John Leguizamo's 'Critical Thinking' sparks sales for CMG ahead of MIA (exclusive)

<https://www.screendaily.com/news/john-leguizamos-critical-thinking-sparks-sales-for-cmg-ahead-of-mia-exclusive/5153784.article>

WORLD SCREEN

Titolo/ VIS to Present Strategy, Future Plans at MIA Market

<https://worldscreen.com/tveurope/2020/10/14/vis-to-present-strategy-future-plans-at-mia-market/>

CINEUROPA

Titolo/ The Match Factory shepherds five of its titles from Venice to Rome to grace the MIA line-up

<https://cineuropa.org/en/newsdetail/393531/>

29- 4 SETTEMBRE

VARIETY

Titolo/ Venice Production Bridge Extends Its Reach to Rome's MIA Market

<https://variety.com/2020/film/festivals/venice-production-bridge-rome-mia-1234759565/>

SCREEN DAILY

Titolo/ Rome's MIA Market reveals first projects for hybrid event

<https://www.screendaily.com/news/romes-mia-market-reveals-first-projects-for-hybrid-event/5153614.article>

WORLD SCREEN

Titolo/ MIA Unveils Co-Pro Market & Pitching Forum Selection

<https://worldscreen.com/mia-unveils-co-pro-market-pitching-forum-selection/>

WORLD SCREEN

Titolo/ MIA Partners with Venice Production Bridge

<https://worldscreen.com/tveurope/2020/09/14/mia-collabs-with-venice-production-bridge/>

LE FILM FRANCAIS

Titolo/ Le MIA annonce la liste des 16 projets de son marché de coproduction

<http://www.lefilmfrancais.com/cinema/148727/le-mia-annonce-la-liste-des-16-projets-de-son-marche-de-coproduction>

VARIETY

Titolo/ Rome's MIA Market Readies Physical and Digital Event

<https://variety.com/2020/film/global/romes-mia-market-seeks-greater-prominence-as-key-post-lockdown-physical-and-digital-event-1234719432/>

VARIETY

Titolo/ As Lockdowns Lift, European Union Asked to Enforce Level Playing Field on Streaming Giants

<https://variety.com/2020/digital/global/rome-mia-panel-as-lockdowns-lift-eu-must-level-playing-field-to-save-european-film-tv-industry-indie-ecosystem-1234607491/>

WORLD SCREEN, PAG. 78 – 80, LUGLIO 2020

Copertina - MIA Event Preview

P. 78 Titolo/ MIA brings the Drama. MIA —International Audiovisual Market returns to Rome from October 14 to 18 (By *Mansha Daswani*)

<http://newsletters.worldscreen.com/digital-editions/2020-07-16/world-screen.html>

WORLD SCREEN

Titolo/ Event Preview: MIA—International Audiovisual Market

<https://worldscreen.com/tvdrama/event-preview-mia-international-audiovisual-market/>

WORLD SCREEN/TV DRAMA WEEKLY

Titolo/ Video: Michael Ellenberg Keynote Conversation at MIA

<http://newsletters.worldscreen.com/tvdrama/tvdramaweekly.htm>

WORLDSCREEN NEWSFLASH

<http://newsletters.worldscreen.com/newsflash/wsnewsflash.html>

CINEEUROPA

Titolo/ La 3e discussion du MIA explore les plans européens pour rebâtir le secteur de la TV après la pandémie

<https://cineuropa.org/fr/newsdetail/389607/>

Titolo/ Post-COVID stories and the importance of technology (and of young people) form the focus of the MIA's webinar

<https://cineuropa.org/en/newsdetail/389266>

PRENSARIO

Titolo/ MIA y la producción europea: los matices de una industria en recuperación

<https://www.prensario.net/28979-MIA-y-la-produccion-europea-los-matices-de-una-industria-en-recuperacion.note.aspx>

Titolo/ MIA 2020: los planes europeos para reconstruir la industria de la TV

<https://www.prensario.net/28925-MIA-2020-los-planes-europeos-para-reconstruir-la-industria-de-la-TV.note.aspx>

SEÑAL NEWS

Titolo/ What are the plans to rebuild the tv industry in Europe?

<https://senalnews.com/en/stay-tuned/what-are-the-plans-to-rebuild-the-tv-industry-in-europe>

Titolo/ Mia Digital: what's ahead for film distributors and cinemas?

<https://senalnews.com/en/stay-tuned/mia-digital-whats-ahead-for-film-distributors-and-cinemas>

Titolo/ Mia Market Confirms Its Traditional Event For 2020

<https://senalnews.com/en/events/mia-market-confirms-its-traditional-event-for-2020>

PANORAMA AUDIOVISUAL

Titolo/ Los planes europeos para reconstruir la industria de la televisión, a debate

<https://www.panoramaaudiovisual.com/2020/06/11/planes-europeos-reconstruir-industria-television-debate/>

AUDIOVISUAL 451

Titolo/ El mercado italiano MIA celebrará su edición de 2020 de forma física y online

<https://www.audiovisual451.com/el-mercado-italiano-mia-celebrara-su-edicion-de-2020-de-forma-fisica-y-online/>

15- 13 MAGGIO

VARIETY

Titolo/ Rome's MIA market Confirms Physical Edition, Launches MIA Digital

<https://variety.com/2020/film/global/romes-mia-market-confirms-physical-edition-in-2020-launches-mia-digital-1234606499/>

SCREEN DAILY

Titolo/ Rome's MIA Market unveils digital and "Covid-proof" plans

<https://www.screendaily.com/news/romes-mia-market-unveils-digital-and-covid-proof-plans/5149784.article>

LE FILM FRANCAIS

Titolo/ Le MIA confirme sa tenue à Rome en octobre prochain

<http://www.lefilmfrancais.com/cinema/146855/le-mia-confirme-sa-tenue-rome-en-octobre-prochain>

PRENSARIO INTERNATIONAL

Titolo/ MIA 2020 confirma evento físico en octubre en Roma y suma MIA Digital

<https://www.prensario.net/28613-MIA-2020-confirma-evento-fisico-en-octubre-en-Roma-y-suma-MIA-Digital.note.aspx>

FORMAT BIZ

Titolo/ MIA announces the october's edition to be held in rome as planned

<https://www.formatbiz.it/dettNews.aspx?id=6466>

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Rassegna stampa

MARTEDÌ 20 OTTOBRE 2020

Global Platforms Offer Opportunities for Shows From Black Talent

By **Leo Barraclough** ▾



In a panel discussion, titled “The Black experience: Creating community and diversity in the scripted industry,” hosted by [MIA](#) market in Rome on Saturday, TV executives discussed the opportunities for Black talent in television and the challenges they face.

Panellists [Mo Abudu](#), CEO of Nigeria’s EbonyLife Media, and French-African artist [Nicholle Kobi](#) began by pointing to examples of Black shows that had inspired them, such as Issa Rae’s “Insecure” and Michaela Coel’s “I May Destroy You.” Abudu said that the COVID-19 lockdown also provided her with an opportunity to look back at older shows, like Craig Wright’s family drama “Greenleaf,” and appreciate the storytelling, but also to think about “how we would do it now.”

Abudu commented that it was important for Black producers and talent to work in a wide range of genre. She mentioned shows such as the Jordan Peele produced horror drama “Lovecraft Country” and Beyoncé’s musical film “Black Is King” as showing the “incredible range” of content that is being produced by Black executives and talent.

Abudu explained that to break through often required “tenacity,” and that meetings with international executives may not produce instant results, but it was necessary to “go on that journey.” She said that in the past some international TV executives had “not seen it as necessary” to look for content from Africa. “Yes it is going to be difficult,” she said, but added that if Black executives invested time in identifying the gaps in the market, and developing projects that would fill those gaps then opportunities did exist, and developing relationships with international partners would help in that.

“It is getting easier, but it did take a while. I think it is just about focus, about packaging, about development, having the right story to tell, knowing how to pitch, and being very tenacious and not taking no for an answer,” Abudu said.

She cited the example of the deal between EbonyLife and Sony Pictures Television on an action drama inspired by the Dahomey Warriors as showing what can be achieved. She also referred to EbonyLife’s multi-title deal with Netflix, who she described as “trailblazers” in terms of backing African shows such as “Queen Sono.”

Kobi is working with [Erik Barmack](#), a former Netflix executive, on two animation series, one about African queens, and another titled “La Femme Noire.” Kobi said that part of her motivation in developing the projects was to project a positive image of Black people rather than showing them as living “miserable” lives. “We can make Africa great again,” she said, adapting Trump’s rallying cry.

Barmack, who also participated in the MIA panel, said that for TV producers now “the range and mission should be global.” He admitted it was not easy to get diverse project greenlit. “I think that only changes as there’s success. Success begets more success,” he said.

As shows such as Abudu and Kobi's reach a large, global audience "people will want to replicate that, but you also need executives who are going to be willing to take chances on new talent, or unproven genres or unproven parts of the world where content traditionally hasn't come from to global platforms," he said.

TV producers would need to take a proactive approach to seeking out diverse content, Barmack said. "All of that means that you need a group of people – executives and producers – who are going to be aggressive, who are not just going to say let's let the submissions come through the system, but are going to be actively looking for new and interested projects and new talent," he said.

Barmack said of the 10 projects he has in development, "almost all of them have elements of diversity in some form or another."

The next generation of viewers will have different expectations, Barmack said, and when diverse shows get on global platforms they do well almost everywhere. "There is a power of underlying assumptions that people make that just simply need to be disproven when things hit global scale, and that's what is happening and I don't think that is going to reverse. People want to hear stories from around the world," he said. "I think people want their TV to look different than it has been."

Bunmi Akintonwa, of Diversify TV and Little Black Book Co. in the U.K., moderated the panel.

<https://variety.com/2020/digital/global/mia-nicholle-kobi-mo-abudu-erik-barmack-1234808836/>



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Rome's MIA Market Successfully Pulls Off Hybrid Feat as 'Miss Fallaci Takes America' Wins Drama Project Prize

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'Money Heist' Director Alex Rodrigo on Speaking Truth to Power in Feature Debut 'The Last Shot' (EXCLUSIVE)

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HYBRID PHYSICAL-DIGITAL MIA EVENT WRAPS IN ROME



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MIA—Mercato Internazionale Audiovisivo wrapped this weekend after six days of live and virtual events, with the MIA Digital platform being accessed by more than 3,000 people over five days.

The organizers of MIA recorded an average of 700 attendees on site every day at Palazzo Barberini and Cinema Quattro Fontane, with the live events held under strict COVID-19 safety protocols. The 3,000 active users of MIA Digital hailed from 50 countries. The platform will remain online until February.

More than 120 new projects in development or production were presented at MIA across film, drama and documentaries. The event is backed by ANICA and APA.

Francesco Rutelli, president of ANICA, commented, "An integrated and innovative event both onsite and online with a large attendance by the whole supply chain, from producers to distributors, from television to OTT. MIA has responded to the leading priority of internationalization of our companies, and is becoming an ever crucial event on the European ecosystem."

Francesco Rutelli, president of ANICA, commented, "An integrated and innovative event both onsite and online with a large attendance by the whole supply chain, from producers to distributors, from television to OTT. MIA has responded to the leading priority of internationalization of our companies, and is becoming an ever crucial event on the European ecosystem."

Giancarlo Leone, president of the APA, added, "First the Venice Film [Festival] and now the International Audiovisual Market. Our country, when we gather our efforts, can reach extraordinary goals. MIA is the first market in the world to let producers meet again and reopen the doors to large international distribution companies. Italian TV series, films and documentaries have been at the heart of a market whose numbers show that an extraordinary response was provided to a large demand."

Lucia Milazzotto, director of MIA, added, "It has been a year of long debates within our Strategic Council, with different and sometimes opposing opinions and concerns, but that has been translated into an extraordinary collective engagement and a long term vision, which have gathered and transformed divergent orientations into a single and shared strategy. Not only numbers, but also the feedback from the industry prove the success of a hybrid MIA, which has allowed for a new experience, both for players who attended in person and those who connected to the platform. A 'real' and yet connected event, a truly 'blended' experience, that has allowed the industry to alternate and integrate both onsite and online activities, thus giving many more business and meeting opportunities. This was possible thanks to the strategic approach of ANICA and APA, the trust of institutions and sponsors and the extraordinary efforts of a big team, made up of various and complementary skills and competencies and driven by a generous enthusiasm."

<https://worldscreen.com/tveurope/2020/10/19/hybrid-physical-digital-mia-event-wraps-in-rome/>

Netflix 'a trailblazer' in Africa for its approach to development & production



Netflix has been described as a "trailblazer" for its approach to developing and producing shows from Africa during a session at the Mercato Internazionale Audiovisivo (MIA), which ended yesterday.

More than 120 projects have been pitched, while panel sessions have explored financing scripted product and producing for OTT services, plus discussions with execs including The Ink Factory's Stephen Cornwell.

Another session explored how the Black Lives Matters movement has highlighted the importance of black content, with Mo Abudu, CEO at EbonyLife Media, talking up Netflix's role in the business.



Mo Abudu

"The way the industry is split up, especially in the US and the UK, means everything is very specialised," she told delegates. "You're given a unit, a genre, a region, and I always found Africa was just an attachment to whatever other regions that exec was given, and often they really didn't see much focus or meaning in having stories from Africa because they didn't see it as necessary at the time."

Abudu, whose company struck a multi-title pact with the global streamer this summer, said companies are now more conscious of having a "wide portfolio" but said her EbonyLife's success had been partly down to spotting a gap in the market.

"There was a massive gap where people weren't telling stories with a different backdrop, so we started to invest in telling these stories," she said, with deals with Sony and AMC "opening doors".

"Then we had the Netflix deal in June and they have really been trailblazers, they took the bull by the horn and said, 'we're going to invest in Africa'. They have execs exclusively responsible for developing content in Africa," she added, with a focus on delivering "original African stories."

MIA by the numbers

Abudu's comments came as the Rome-based MIA wrapped over the weekend, with organisers saying that the five-day had seen 123 new projects (either under development or in production) pitched, with a combined global value of approximately €450m.

The Italian conference and market has welcomed visitors from 50 countries, organisers said, with more than 700 attendees at its physical event in Rome and a further 3,000 using its virtual online service.

The MIA Digital platform will remain online until next February, allowing users to re-watch sessions or network.

<https://tbivision.com/2020/10/19/netflix-a-trailblazer-in-africa-for-its-approach-to-development-production/>

MIA 2020

Is there a future for international co-productions?

© 19/10/2020 - A lively panel during MIA Market brought together European film professionals to discuss the hot topic of whether co-productions are seriously threatened in today's world.



An open conversation among producers, financiers and funds was organised at the [MIA Market](#), aiming to find ways to face the current and future challenges of the co-production world. **Jacobine van der Vloed**, director at Amsterdam-based ACE Producers, hosted and moderated the panel.

Tobias Pausinger, head of acquisitions and development at [The Match Factory](#), argued that returning to the way things were would be a slow process, for both sales agents and producers. He also suggested that exceptions to commonly set rules should be allowed and that everyone should be flexible in reviewing what might be possible on a case-by-case basis, as each film should be treated differently.

From her side, **Iole Giannattasio**, International activities, legal support, and research unit at [Direzione Generale Cinema e Audiovisivo, MiBACT](#), stated that the fund had to react quickly and to adjust its regulations, something very challenging for a public organisation, especially when all its supported segments were hit at the same time. She also pointed out that all the changes had to be made carefully in order to be fair to everyone: for example, if films that are not distributed in cinemas receive more support, the theatrical industry is conversely affected. Finding the right balance is difficult.

Marta Donzelli, producer at [Vivo Film](#), mentioned that most of her films are co-productions, such as [Miss Marx \[+\]](#) by **Susanna Nicchiarelli**, a co-production with Belgium that went through post-production during the pandemic and which was in Competition in Venice. Her experience shooting [Non mi uccidere](#), the new film by **Andrea De Sica** (read the [news](#)), during the summer, also made her "re-evaluate" her role as producer, since everything had to be rearranged from scratch. There are more rules to be considered, especially budget-wise, and a producer's most important quality is to remain flexible. She also underlined that the collaborations with institutions such as [ANICA](#) — she is on the directorial board — and the minister were fundamental in helping production resume in Italy. It is also important for funds to capitalise on producers' expertise, and to make funding and support schemes easier.

Another producer who also works exclusively with co-productions, **Tom Dercourt** (**Cinema Defacto**), had to stop all shoots during lockdown. An animation film was stopped during post production, while two ongoing projects have just resumed filming. Dercourt stressed that the previous rules are now changing and there are contingencies that cross the lines of what used to be producers' obligations. The fact that each institution has different regulations in each country makes collaboration on co-productions more complicated. For an upcoming co-production between France, Germany, and Chile, Cinema Defacto decided to increase the budget by 10% in order to cover any possible expenses, since the insurance was not covering that.

Also working exclusively on co-productions, **Jonas Dornbach** (**Komplizen Film**) was forced to stop the shooting of a film and of a series during the lockdown, and will next week begin a co-production with France. He argued that the big winners are the platforms as they have their own insurance policies, while insurance costs for independent producers have skyrocketed. Another major issue for his upcoming shoot is that the insurance only covers the expenses in Germany but not in France, while the French co-producer cannot get any support for insurance from French bodies, because he is a minority producer. Everything therefore becomes extremely local, with governments apparently not caring about what the future of co-productions will be in the next two years.

Giannattasio then mentioned that all the funding bodies are evolving and are taking extraordinary measures, which should not affect the fundamental schemes that are already in action, as this would disrupt the whole industry. She explained that funding bodies often have to examine everything on a case-by-case basis, since co-production rules cannot change on a local level and communication with other countries is necessary. Regarding the demand for increased support, especially for bigger budgeted production, there is always the danger of infringing the threshold of the majority production country, which might affect the balance of the production. For example, Eurimages follows the rules of the main production country, but if other funding institutions want to increase a film's budget, the EU needs to approve of that before proceeding. A lot of steps need to be followed.

Regarding the threat from streamers, Giannattasio underlined that not all companies are ready for such partnerships, and this is where funding bodies have to intervene in order to support and preserve the independence of the companies, the creation of content and the film industry. Platforms can be an option for collaboration, but they are not the only way forward. On that aspect, Dercourt suggested that bringing young audiences back to theatres in the post-COVID era will be the biggest challenge. Donzelli added that producers have found solutions to continue production even when a clear policy on the insurance is missing, but a study at the European and international level is needed to evaluate the impact of the pandemic. She also suggested that the reason for this lack of insurance support also lies in the fact that insurance companies do not yet have the accurate data necessary to calculate risks.

<https://cineuropa.org/en/newsdetail/393833/>

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Rome's MIA Market Successfully Pulls Off Hybrid Feat as 'Miss Fallaci Takes America' Wins Drama Project Prize



Rome's MIA Market for TV series, feature films and documentaries wrapped Sunday after four days of dealmaking, project presentations and panels done both in person and online. Given coronavirus constraints it constituted a minor miracle.

On the final day of the Oct. 14-18 event (the acronym stands for Mercato Internazionale Audiovisivo, or International Audiovisual Market) organizers announced a total 1,800 industry executives from 50 countries who registered for the new concept market, 700 of which on average physically attended the Rome market each day, they said.

About one-third of participants were non-Italian. Roughly 300 international execs made the trek.

Though last year's MIA edition gathered 2,600 physical participants, this year's widely-expected decrease in onsite attendees was counterbalanced by intense activity on the MIA digital platform, organizers said.

MIA director Lucia Milazzotto pointed out that this year saw a significant rise in industry exec accreditations taking place during the event. This means that, as MIA got underway, it was generating buzz, she noted.

MIA was truly used as a hybrid market, Milazzotto underlined. “Lots of industry executives, even those who came to Rome, told me that they attended one pitching session physically, and then went back to their computer and logged-on for another event.”

Incidentally, the hundreds of execs who physically attended had the unique experience of being at a market inside the 17th century Palazzo Barberini, which is Italy’s National Ancient Art gallery, where company stands are set up amid Renaissance and Baroque masterpieces.

Though most MIA deals remain to be finalized, there was a flurry of announcements made during the market including Sony Pictures Television inking a U.S. remake deal for Lux Vide’s hit Italian medical drama “Doc – Nelle Tue Mani.”

[Amazon](#) chose a MIA panel to announce high-end Italian original drama “Everybody Loves Diamonds,” a heist series to be produced by Fremantle’s Rome-based Wildside unit.

The [Alliance](#), which is a partnership between top European public broadcasters, during a panel announced a new pan-European TV series titled “Survivors,” which sees Italy’s RAI Fiction, France Télévisions, and Germany’s ZDF collaborate.

[Netflix](#) had a strong physical presence with its VP of Italian Original series Eleonora Andreatta making her first public appearance at several panels with her Netflix hat, since leaving her post as RAI drama chief in June, and Netflix director of international film Teresa Moneo making the trek from London for a panel with Italian producers.

[ViacomCBS Intl.](#) Studios senior vice president Laura Abril travelled from Spain to Rome and used MIA as a platform to announce plans to ramp up production in Southern Europe and grow the company’s investment in the Italian market.

Ties between ViacomCBS and MIA got stronger this year with ViacomCBS Intl. Studios becoming sponsors of the prize awarded by a jury of experts to the best project being pitched at the MIA Drama Pitching Forum.

The ViacomCBS Intl. Studios prize went to “Miss Fallaci Takes America,” a series about the 1958 journey to the U.S. of groundbreaking Italian journalist Oriana Fallaci. The show is created by young writer/director Alessandra Gonnella, whose short “A Cup of Coffee With Marilyn” recently won Italy’s prestigious Silver Ribbon prize. Rising Italian star Miriam Leone (“1994,” “Medici”) is in advanced talks to star in the title role.

The high-profile “Fallaci Takes America” TV series is being produced by Italy’s RedString and Minerva Pictures, the expanding film production and distribution company headed by Gianluca Curti. It marks Minerva’s first foray into TV dramas.

The show’s creative producers will be Diego Loreggian and Angela Salmaso for RedString and Gianluca Curti and Cosetta Lagani for Minerva Pictures.

In the film realm, the Eurimages Co-Production Development Award worth worth €20,000 (\$23,000) went to “Dalva,” a first feature by Belgium-based French writer/director Emmanuelle Nicot about a 13-year-old girl who is abruptly taken from her father’s home and placed in a foster home after it surfaces that there has been incest going on. “Dalva” is produced by Julie Esparbes of Belgium’s Hélicotronic shingle and Delphine Schmit of France’s Tripode Productions..

The ArteKino International prize worth €6,000 (\$7,000) went to “Ebba” a first feature project by Norwegian director Johanna Pyykkö being produced by Verona Meier through her Oslo-based Ape&Bjørn production company.

Documentary project “Darkside, The Quest for Dark Matter Detection,” which delves into experiments to understand Dark Matter, the mysterious matter that surrounds all visible things in the universe, won the National Geographic Award for best MIA doc pitch. Doc being co-directed by Chile’s Matias Guerra and Italy’s Matteo Corbi is being produced by Italy’s VIS, which is a spinoff of Italy’s prestigious Scuola Normale di Pisa University.

<https://variety.com/2020/tv/news/rome-mia-market-miss-fallaci-takes-america-1234808727/amp/>

‘Money Heist’ Director Alex Rodrigo on Speaking Truth to Power in Feature Debut ‘The Last Shot’ (EXCLUSIVE)



Alex Rodrigo, a director on the acclaimed Netflix drama series “[Money Heist](#),” is making his feature film directorial debut with “The Last Shot,” one of 16 film projects being pitched to prospective buyers this week during Rome’s MIA market.

“The Last Shot” is a biopic about the late Spanish photographer and humanitarian Luis Valtueña (pictured), who was killed in Rwanda in 1997. Recreating the Spaniard’s final days amid a rapidly unraveling humanitarian crisis in the East African nation, it centers on the mysterious final photo that Valtueña took before he was killed alongside two other aid workers.

The film is produced by Miguel Menéndez de Zubillaga of Mono Films and Acid Media’s José Barrio, a close friend of the late photographer, who shares writing credits with Luis Murillo.

Rodrigo said he was drawn to the magnetic character of Valtueña, who he called “idealistic, a little naïve, bold, authentic,” though he added that “none of that is enough if you confront power.” He described the film as “the unfair fight of innocence against supremacy” and “a story of the defeated,” though one that will have a redeeming message in the end.

Valtueña arrived in Rwanda just over two years after the 1994 genocide that saw more than 800,000 Rwandans—mostly from the minority Tutsi ethnic group—murdered by ethnic Hutu extremists. At the time of his arrival, the country was in the grips of a terrible humanitarian crisis, as hundreds of thousands of refugees who had fled to neighboring countries during the genocide poured back into Rwanda.

While working for the Spanish NGO Medicos del Mundo, Valtueña began to recognize that the country wasn't yet on the path to reconciliation and stability that many in the international community had come to believe. Rwandan forces were becoming increasingly complicit in revenge killings against Hutu returnees, as well as the plundering of mineral wealth from neighboring Congo.

“The Last Shot” draws on extensive archival research, including a ruling by the Spanish National Court and another by a Belgian judge, which “determined the clear implication of the authorities in the execution of the aid workers,” said the director. “What [the research] proved, after exhaustive investigation, is that in the moments before their execution, Luis, Flors and Manuel were in a place where they saw something terrible. They were unable to tell any more.”

The film will be released in 2022, on the 25th anniversary of Valtueña's death. For Rodrigo, however, the photographer's story is no less timely.

“The story is universal and will keep repeating [itself],” he said, pointing to films like Costa-Gavras' “Missing” and Fernando Meirelles' “The Constant Gardener” that explored similar themes. “Economic and political powers will always try to quiet inconvenient voices that speak against their interests.”

“I believe, when we have the chance, we should develop content and try to speak up against the abuse of power,” he added. “Those events happened 25 years ago, but the theme is totally relevant today: power will always try to silence inconvenient voices.”

<https://variety.com/2020/film/global/money-heist-director-alex-rodrigo-the-last-shot-1234807419/>

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A panel of leading execs at Rome's MIA market said the appetite for international TV content is pushing the industry to adapt and grow.

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Top TV Execs at Rome's MIA Market See No Signs of Slowdown for Global Production Boom

By Christopher Vourlias



Few companies in the global television industry have been better placed than Netflix to take advantage of the surge in demand for premium international content. But when it comes to the explosion in programming from outside of Hollywood, the company's former VP of international originals [Erik Barmack](#) admitted on Thursday, "We didn't see it coming."

Barmack, who left the Los Gatos-based streaming giant to launch the production company Wild Sheep Content last year, was speaking on a panel of global executives at Rome's MIA market looking at the changing face of international TV production. Also taking part were [Superna Kalle](#), executive VP of international digital networks at Starz; [Vince Gerardis](#), CEO and founder of Startling, Inc.; and [Thomas Benski](#), CEO and founder of Pulse Films. The session was moderated by CAA Scripted TV agent Michael Gordon.

"What we knew, as Netflix, was that we were going to have to be more international, and that part of being international was going to be telling stories from around the world," Barmack continued. "Initially, that venture was very much focused on local storytelling...[and] the belief was that it would help strengthen our business for a variety of reasons by having investment in local programming."

That gambit would soon pay off for the streamer, with the breakout of such international hits as Brazil's "3%," Germany's "Dark," India's "Sacred Games," "Money Heist" from Spain and Denmark's "The Rain." "That only happened because we were willing to take a risk on local content storytelling to begin with," said Barmack, "and the technology and the platform were ripe for change."

Gerardis [announced on Thursday](#) the launch of a new production company based in Rome. The move was driven in part by a personal desire to establish a foothold on the continent, and partly by the untapped opportunities he recognized in Southern Europe.

"The U.K., and France, and Germany certainly have robust and mature businesses," said the "Game of Thrones" co-executive producer. "But I felt that there was opportunity in Spain and Italy, and so I've committed to invest and making sure that I'm able to try to bring some interesting content from Italy to the world, and Spain to the world, and vice versa."

Such globe-trotting ambitions come at a time when the coronavirus pandemic has upended travel plans and production schedules for the industry, forcing creatives to adapt on the fly.

Pulse recently wrapped post-production on season two of the Sky and Cinemax crime series "Gangs of London," with Benski noting that the entire team "had to be creative and plan for the different eventualities."

“I wouldn’t say it was flawless, but the most important thing is to keep going. To show not only our team, but the world and the industry, that we’re resilient to this,” he said. “I think this is a moment where we need to continue to create content, and as producers, the emphasis is on us to try and find ways to do that in the best possible ways, and without compromising storytelling.”

Adaptability, he added, is built into the nature of the industry at a time of massive, paradigm-shifting changes. “What I’m seeing a lot is innovation in the business model,” he said. “Specifically when we talk about big-budget shows outside of the U.S., terrestrial broadcasters, or the traditional players, might not have the budget capacity to fully finance. So you’re having to utilize co-productions to do that. The question is, every show has a distinctive flavor, and it’s about finding the best partners for it.”

“I think it’s a golden era to be doing international TV,” said Barmack. “On a macro level, the market is growing. You have more buyers who are interested in figuring out global content... I think having big IP outside the U.S. is going to be super important. Really understanding these global markets, and who’s producing at quality, is going to be really important.”

While that shift opens up a raft of opportunities for international collaborations, he added that the market “requires a real focus in a way that perhaps it might not have even three years ago.”

Gerardis, who acquired Italian citizenship last year, highlighted the steep learning curve when it comes to bridging the cultural divide.

“There’s no question that navigating the television business and the culture all at the same time—I mean, partnering is not a normal mode of business for a lot of these people,” he said. “And they’re all excellent producers, and they’re used to keeping their share of the deal. And so finding producers that want to share, and want to work with the resources that we can access, and the talent that we can access, and the stories that we can bring: it’s not easy, but it is possible.”

It is also, perhaps, inevitable, with Barmack pointing to the “rapid investment by global platforms...[who] are willing to invest in new types of shows that they hadn’t before.”

“It’s probably the case that as U.S. TV gets more and more expensive, that it’s going to reach a breaking point, where you just cannot fill that much television per week for the appropriate audience size,” he said. “There’s going to be room...for 50 or 60 shows per year on a global level, and it’s just going to stand to reason that fewer of them are going to be English over time.”

While that might sound like an enticing prospect for producers with globe-spanning aspirations, the glut of high-end international content means that even the most prescient producer might ultimately pass on the next “Gomorra,” “Money Heist,” or “The Bridge.”

For Benski, that’s just fine. “I just think less is more,” he said. “The passion, and the commitment you have—you can’t commit to everything all the time, and I think you’re better off taking big swings at [fewer] things.”

He continued: “I’m totally comfortable to miss out. I just think you have to know what you’re really good at, and the type of shows that you’re best-placed to do, and the type of talent you can attract, and bet on that.”

Pictured from left to right: Erik Barmack, CEO and founder of Wild Sheep Content; Vince Gerardis, CEO and founder of Startling, Inc.; Superna Kalle, executive VP of international digital networks at Starz; and Thomas Benski, CEO and founder of Pulse Films.

<https://variety.com/2020/tv/global/rome-mia-market-international-tv-production-1234807258/>

Amazon Orders Italian Heist Series ‘Everybody Loves Diamonds’

By Nick Vivarelli ▾



Amazon has announced a new Italian original series titled “Everybody Loves Diamonds” during Rome’s MIA market.

The heist series with comedic overtones is inspired by the 2003 “Heist of Antwerp,” dubbed by international media as “the biggest diamond theft in the world.”

The new Amazon show being produced by Mario Gianani and Lorenzo Gangarossa for *Wildside*, which is a Fremantle unit, follows a group of thieves led by Sicilian mastermind Leonardo Notarbartolo, who in 2003 managed to circumvent the advanced security system of the Antwerp Diamond Center and steal precious stones worth more than \$100 million.

Nicole Morganti, head of Amazon Originals in *Italy*, and Davide Nardini, head of scripted originals in Italy, unveiled the project during a MIA panel on Friday, where they also announced commissioning a second season of the Italian version of Amazon Original’s unscripted series “Celebrity Hunted – Manhunt,” produced by EndemolShine Italy.

Morganti said she was thrilled to be working on “Everybody Loves Diamonds” with “one of the most prestigious creative and production teams in Italy.” The show is written by a team comprising Stefano Bises, who penned hot TV series “Gomorra,” and “ZeroZeroZero,” among other titles, and Michele Astori (“The Mafia Kills Only in Summer”) with Giulio Carrieri and Bernardo Pellegrini.

The director on “Everybody Loves Diamonds” has not been announced.

Other previously announced Amazon Italian original series that are in production include “Bang Bang Baby,” a series set in the 1980s about a shy, insecure teenage girl who becomes the youngest member of the Milanese mob, produced by Fremantle’s The Apartment and Wildside, which are the shingles behind HBO’s “The New Pope” and “My Brilliant Friend,” and “Vita da Carlo,” featuring popular Italian comic actor and director Carlo Verdone and produced by Aurelio and Luigi De Laurentiis.

<https://variety.com/2020/digital/global/mia-amazon-everybody-loves-diamonds-1234807475/>

MIA bucks the trend

By Gun Akyuz 16-10-2020

Audiovisual event MIA kicked off in Rome this week, providing a combined physical and digital event in what was said to be a world first.



Ministers and execs gather for the opening of MIA at Palazzo Barberini

sector backed by government tax incentives.

Although attendance numbers are down this year, they're still significant. Some 1,500 participants have signed up, according to the latest figures released by the event's organisers, including 600 international delegates from 41 foreign countries, said MIA director Lucia Milazzotto at the event's opening. Most are potential distribution and production partners for the hundreds of projects being screened.

Close to 300 delegates are in Rome, with the market operating under strict Covid-19 safety protocols of social distancing, mask-wearing, hand-sanitising and regular swab tests. Others are accessing the event's screenings, pitches and talks online via the new MIA Digital platform.



Lucia Milazzotto

content."

While she conceded that risking a physical event came with a "strong dose of madness," the move has also allowed MIA to redirect attention towards the country, the industry and its products.

"The event is being strongly supported by digital technology, as a market with all the necessary protocols to allow safe gatherings in Rome but also connected to the rest of the world," she argued.

Italy's audiovisual sector is seen as a significant cultural export and promotional vehicle for tourism and investment in the country. MIA is partnered by the Audiovisual Producers' Association (APA) and cinema industry body ANICA, and backed by several government departments. These include the ministry of foreign affairs and international cooperation (MAECI), the agency for the promotion and internationalisation of Italian companies (ITA), the culture ministry (MIBACT), the ministry for economic development (MISE) and the Lazio region, along with bank Unicredit.

Hoping to pull off what others haven't, the sixth edition of Italy's leading audiovisual event, Mercato Internazionale Audiovisiva (MIA), launched in Rome this week, offering delegates both physical and digital access, in what is being billed as a world first.

MIA has grown steadily to become an international coproduction and networking rendez-vous for an increasingly industrialised Italian audiovisual production





Giancarlo Leone

MIBACT minister Dario Franceschini said the sector had continued to grow despite the pandemic and highlighted the need to continue investing in the sector as "a driving force" for the country's overall development. "A good film or good TV fiction that can travel worldwide is the equivalent of a hundred promotional campaigns or paid commercials," he said.

Meanwhile, APA president Giancarlo Leone declared that this year's MIA was a moment of great importance as the first market worldwide to "reopen the games" worldwide.

MIA's core mission to internationalise Italian content remains clear, said Milazzotto, but the event also serves to highlight the economic impact beyond its purely artistic and creative cultural value.

Covid-19 has had a big effect on Italy's cultural industry, as in the rest of the world. Production figures for this year are obviously down, although the full figures for 2020 aren't in yet and theatrical releases have borne the brunt of cinema closures.

An APA report presented by Leone at the event reported that Italy's national audiovisual production reached an estimated value of €1.3bn in 2019, up from €1.2bn in 2018, on the back of increased exports and the tax credit system. TV drama accounts for almost 40% (€443m), ahead of movies on 30% (€382m). Within that, VoD players like Netflix and Amazon have been steadily increasing their investment, from €50m in 2018 to €70m in 2019.



Social distancing at MIA 2020

Eleonora 'Tinny' Andreatta, Netflix's VP of original series for Italy, who joined from pubcaster Rai earlier this year, told attendees in Rome the streamer will have launched five new series this year and intends to double that over the next two.

In practice, however, dual-funded Rai still accounts for over 70% of Italy's new drama output. CEO Fabrizio Salini said the pubcaster's finances were under severe pressure due to lost ad revenues this year and with the government levy imposed on the licence fee losing the pubcaster €180m annually. He warned that Rai would struggle to continue to invest in fiction to the same degree without secure funding streams.

With Italy's TV drama sector still largely reliant on Rai for now, Leone used the event to appeal to the government to remove the levy on licence fee revenue, characterising the current situation as delicate.

If the government restored these "indispensable resources," said Leone, the pubcaster would be able to act as a "driving force for the cultural industry" and help the entire audiovisual sector to recover. "By allocating them it would ensure the production of high-quality content of great impact and interest to the public," he added.

This year's MIA is also highlighting the need to develop and train up the next generation to provide the skills, talent and new voices needed by the audiovisual sector, with an emphasis on inclusion and diversity. To that end, today saw the unveiling of a new industry-backed not-for-profit training enterprise dubbed Anica Academy.

<https://www.c21media.net/mia-bucks-the-trend/?ss=mia+market>

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MIA-MERCATO INTERNAZIONALE AUDIOVISIVO RETURNS FOR 2020

Chelsea Regan 17 hours ago Top Stories



MIA-Mercato Internazionale Audiovisivo, aimed at increasing product exports, co-productions and business relations at the international level, is back for 2020.

The event, which kicked off yesterday and will run through October 18, includes on-site activities in a safe and COVID-proof environment as well as online activity, thanks to the MIA Digital online platform. MIA Digital will give all participants exclusive access to live events, digital access to all activities and services of the market, and access to a large catalog of original multimedia contents.

This year's edition of MIA has attracted 1,400 participants from 41 countries. At the five-day event, more than 123 new contents (under development and in production) will be presented in pitching forums and content showcases. There will be 137 screenings and projections—72 on-site at Cinema Quattro Fontane and 65 on MIA Digital platform.

The sixth edition of the event will be held in two historical buildings of Rome. Palazzo Barberini, the main venue, has been equipped to host meeting halls, branded stands and co-production meeting halls in complete safety and in compliance with the principles of environmental, economic and social sustainability.

MIA 2020 will include a Content Showcase, with the work-in-progress program What's Next Italy. MIA|Film will also present the C EU Soon selection, devoted to new European talent and featuring seven titles. MIA|Drama is back this year with GreenLit 2020, presenting a lineup of films that will offer a mash-up of TV genres. In the MIA|Doc section will be the Italians Doc It Better event, a showcase of Italian documentaries.

There is also a Matchmaking section of the event, in which nearly 30,000 in-person and online meetings are scheduled. Talks will feature panels and roundtables attended by leading players in the industry.

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GIOVEDÌ 15 OTTOBRE 2020

Italy's Motion Picture Association Chief Francesco Rutelli on the Country's Positive Restart (EXCLUSIVE)

By Nick Vivarelli ▾



Courtesy: MIA

Over the years, [Francesco Rutelli](#), who is president of Italy's Motion Picture Association (ANICA), has been fighting for the country's film industry in various ways and guises. As mayor of Rome, during the 1990s, he pushed to upgrade the Italian capital's movie theaters. Subsequently, as Italy's culture minister, Rutelli introduced the country's tax credit system that is now the industry's lifeblood.

As Rome's [MIA](#) (Mercato Internazionale Audiovisivo, or International Audiovisual Market) film and TV market, which runs Oct. 14-18, kicked off Rutelli spoke to *Variety* about the Italian industry's state of affairs in the wake of the coronavirus crisis. Excerpts from the conversation.

How has it been going in terms of Italians going back to seeing movies in theaters?

For better or worse, since movie theaters reopened in mid-June almost 4 million Italians have gone back to the movies. This gives you an idea of the huge social value of moviegoing. Of course movie theaters need to improve in terms of infrastructure and must also become more multi-purpose type venues. Audiences are becoming more diversified. But Italians will never give up on the theatrical experience, though of course they will be more willing to go when there are less restrictions and worries.

Still, box office is roughly 20-30% of what it was last year and the lack of Hollywood movies isn't helping.

Sure, there are problems in terms of product supply. It's pretty significant that [Disney/Pixar's] "Soul," which is opening the Rome Film Festival, is going straight to Disney Plus. It tells us how things are changing. And as an industry we need to be able to respond to this.

How is local production going?

Consider this: just in Rome, during the months of August and September 600 productions filled out paperwork to start shooting. It's a minor miracle in terms of a [restart](#), though it's currently a little bit under threat due to an increase in coronavirus cases. But since June, thanks to our safety protocol that everyone signed off on, production has restarted in a big way and we are much better off than a lot of other countries.

In April, during the peak of the pandemic, Netflix joined ANICA as a member, making Italy the first country in Europe where this has happened. And Italian film and TV producers are now trying to work out a different business model for doing deals with the streamers where they can hold on to more backend. How are these negotiations going?

We are negotiating. Four days ago we had our first ANICA meeting where a Netflix representative was present. It's a way to bring them into the fold. The premise is that there is a dialogue. And within this dialogue there are some firm points. We are waiting for the government to regulate the streamers' investment quotas. ANICA has always been on the side of independent producers who originate IP and are the heart of the industry's ecosystem. So you can be sure that we will continue to that.

<https://variety.com/2020/film/news/italys-motion-picture-association-chief-francesco-rutelli-on-the-countrys-positive-restart-1234802683/>

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Oct 15, 2020 8:12am PT

Rome MIA Market Kicks Off With Broad Slate of New European Film, TV, Doc Projects

By Christopher Vourlias ▼



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Rome's MIA market, the growing showcase for international TV series, feature films and documentaries, kicked off Wednesday in the Eternal City. The sixth edition of the event—whose acronym stands for the [Mercato Internazionale Audiovisivo](#), or the International Audiovisual Market—runs both physically in the Italian capital and online Oct. 14-18. (Find the full schedule [here](#)).

This year's edition has attracted 1,400 participants from 41 countries. Of the 600 international executives slated to take part, half will be present in Rome for the physical edition, according to the event's organizers. At least 80% of the registered Italian participants will also attend in person.

"MIA has responded to an urgency not only in Italy but also internationally, that of maintaining international contacts during a period of isolation," MIA director [Lucia Milazzotto](#) said at a press conference Wednesday, before appearing in conversation with Secretary of State Mirella Liuzzi to discuss new innovations in Italy's audiovisual industry. "It is safe and comes with the necessary protocols to meet again in Rome, but it maintains its entirety with a digital platform."

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“The strength of MIA is that the supply chain meets here and demonstrates how integrated it is,” said [Francesco Rutelli](#), president of Italian motion picture association ANICA, who will be speaking at the Palazzo Barberini on Friday for the launch of the ANICA Academy, a collaboration among industry players focused on the development of skills and new talent.

“Technology makes it possible to hold a hybrid event of international standing here. Rome itself today is the stage for this fusion. We are the first country where public and private have understood how their integration is strategic and a strength for the country.”

[Giancarlo Leone](#), head of the Italian TV producers' association APA, who on Thursday presented the “2nd Report on National Audiovisual Production,” a sweeping survey of the Italian industry, added that the event is “a laboratory of excellence” at “an essential moment” for the film and television business.

The five-day event features more than 120 new film and television projects currently in development or production. Sixteen feature film projects will take part in the film Co-Production Market and Pitching Forum, while 13 drama series will pitch to prospective buyers in the Drama Pitching Forum and compete for MIA's new ViacomCBS International Studios Award.

Other highlights include the What's Next Italy showcase, presenting seven works-in-progress from the host nation, as well as C EU Soon, a program featuring seven titles from emerging European talent.

Among the key speakers this week will be Michael Ellenberg, founder and CEO of Media Res, the studio and production company behind AppleTV's “The Morning Show” and HBO's upcoming “Scenes from a Marriage,” as well as Stephen Cornwell, co-CEO of London and L.A.-based The Ink Factory, producer of “The Night Manager,” among other top titles.

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Other high-profile international speakers include Erik Barmack, CEO of Wild Sheep Content, and former VP, international originals at Netflix; Vince Gerardis, CEO of Startling, Inc., and winner of four Emmys as co-executive producer of “Game of Thrones”; Thomas Benski, CEO of Pulse Films; and Roeg Sutherland, head of media finance at Creative Artists Agency.

Last year's MIA edition gathered 2,600 participants, 44% of whom were international guests. Panels, screenings, pitching forums and content showcases were attended by 4,295 people. Since launching in 2015, MIA has seen its participation skyrocket by 84%.

<https://variety.com/2020/tv/global/rome-mia-market-film-tv-documentary-projects-1234806003/>

'Morning Show' Exec Producer Michael Ellenberg on Hollywood's Adaptability in the Age of COVID-19, Streaming

By Christopher Vourlias ▾



AP

When the coronavirus pandemic arrived in Hollywood earlier this year, shutting down productions and throwing the industry into chaos, not even veteran TV executive [Michael Ellenberg](#), the former HBO head of drama responsible for commissioning iconic series such as "Westworld," "Big Little Lies," "True Detective," and "The Leftovers," could have predicted such a robust, industry-wide call to arms.

"If you had told me today that Hollywood would have a vast series of testing protocols for all these productions and the White House wouldn't? It speaks for itself," Ellenberg said during a keynote address at Rome's MIA market on Thursday.

But the founder and CEO of the production outfit [Media Res](#), which this week resumed production on the Apple TV Plus series "[The Morning Show](#)," noted that the film and television industry at its core is "a problem-solving business" uniquely equipped to handle a crisis.

"There's a logistical genius in Hollywood that is fairly unparalleled in any other industry," he said. "Slowly but surely, in tackling [issues] the way producers always do, you go piece by piece by piece. You look at every dimension of it. You adjust and tinker. Square pegs in round holes. Hollywood is better than most fields at solving it."

Ellenberg was speaking on the first day back in his company's L.A. offices since the start of the pandemic, with cameras set to roll on season two of the Apple series starring Reese Witherspoon, Jennifer Aniston and Steve Carell.

The show's executive producer said the creative team has "had to respond to the moment, and all the ways in which the world has changed in the past six months," while crafting the second season's story arc. The nuts and bolts of production have also been radically transformed. "It filters through everything from locations to stage work to how many people are on the set. It has a VFX effect. There's almost no aspect of production that's not colored by this."

While the months-long hiatus caused by coronavirus introduced a unique set of challenges for the production, Ellenberg noted that adaptability is built into the nature of the television industry today.

"In the past, television was more, 'This works, we now know what the formula is. So let's do that,'" he said. "And I think what's exciting about modern television, but harder also, is once you understand the formula... you've got to be very rigorous about breaking the formula a little bit and reinventing it every year to keep a series vital."

"It's got to be fresh and new every year," he added. "Even with the kind of cast we have and the talent we have, there's a lot of competition for people's attention. And audiences are demanding innovation, whether it's the pilot or episode 205."

When Ellenberg landed at HBO in 2011, he said, "you were seeing the beginning of this talent migration" as the film and television industry began to undergo a seismic shift.

"I didn't go with a master plan. I figured I would do it for a couple of years, and then when I went back to film, I would know something about TV," he said. "And then the whole world changed. Film and TV, really what's been happening, they're merging. That's what's been happening, and probably this pandemic period is accelerating that."

Media Res is currently developing "Scenes From a Marriage," a limited series adaptation of the Ingmar Bergman classic film, for HBO, though Ellenberg said that international co-productions would be a bigger part of the company's focus moving forward.

"When we launched, I expected we'd be doing a lot of them. And then the explosion of streaming here has changed some of the need for co-productions," he said. "I think there are fewer co-financing opportunities in the market, at least at the premium scale, than there were before. And there may be less need for it. Because the truth is, the streamers have had a lot of cash up until this point. We'll see if it changes in this economic climate."

Ellenberg said he was inspired by the "innovative" co-production model for Paolo Sorrentino's "The Young Pope," an ambitious joint venture between HBO, Sky and Canal Plus. "I think what's key [with co-productions] is understanding what you're looking for," he said. "Besides figuring out the rules of the road, it's really going in clear-eyed about what the need is from the partner, and then designing the relationship around that. The cliché, creative alignment—that's essential."

So is the need for “really unique material [that] moves the market,” he said, adding: “That’s sort of the financial model. And the creative, more spiritual model, is you can create a safe haven for artists, for creators, to incubate really original work...that’s a way for really original stories to be told, and original voices to be heralded.”

He continued: “The culture industry is much more drawn to provocative, cutting-edge material, from voices that normally, in the past, would never receive the kind of financial backing that the industry will give them now. That’s exciting. There’s a business model around originality. That’s the real truth. That’s the deep thing happening.”

<https://variety.com/2020/tv/news/the-morning-show-michael-ellenberg-media-res-coronavirus-svod-1234807216/>

'Game of Thrones' Co-Executive Producer Vince Gerardis Sets Up Italian Production Company CIAO (EXCLUSIVE)

By Christopher Vourlias ▾



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"Game of Thrones" co-executive producer [Vince Gerardis](#) is setting up a production company in Italy, *Variety* has learned.

The new venture, dubbed CIAO, or *Creatività Italiana Americana Organizzata*, is the latest move from the Miami-based executive, who specializes in packaging and selling large-scale, world-building film and television projects based on literary properties.

Gerardis is in talks with an Italian publisher for a deal that would give CIAO access to a range of Italian literary talent, with an eye toward "establishing an interesting and fresh business model from what I've learned over the years of representing authors," he told *Variety*. The Rome-based company is developing four projects and will focus on Italian IP that has the potential to travel. "It's 'Italy first,' with a global view," he said.

In the 1990s, Gerardis and Ralph Vicinanza launched the literary management and production company *Created By*, signing a roster that featured some of the most iconic names in science fiction and fantasy, including Jack Vance, Larry Niven, Kim Stanley Robinson, Robert Heinlein, and George R.R. Martin, creator and co-executive producer of "Game of Thrones."

Gerardis is developing or producing a slate of properties through his production outfit *Startling, Inc.*, including the "Game of Thrones" prequel "House of Dragon" for HBO, and an adaptation of Larry Niven's classic science-fiction novel "Ringworld" for Amazon.

In recent years, the producer said he's had a growing interest in establishing a European foothold, in the hopes of launching projects "that have the potential of becoming a 'Game of Thrones' for [a particular] territory, in terms of revolutionizing TV for that space," while also satisfying the appetites of global audiences.

Gerardis recently acquired Italian citizenship, and owns a house in Spain. He was slated to travel to Italy this week to attend the Mercato Internazionale Audiovisivo (MIA), which takes place Oct. 14-18 in Rome, but was forced to cancel his travel plans amid a spike in coronavirus infections in Europe. He will be taking part remotely on Thursday, joining a host of leading buyers and producers for a panel discussion on the challenges facing international drama development and production.

While coronavirus might have curtailed his travel plans, Gerardis is bullish on the prospects of high-end television production in Europe, particularly in Spain and Italy. "The producers that I've met in Italy are great," he said. "They're knowledgeable, they're good story people, they're good people. I've been overwhelmingly impressed with the quality of executives in Italy."

Two years ago, Gerardis signed a first-look deal with Amazon Studios, part of the streaming service's growing push into high-end genre series. Since then, a number of other high-profile VOD platforms have launched—including Disney Plus, NBCUniversal's Peacock, and HBO Max—setting off a content boom that the producer likens to a gold rush.

For buyers, he said, the appetite from streaming platforms for more premium content brings both opportunity and risk. "It's more competitive than ever. Even though there's that much more appetite, there's so many more people digging into the dirt during this gold rush," he said. "For me, I choose to do things that no one else is doing. And I enjoy that. Whether it's story ideas or worlds, I'm doing things that are fresh."

Gerardis recalled breaking into the industry in the 1990s, recognizing at the time that "science fiction, fantasy, genre stuff is becoming a trend where there's franchises, and there's merchandise, and there's games, and all this stuff," he said. "You can take one IP and do a whole bunch of stuff with it, like we've seen happen."

Since then, Gerardis has packaged countless film and TV projects from his extensive intellectual property library, which continues to attract producers looking to strike gold with the next "Game of Thrones."

"We get queries on book properties that nobody's asked about in 20 years. There's a run on book properties right now," he said. "My business model actually hasn't changed. It was a good idea then, and it's a great idea now."

<https://variety.com/2020/tv/global/games-of-thrones-vince-gerardis-italian-production-company-ciao-1234804386/>

MIA 2020 gets underway with online platform and physical event in Rome

By Mark Layton | 3 days ago



The sixth edition of the MIA (Mercato Internazionale Audiovisivo) Italian film and audiovisual event launched yesterday, with both an online platform and a physical event in Rome, with many guests expected to attend in person.

The event will see 137 films and 100 products – including movies, TV series and documentaries – shown across the five days, along with networking opportunities and panel discussions.

Organisers say that MIA, which runs from 14–18 October, attracted 1,400 registered participants from 41 countries, including 600 international guests, of whom only 300 would be attending digitally. At least 80% of registered Italian guests were expected to attend the physical event, with the rest logging on to MIA Digital.

The physical event will be held in two historic buildings in Rome. Organisers say that the main venue at Palazzo Barberini has been equipped to host meeting halls, branded stands, co-production meeting halls in complete safety and in compliance with Covid regulations.

Among the content highlights announced at the event are films from Italian talent including Paolo Taviani with *Leonora Addio*, which intertwines the stories of three surrealistic funerals with the killing of a young Sicilian migrant in Brooklyn.

Francesco Montagner's documentary *Brotherhood*, meanwhile, explores Islamic radicalisation through an intimate portrait of three adolescent brothers whose father, a Salafite preacher, is sentenced for terrorism.

Offerings from other European talent include Irish film maker and producer Frankie Fenton's *Atomic Hope* and the first film by Belgian Serge Mirzabekiantz, *Dark Heart Of The Forest*.

Talks at the event, meanwhile, include a discussion between Pulse Films CEO Thomas Benski and Roeg Sutherland, head of media finance at Creative Artists Agency, about the future of the indie film scene, and a panel led by Teresa Moneo, director of international original films at Netflix for Spain and Italy, where Italian producers discuss the process of developing original films for local audiences with streamers.

<https://tbivision.com/2020/10/15/mia-2020-gets-underway-with-online-platform-and-physical-event-in-rome/>

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MERCOLEDÌ 14 OTTOBRE 2020

Mia Market director talks about going hybrid, market shifts and working with Venice

BY GABRIELE NIOLA | 14 OCTOBER 2020



SOURCE: MIA MARKET
LUCIA MILAZZOTTO

Running October 14-18, the sixth edition of Rome's MIA Market brings the latest opportunity for industry professionals to meet together in person, even as Covid-19 restrictions are coming back into stronger force across Europe.

The market will feature 50 projects from more than 20 countries to be showcased in the pitching forum and the co-production market, where 50% of the projects are led by women. New features from Sebastiano Riso, Christopher Murray, Sofia Exarchou, *Money Heist* director Alex Rodrigo and Pablo Larrain (the latter as a producer)

are part of this year's selection.

Evento: MIA MARKET

Testata: Screen Daily

Data: 14/10/2020

In addition MIA is expanding its activities by collaborating with Venice Production Bridge to showcase some of their projects, while also debuting a new platform for Italian projects in early stages of development called Wanna Taste IT?. In previous iterations, MIA has only presented projects that have a least 25% of their budget in place.

MIA Market director Lucia Milazzotto spoke to *Screen* about organising this year's hybrid edition.

How much is this a hybrid edition?

Everything you can do in person can also be done online, all of the events, talks, pitches and showcases, even the Q&As. Screenings will be at the same time online and on site, minding the different time zones. In addition our online platform will be open for an additional seven days after the end of the market, so everybody will be able to catch up with what they've missed.

What are the benefits in that case for delegates to attend MIA in person?

The benefit of being here is all in the possibilities you can create for yourself. We have more stands compared to last year. Unifrance came with nine sales [companies] and this year they have 18. Human contact is not to be undervalued. As well, the chances of accidentally meeting and establishing contacts that would've never happened otherwise is a big part of making business. I don't think the digital part will ever be become predominant.

Is this why many events are scheduled for the evening?

Yes, we want to ease participation in real time from other continents and give everybody – whether they're online or on site – the same opportunities. We've even separated them in smaller slots to optimise fruition. It's not easy to follow a pitching session that lasts three hours on a computer as you would've done on site.

So who is attending MIA in person this year?

On site we have a large number of European professionals, while those coming from America, Middle East and Asia have all switched to online. We're looking at a 30-40% drop in on-site attendance.

Were you restricted on numbers in order to guarantee social distancing?

Luckily not, we have a 1,500-square-meter space indoors and double that outdoors. We are signalling as much as we can that seats in the screening rooms are less than usual and we're using a lot of plexiglass and masks for those areas that are more at risk. In addition we have uninterrupted air purification in every room.

Did you had to reshape some of your activities?

With Wanna Taste IT?, we aim to give a shot to the less internationally established producers and let them test their projects on a global stage. Sometimes you're looking for a European co-production or maybe an OTT already in the early stages of production. This year it will be focused only on Italian projects. If it works, we will extend it to international ones.

Which Venice Production Bridge projects did you choose to feature?

This year visibility windows for the industry have shrunk so much that we thought a double window for some projects was a good idea, but [unlike Venice] we don't do gap financing. So it wasn't a choice based on the type of project. We looked for those that could actually benefit from MIA, those looking for potential investors that do have a chance of getting some attention.

Are the changes to markets that have been necessitated by Covid permanent?

The direction I see the industry going towards is a stronger closure. Industry professionals will choose fewer and fewer markets to attend, only those that are really efficient for their business plan. So you better work on your specific offer instead of trying to satisfy every demand.

Is the digital part of MIA Market here to stay?

Yes because it enables a stronger participation. Our selling proposition is to be a cost-efficient market, a digital branch helps us to let our guests take advantage of all we have to offer. In addition, a digital platform of our own will help us to follow the projects throughout the year.

<https://www.screendaily.com/features/mia-market-director-talks-about-going-hybrid-market-shifts-and-working-with-venice/5154050.article>

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Giancarlo Leone, Head of Italy's TV Producers' Association, on New 'Rules of Engagement' With Streamers (EXCLUSIVE)

Giancarlo Leone, who heads Italy's TV producers, on new rules of engagement he is negotiating with Netflix and other streaming giants.

By Nick Vivarelli • [Read More](#)



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Giancarlo Leone, Head of Italy's TV Producers' Association, on New 'Rules of Engagement' With Streamers (EXCLUSIVE)

By Nick Vivarelli ▾



Courtesy Cross Productions

Ahead of the start of Rome's film and TV market MIA on Wednesday, *Variety* spoke exclusively to [Giancarlo Leone](#), the head of Italy's TV producers' association APA, about the issues producers in Italy face, including COVID production protocols, a drop in TV ad revenue, and establishing new rules of engagement with the streamers.

Italy, after being among countries hardest hit by the coronavirus crisis, is now among territories coping quite well with the impact of the pandemic, as reflected by its relatively robust TV production output. Though sets shut down between March and June, since July cameras have been rolling again across Italy on dozens of TV series, including the 5th, and final, season of "Gomorra" for Sky; Netflix's "Zero," about present-day lives of Black Italian youths; and pubcaster RAI's anti-Mafia drama "The Hunter" (pictured).

However, the challenges faced by TV producers in Italy are many. For starters RAI, after driving Italy's TV production sector for years, is suffering from less resources due to shrinking advertising. And while Netflix and – to a lesser degree – Amazon are commissioning more content, some Italian producers aren't happy about doing deals with the streamers where they feel they don't hold on to enough backend.

Excerpts from the conversation with Leone follow.

How badly has the pandemic impacted TV production in Italy?

Between July and December we expect the value of production spend in Italy to total roughly €120 million (\$141 million). There are currently dozens of open sets.

The huge effort that everyone has made – starting from producers and their willingness to take the risk and also thanks to an increased tax credit (for production) that basically went from 30% to 40% – means that this year the production volume in terms of spend will not be inferior to last year. Total 2020 spend (for scripted TV production) will amount to be at least €300 million (\$354 million).

The forecast for next year is to raise that to €350 million, barring Covid complications.

That's pretty amazing. What's the picture in terms of TV drama commissions from linear TV broadcasters?

In the free-TV realm we are worried about a drop in investments. Mediaset has decreased investments this year, and there is the risk that RAI will do so next year. We know that advertising revenue will be down...As far as pay-TV goes, we are seeing more or less the same level of investment, even though the forecast for them is of a slight reduction in subscribers.

What about the streamers which are led by Netflix?

At the moment we estimate the total investment from streaming platforms in Italian scripted content is worth roughly €70 million (\$82 million) a year. But it will grow in the next few years and that growth will be exponential. From 2023 onwards we estimate that the investment from OTTs in Italy will be equal, if not more, that RAI.

How is the EU's recently approved Audiovisual Media Service Directive (AVMS) that sets a 30% local product quota for all streamers going to impact what they do in Italy?

It's clear that this growth will have to go hand in hand with the certainty of investment obligations and also with rules of engagement. The Italian Culture Ministry has opened a new negotiation table to revise mandatory production quotas for all players, based on the directive, which parliament will soon turn into law. It's clear that we will push for more investments from everyone and for clear and certain rules pertaining to OTTs.

Separately we are in discussions with them (the streamers) about some of the principles pertaining to the rules of engagement.

What are the main points of these discussions?

We have to avoid the perpetuation of practices that we consider incorrect. Among these is the incongruity of the value of rights that currently remain in the hands of independent producers.

Can you explain?

The current model these days is that OTTs when they invest on a project, they finance it and basically the producer ends up getting a producer fee. This is obviously not okay. And we've told all the OTTs that we've spoken with that the rules of engagement have to change when it comes to the value of rights. Producers can't just be getting a producers' fee in exchange for what they do, otherwise they become executive producers, not independent producers who have to hold on to IP.

What's the response from the streamers?

It's not negative. They are listening very carefully, but we still don't know what their position is.

Can the business model between Italy's producers and Netflix and other streamers be dictated by the way the Italian parliament implements the AVMS directive?

The answer is yes. Even current Italian legislation has some rather vague rules regarding rules of engagement. We expect that the new legislation will also provide clear guidelines on the new rules of engagement.

When do think these new rules of engagement regarding Italian independent producers and streamers will be operational?

We've been told that the Italian parliament will have new legislation in place by year's end. But I hope that we will reach a separate agreement with them before that.

<https://variety.com/2020/tv/news/giancarlo-leone-head-of-italys-tv-producers-on-new-rules-of-engagement-with-netflix-1234800993/>

'Lafayette' Producer Nicolas Deprost, Writer David Franzoni on Breathing New Life Into the Story of the American Revolution (EXCLUSIVE)

By Christopher Vourlias



Wild Horses

New series "Lafayette" will be presented this week at the [Mercato Internazionale Audiovisivo \(MIA\)](#), the film and TV market taking place in Rome. *Variety* spoke to the show's producer Nicolas Deprost, CEO of the French production outfit Wild Horses, and writer, Oscar winner [David Franzoni](#) ("Gladiator"), ahead of the market.

"Lafayette" kicks off in the spring of 1777, when the Marquis de Lafayette, a 19-year-old French aristocrat, sets sail from France for the New World, inspired by the spirit of the American Revolution and determined to hitch his fate to the fledgling cause. There he discovered that the faltering movement rested on the shoulders of one man, George Washington, the general struggling to lead a rag-tag army to victory despite insurmountable odds.

The series tells the story of the father-son bond between the young Frenchman and the man who would become the first president of the U.S., and how their mutual devotion saved the American Revolution. At the show's outset, the revolution is on the brink of collapse. Washington's forces have suffered a string of crushing defeats. The colonies are riven by indecision and infighting. The British have all but declared victory by the time Lafayette arrives in the New World.

Yet somehow, a cast of larger-than-life figures emerges, determined to see their audacious project to its completion. "We have this big epic story that can focus on this quite ad-hoc family between Lafayette, Washington, [General Nathanael] Greene—all the people that were gathering around Washington during the revolution," said Deprost.

The French producer is a self-described “historical geek” and co-creator of the forthcoming historical drama series “Lionheart,” about the 12th-century English King Richard of Lionheart, which is currently being developed with a studio partner.

In Franzoni, he found a kindred spirit who was already developing a project about one of the most iconic Frenchmen to join forces with the American Revolution against the British. “When I discovered the way that David was thinking and was working on Lafayette, it was obvious that we share the same vision, and we need to work together,” Deprost said.

Franzoni, a New England native who was born and raised in Vermont, said he’s “always been in love with the American Revolution.” He described the tale of a young Frenchman crossing the ocean to join the cause as “an irresistible story.”

“The thing for me about Lafayette is that he represents all of us when we were young,” said Franzoni. “He’s a kid. He’s a teenager. His head is full of ideas. He’s been reading Rousseau. He’s crazy with ideas. And America happens. America doesn’t happen very often—a real people’s revolution just jumping out of the woodwork.”

Lafayette set sail from France burning with revolutionary fervor. After arriving in the New World, the young Frenchman wrote to Henry Laurens, then President of the U.S. Congress: “The moment I heard of America, I loved her; the moment I knew she was fighting for freedom I burnt with a desire of bleeding for her; and the moment I shall be able to serve her, at any time, or any part of the world, will be the happiest of my life.”

“He just found it irresistible,” said Franzoni. “It was a love affair. When he came to America, he brought that with him.”

Against that historical backdrop is the relationship between the orphaned Lafayette, who was just two years old when his father died fighting the English, and the childless Washington, who was searching for a son. The bond they forged was an especially poignant one for Deprost, who lost his own father a year ago. “It gave me a push to work on this father and son bond...and the way that it makes you evolve [and] builds you as a man,” he said.

The series also recasts the American Revolution to reflect its radically diverse nature, a fact often overlooked in contemporary tellings. Colonial women not only held down the fort while their husbands and sons went off to battle, but disguised themselves as men so they could also take up arms. Slaves enlisted in the army, believing they were also fighting for their own freedom. One of the men who was instrumental in whipping the Continental Army into shape, Baron Von Steuben, was openly gay.

“You always have the human diversity in reality,” said Deprost. “We need and we want that on screen. The series is named ‘Lafayette.’ But the real story is this gathering of completely diverse people that gather around the idea of the revolution.”

“It’s an irresistible story,” said Franzoni. “It’s about personalities that won the people’s revolution. Without those personalities, it would have failed.”

MIA takes place Oct. 14-18 in Rome. *Variety* will be publishing [EShow Daily newsletters](#) at the market.

<https://variety.com/2020/tv/global/lafayette-breathes-new-life-into-american-revolution-1234800339/>

Christopher Murray, 'A Fantastic Woman's' Fabula Films Look to Cast a Spell With 'The Sorcerers' (EXCLUSIVE)

By Christopher Vourlias



Constanza Miranda

Chile's Oscar-winning [Fabula Films](#) ("A Fantastic Woman"), the company co-founded by producer Juan de Dios Larraín and director-producer Pablo Larraín ("Jackie," "No"), is producing "The Sorcerers," which will be presented this week during the Rome-set film and TV market [Mercato Internazionale Audiovisivo \(MIA\)](#). *Variety* spoke to director Christopher Murray about the film, which is co-produced by Mexico's Pimienta Films and Germany's The Match Factory Productions, with The Match Factory handling world sales.

"The Sorcerers" is set on the remote island of Chiloé in the late 19th century, as the newly founded Chilean state has begun wielding its might to subjugate local communities. It centers on Rosa Raín, an 11-year-old indigenous girl who lives and works with her father on a farm of German settlers. When a mysterious plague sweeps through the farm's cattle, the German foreman brutally kills Rosa's father in retaliation. With nowhere to turn, the young girl sets out in search of justice, seeking help from the king of a powerful organization of sorcerers.

The film is based on an actual court case from the 1880s, which Murray said has long captured his imagination. "Since I was a child, I heard... about this case that for me is one of the most mysterious and particular cases in the history of Chile, and maybe Latin America," said Murray, "in terms of how the Chilean state decided to prosecute an organization of sorcerers from the island of Chiloé."

The director spent three years visiting Chiloé and living among its villagers and indigenous communities, a process whose "openness" and "respect" he said were integral to the writing of the script.

"It's a really complex island. It's not easy to reduce to some concept," he said. "It's really important not to go there just to take out a story, make a film about it, and disappear. For me, it's really important to go there and establish a connection, and to be there, to feel there, to live there."

The director admitted meeting some resistance when he first arrived in Chiloé, whose history of witchcraft has attracted its share of casual tourists. But gradually, once the islanders began to realize his interest was genuine, they began to open up to him. Eventually, many began knocking on his door to share their stories about sorcery, with each encounter paving the way for the next.

"You start to travel throughout these relationships, where people start to talk about the problems a neighbor had with sorcerers. And then you get tangled in this world," Murray said. "I think now, after a three-year research process, we built a relationship, we built a connection. That's important to nurture the script, the story, but also, to know how to treat the story, to be respectful of the island world."

The film's fictional heroine, he said, offers a unique vantage point to do so. "I found it really interesting to build a story of initiation, of identity, of transformation...from the perspective of Rosa, this 11-year-old girl" raised on the settlers' farm, he said. "She has been far away from her roots. It's a film about the transformation of her identity, and her becoming a part of this world that she was apart [from]."

Though the events depicted in "The Sorcerers" took place at the tail end of the 19th century, Murray said they are nevertheless resonant today. "We're talking about persecution, about torture. We're talking about how one world view was imposed on another world view that was already there," he said. "It's a film that talks also about colonization in this area. So I think it's an interesting topic, an exciting trial, but also really deep, in terms of the reflections that are there for this moment in our world."

The film is being pitched on the eve of a historic referendum in Chile, where this month voters will turn out to decide on the drafting of a new constitution. The current version was introduced under the military dictatorship of Augusto Pinochet, and among other contentious points fails to recognize the sovereignty of Chile's indigenous communities, said Murray.

"It's a huge problem that is not resolved. They don't have recognition... and political representation. It's a really important moment," he said. "We are trying to vote for our constitution, and in a way recognize all the diversity of the country."

Fabula's Rocío Jadue said that the themes raised by "The Sorcerers" are "more urgent than ever" at what she described as "a worrying moment in our history, where racist and xenophobic discourses in our society again take center stage."

"Christopher is one of my favorites directors I had the pleasure of working with," she said. "His passion, unique vision and talent will make this drama, with touches of thriller and horror, become a powerful story."

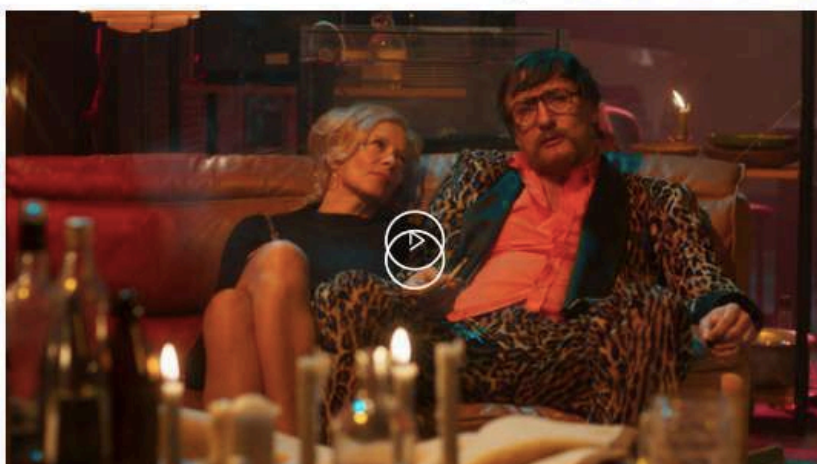
She added: "Having on board Nicolás Celis (Pimienta Films) and Viola Fugen (The Match Factory) enriches the production and will make the film travel and get the acknowledgment it deserves."

MIA takes place Oct. 14-18 in Rome. *Variety* will be publishing [EShow Daily newsletters](#) at the market.

<https://variety.com/2020/film/global/christopher-murray-the-sorcerers-fabula-films-1234800323/>

Fassbinder Biopic 'Enfant Terrible' Attracts U.S., U.K., Other Territory Sales (EXCLUSIVE)

By Leo Barraclough



Courtesy of Picture Tree Intl.

"Enfant Terrible," which received the Cannes 2020 label, is set to start its international journey with its first distribution deals announced as it joins the international festival circuit. The film, directed by [Oskar Roehler](#), is about the life of German director [Rainer Werner Fassbinder](#).

The German film, which received its local festival premiere at the Hamburg Film Festival, was released on home turf by Weltkino on Oct. 1. The biopic is set to start its international life with upcoming premieres at the festivals in Ghent (in competition), Istanbul (as a Gala screening) and Seville (in competition).

"Enfant Terrible" opened the German Film Festival in Paris on Oct. 7, and screened in the Masters section of the Moscow Film Festival on Oct. 7, and has received a nomination for the European Film Awards.

Alongside various ongoing and advanced negotiations, sales agent Picture Tree Intl. has announced the film's first deals, including in the U.S. with Dark Star Pictures, in the U.K. with BFI, Benelux with Arti Film, Greece with Cinobo, the C.I.S. with Rocket Releasing, and Romania with Transilvania Film.

Michael Repsch, president of Dark Star Pictures, said: "Director Oskar Roehler's snapshot into the tortured genius of Fassbinder is ferocious, heartfelt and gritty all at once – paying perfect homage to the work and life of the great auteur. Dark Star is honored to bring this incredible film to North American audiences."

The film brings the legendary filmmaker to life through a candid performance by lead actor Oliver Masucci ("Look Who's Back," Netflix series "Dark.") He is supported by German actress Katja Riemann, and former Fassbinder actresses Isolde Barth and Eva Mattes.

In 1967, 22-year-old Fassbinder storms the stage of a small, progressive theater in Munich, and seizes control of the production. Nobody suspects that this brazen young rebel will become one of the most important post-war German filmmakers. Despite early setbacks, many of his films breakout at the most renowned films festivals and polarize audience, critics and filmmakers alike. His radical views and self-exploitation, as well as his longing for love, have made him one of the most fascinating film directors of this time.

“Enfant Terrible” was produced by Bavaria Filmproduktion in co-production with X Filme Creative Pool, WDR, BR and Arte, and was funded by the Film- und Medienstiftung NRW, Deutscher Filmförderfonds, FilmFernsehFonds Bayern and Medienboard Berlin-Brandenburg.

Roehler started his career as a screenwriter and had his breakthrough with his second feature “No Place to Go” (Die Unberührbare, 2000), a very personal portrait of his mother, which premiered in Cannes Directors’ Fortnight, and received the German Film Award (Lola) for best film. His other award-winning films include “Angst” (Der Alte Affe Angst, 2003 – Berlinale Official Competition), “Agnes and His Brothers” (Agnes Und Seine Brüder, 2004 – Venice Orizzonti) as well as his film adaptation of Michel Houellebecq’s novel “Elementary Particles” (Elementarteilchen, 2006 – Berlinale Official Competition). With “Jew Suss: Rise and Fall” (Jud Süß – Film Ohne Gewissen, 2010 – Berlinale Official Competition), Oskar created one of his most polarizing films. “Sources of Life” (Die Quellen Des Lebens, 2012 – Karlovy Vary Official Competition) and his master and servant portrait “Outmastered” (Herrliche Zeiten; 2018) followed.

<https://variety.com/2020/film/news/fassbinder-biopic-enfant-terrible-1234797592/>

Rome MIA Chief Lucia Milazzotto on Europe's First Physical Market Since Berlin (EXCLUSIVE)

By Nick Vivarelli ▾



Courtesy MIA

Rome's MIA market, the growing showcase for international TV series, feature films and documentaries, is on track to hold its sixth edition both physically and online on Oct.14-18 in the Italian capital. The new-concept mart – whose acronym stands for Mercato Internazionale Audiovisivo, or International Audiovisual Market – has secured a calendar spot as an important platform to buy and sell quality fresh European film and TV product (mostly in its early stages). MIA gains particular significance this year owing to the fact that the Mipcom TV market in Cannes – that immediately precedes it – has gone entirely online, as has the American Film Market in November.

Barring complications, MIA, for which roughly 280 international execs are expected in the Eternal City, will be the first bona fide European market held with a significant physical component since Berlin's EFM in February, prior to the pandemic.

Variety spoke to MIA director [Lucia Milazzotto](#) about the challenges posed by the pandemic to organizing this year's edition. Excerpts from the conversation

How did you navigate through the coronavirus crisis and figure out how to organize MIA?

We watched the evolution of the pandemic situation in various countries and tried to adapt accordingly. We knew there was high expectation for the Cannes Marché, which then took place digitally in June. So with (Italian motion picture association) [ANICA](#) and (TV producers' association) APA the first thing we did was invest to set up a digital platform that guaranteed the event would take place and would also allow the participation of people who could not physically attend.

But at the same time we made a strong commitment to hold a physical event in an effort to provide a European setting where, after almost a year of hiatus, spontaneous meetings among professionals could take place that are really important for networking. The platform can be a business booster, but it can't replace the informal personal contact that has been especially typical of MIA from the onset.

MIA has always been totally different from MIPCOM and AFM. What's the concept behind it and its raison d'être?

MIA was born as a particular format, a re-think of existing market formulas. We are targeting those players who increasingly operate fluidly through all sectors in the value chain. We represent three interconnected universes: movies, drama, and docs, and we've been following these three sectors through the evolution of the market.

On top of that we are a boutique market; we don't have ambitions to become huge. We want to be very efficient in terms of the goal that we set ourselves as our mission, which is to be a market born to sustain the internationalization of Italy's media industry. Italy's big asset is medium-to high-quality product. So we are focusing on high-quality product with a strong European connotation.

I think it's fair to say the international industry has responded positively.

Yes. This is an approach to which industry operators have reacted well. By being a smaller market MIA represents a more efficient and effective proposition compared with markets that come right before or after us, especially given our attention to high-quality European product. It's a typical B2B business market.

Ultimately it comes down to the product that's on display.

We focus on very new product. The idea is to not be the last market of the year, but the first market of the following year. In this respect our selection is crucial. We received 400 projects this year. Roughly 30% more than last year in terms of submissions. We are a very selective and curated market that presents particularly interesting and innovative product.

So what's the expected turnout at MIA this year?

As things stand, Italians aside, we have roughly 280 expected attendees, 99% of which coming from European countries. Most of which are coming from France, U.K., the Netherlands, Spain and Belgium. There is plenty of desire to go back to doing business in a physical setting. The response from the international industry has been strong. They've welcomed our attempt to try and create a physical market that will allow Europeans to bring fresh product in various stages to the marketplace.

And how are they entering Italy? What's the travel-to-Rome situation at the moment in terms of sanitary regulations?

We are following the Schengen rules and Italy's COVID-19 swab testing rules. There are swab test requirements for people coming from various countries, which has become the norm in our sector. If our guests can't do a swab test before leaving, they can do one at Rome airport.

<https://variety.com/2020/film/entertainment-industry/rome-mia-lucia-milazzotto-2-1234795890/>

Rome's MIA Market Unveils 2020 Lineup

8:11 AM PDT 10/1/2020 by Scott Roxborough



Courtesy of MIA Market:
MIA Market in Rome

Keynote speakers at the Italian industry event, running Oct. 14-18, include 'Prometheus' and 'Robin Hood' producer Michael Ellenberg and Stephen Cornwell of The Ink Factory ('The Night Manager').

Italy's MIA television and film market has unveiled its 2020 lineup, announcing the 50 film and television titles that will present at the industry event in Rome from Oct. 14-18.

The MIA market is of the few film or TV meets to be held on-location this year—in what organizers insure will be a "safe and COVID-proof environment" in its traditional location at Rome's Palazzo Barberini. MIA can point to last month's successful Venice Film Festival as an example of how Italy has handled new coronavirus hygiene regulations safely without major disruption for industry attendees. For those unable to attend in person, MIA will also be holding online events on its MIA Digital platform.

Highlights of the market's 2020 lineup of works-in-progress include *The Last Show*, a feature from *Money Heist* director Alex Rodrigo, which tells the story of famed Spanish photographer and human rights activist Luis Valtuena who was killed in Rwanda while on a humanitarian mission; *The Sorcerers* from Chilean filmmaker Christopher Murray (*The Blind Christ*), produced by Pablo Larraín's production company Fabula; and *Animal*, Greek director Sofia Exarchou's feature follow-up to her 2016 award-winning debut *Park*. Fully half of the 16 film projects picked for MIA's co-production section are by female directors, a new record for the event.

Keynote speakers at this year's MIA, which will dial into the market via video chat, include Michael Ellenberg, founder and CEO of Media Res, whose producing credits include Ridley Scott's *Prometheus* and *Robin Hood*, and who was an international producer on the AppleTV+ series *The Morning Show*. Stephen Cornwell, co-founder and co-CEO of U.K. outlet The Ink Factory, producer of Netflix drama *Message from the King* starring the late Chadwick Boseman, as well as Emmy-winning mini-series *The Night Manager*, will also host a keynote talk at MIA.

Pan-European funding body Eurimages will present its Co-Production Development award at this year's MIA, handing out a €20,000 (\$24,000) bursary to an in-development project. French-German network Arte will also present its Arte Kino International Prize at the Rome event, supporting a MIA project with a €6000 (\$7000) cash award.

<https://www.hollywoodreporter.com/news/romes-mia-market-unveils-2020-lineup>

John Leguizamo's 'Critical Thinking' sparks sales for CMG ahead of MIA (exclusive)

BY JEREMY KAY | 6 OCTOBER 2020



SOURCE: COURTESY OF CRITICAL THINKING LLC
JOHN LEGUIZAMO IN 'CRITICAL THINKING'

Cinema Management Group has reported a string of sales heading into the MIA market in Rome on John Leguizamo's high school chess team drama *Critical Thinking*.

Rights have gone in France (Ace Distribution), the UK (Sky TV), Spain (Telefonica), Russia and CIS (Kinologistika), Poland (Mayfly), Portugal (Nos

Lusomundo), Middle East (Front Row), Israel (YesTV), India (LAVIO) Indonesia (Falcon), pan-Asian PTV (Fox), and South Africa (Forefront Media Group).

Horizon Distribution acquired international airlines rights and as previously reported, Vertical Entertainment released in the US.

Critical Thinking chronicles the true story of passionate teacher and chess coach Mr. "T" Mario Martinez, played by Leguizamo, who led his Miami students against the odds to the U.S. National Chess Championship.

Rachel Bay Jones, Michael Kenneth Williams, Corwin Tuggles, Jorge Lendeborg Jr., Angel Curiel, Jeffry Batista, and Will Hochman round out the cast.

Critical Thinking was a SXSW 2020 official selection that Cinema Management Group president Edward Noeltner took to the virtual Cannes market, before its first physical screening and European premiere at Taormina Film Festival and the French Premiere at the Deauville.

The film will screen twice during MIA next week via the online screening platform.

Scott Rosenfelt (*Home Alone*, *Smoke Signals*, *Mystic Pizza*) produced with Jason Mandl. Executive producers are Carla Berkowitz and Harvey Chaplin.

"It's gratifying that John's film has received such unanimous critical acclaim and is being acquired for theatrical release as well as broadcast around the world," said Noeltner.

"This multi-ethnic true story of struggle and ultimately success, is the perfect antidote to all the negativity in the world these days. I wish we had an uplifting, passionate film like *Critical Thinking* every market."

<https://www.screendaily.com/news/john-leguizamos-critical-thinking-sparks-sales-for-cmg-ahead-of-mia-exclusive/5153784.article>

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Venice Production Bridge Extends Its Reach to Rome's MIA Market (EXCLUSIVE)

By Nick Vivarelli ▼



Courtesy Venice Film Festival

The [Venice Film Market](#) and Rome's MIA market are forging a tie in a spirit of Covid-19 era collaboration.

The two entities which, in different incarnations over the years have been known to be at each other's throats, are joining forces with a small but significant pact.

It sees the 28 feature film and doc projects that are seeking gap financing during the Venice Production Bridge – as the Venice market is officially known – extend their reach by going onwards from Venice to being hosted on the digital platform of MIA 2020, which will be set to run as both an online and physical event in mid-October. MIA is an increasingly popular showcase for new TV series, feature films and documentaries.

“It's another service that we can offer all the films and projects that are here,” says VPB chief Pascal Diot (pictured), who adds that it will be particularly beneficial to the Italian projects now seeking to close their budgets on the Lido.

“The consideration that MIA made was that Italy is playing a big part in Europe’s restart,” says MIA chief Lucia Milazzotto, who notes that Venice is very important this year “in terms of the market ecosystem.”

Therefore, “our approach was to think that many producers need greater opportunities and more time to pursue them,” Milazzotto adds.

Though MIA is currently separate from the Rome Film Festival, they are connected and overlap. The Rome fest, which has had its ups and downs over the years, has always competed with Venice, though it is in a different league.

So, while relatively marginal, this collaboration has symbolic significance for Italy.

“It is strategic and essential to create continuous synergies,” comments Giancarlo Leone, head of Italy’s TV producers’ association APA in a statement.

Francesco Rutelli, head of Italy’s motion picture association ANICA, notes that “In such a difficult and transformational period, when many meetings have been either canceled or strongly undermined, the circuit of big events festivals and markets is betting on a new start in Italy: from Venice to Rome.”

<https://variety.com/2020/film/festivals/venice-production-bridge-rome-mia-1234759565/>

Rome's MIA Market reveals first projects for hybrid event

BY MICHAEL ROSSER | 29 SEPTEMBER 2020



SOURCE: MIA
MIA MARKET, ROME

Rome's MIA film and TV market has unveiled the first wave of projects for this year's event, which will go-ahead as a mix of physical and digital elements from October 14-18.

The sixth edition of the Audiovisual International Market (MIA), which runs alongside the Rome Film Festival, will include 50

projects from more than 20 countries in its co-production market and pitching forum. The co-production market will comprise 16 projects, of which half are directed by women.

These include *Amor y Dolor* by Emanuele Scaringi, marking her second feature after youth comedy *La Profezia Dell'Armadillo*, which screened in the Horizons strand of the Venice Film Festival in 2018. Her new feature is produced by Domenico Procacci's Fandango.

Also set to be showcased is *Animal*, from Sofia Exarchou, whose debut *Park* won the New Directors Award at San Sebastian in 2016; and *The Sorcerers* by Christopher Murray, whose *The Blind Christ* played in competition at Venice in 2016. Murray's upcoming film will be produced by Fabula (*Jackie*, *Neruda*).

Laura Luchetti, whose *Twin Flower* screened at Toronto in 2018, will bring *The Beautiful Summer*, a coming-of-age story set in 1939 Turin; while Alex Rodrigo, director of Netflix crime drama *Money Heist*, has *The Last Shot*, which tells the story of adventurer Luis Valtueña.

Further titles include *Audrey La Mer*, the story of two men who survived Nazi atrocities, which is directed by Sebastiano Riso, who feature *Darker Than Midnight* screened at Cannes Critics' Week in 2014 and whose *Una Famiglia* played in competition at Venice in 2017.

Also presented will be *The Rough Life Of The Heavenly Animals* from Beatriz Seigner, whose *Los Silencios* was selected for Cannes Directors' Fortnight and San Sebastian in 2018; and *Dalva* from Emanuelle Nicot, about a young teenager pushed to dress like a woman by her father.

Alongside this international selection in the co-production market will be a new section dedicated to Italian film projects titles *Wanna Taste It?*.

The event, which will be held in its traditional location at Palazzo Barberini, "in a safe and Covid-proof environment", will be complemented by online platform MIA Digital, for international industry unable or unwilling to travel during the ongoing pandemic.

One project will win the Eurimages Co-Production Development Award of €20,000 while MIA will also award the ARTE Kino International Prize of €6,000, which will see European TV network ARTE support the development of a project chosen by a special jury.

MIA Drama

On the television front, MIA Drama host a keynote from producer Michael Ellenberg, who commissioned *Westworld* and *Big Little Lies* while head of drama at HBO before founding production company Media Res, where he has produced AppleTV+ series *The Morning Show*.

A second keynote will be delivered by Stephen Cornwell, co-founder and co-CEO of The Ink Factory, the London-based outfit whose credits include *The Night Manager* and *The Little Drummer Girl*.

The Drama Pitching Forum will comprise 15 projects from 11 countries including French series *Lafayette*, a costume drama set during the American Revolution, produced by Wild Horses and created by Nicolas Deprost and written by David Franzoni (*Gladiator*).

In addition, the Doc Pitching Forum will include 19 projects, one of which will win the Nat Geo Award.

Documentary features include *Amate Sponde* by Egidio Eronico, which journeys through Italy from the Alps to Sicily; *La Grande Opera* by Corrado Punzi, produced by Muud Film.

Launched in 2015 as a reboot of Rome Film Festival's Business Street market, MIA has grown into a major industry event on the international circuit, featuring a line-up that comprises mainly Italian and European projects. Last year, more than 200 international buyers from 43 countries attended, including representatives from A24, Beta Cinema, Le Pacte, Studiocanal and Wild Bunch.

The market is backed by Italy's motion picture association, Anica, and TV producers' organisation APA.

<https://www.screendaily.com/news/romes-mia-market-reveals-first-projects-for-hybrid-event/5153614.article>

MIA UNVEILS CO-PRO MARKET & PITCHING FORUM SELECTION

The sixth edition of the MIA— International Audiovisual Market, which is set to take place next month in Rome, has revealed the 50 titles selected for the co-production and pitching forum.

The drama pitching forum will present a lineup of 15 projects from 11 countries and divided into four different categories. Among the titles in the drama series category is the French series *Lafayette*, a costume drama set during the American Revolution, produced by Wild Horses. There's also *Miss Fallaci Takes America*, *Cult*, *King of Fortune* and *Courtesans*, created by Anya Camilleri.

In the new categories that include miniseries and films conceived for TV and digital platforms are *Kill*, a dark comedy created and written by Barry Devlin, and the film *Strecaperdas (Steamrollers)*. This year the short-forms will also enter the selection, with the animated sitcom *Karetabla* and *Fabula*, co-production between Italy and Germany. The ViacomCBS International Studios Award will be assigned by a panel of experts to the best project submitted at the Drama Pitching Forum 2020.

MIA Drama is also unveiling an agreement with IDM Film Fund & Commission to present the three finalists of RACCONTI | Script Lab, a laboratory dedicated to serial writing. Further, MIA Drama will co-organize with APA (Audiovisual Producers Association) and Pact (Producers Alliance for Cinema and Television-the industry association of British independent producers) a bilateral session to facilitate the exchange between the television producers (both scripted and unscripted) of the two countries.

The Producer's Keynote, organized by the MIA | Drama section, will feature a series of exclusive interviews with international execs in the industry, streamed on the MIA digital platform and live at the Palazzo Barberini venue. The first meeting will be with Michael Ellenberg, founder and CEO of Media Res. The second appointment of The Producer's Keynote series will be with Stephen Cornwell, co-founder and co-CEO of The Ink Factory, with his brother Simon.

The official selection of the Doc Pitching Forum this year includes 19 projects, which will compete for the NAT GEO Award for the third consecutive year. The titles in the Feature Doc category include *Amate Sponde*, produced by Leonardo Baraldi; and *La Grande Opera*, produced by Muud Film. The Docuseries category includes *Homo Cyborg—Il Futuro del Genere Umano* and *Barca Nostra—The Boat Beyond the Sea*, produced by Road Movies. The One-Off category for classic 52-minute television documentaries includes *Cinecittà—La Fabrique del l'Histoire from Temps Noir*.

Half of the 16 projects of the MIA | Film Co-Production market, from 14 countries, are by female directors. In addition to the international selection, this year the MIA | Film Co-Production Market, presents "WANNA TASTE IT?", a new section dedicated exclusively to Italian film projects in development and a launch and growth platform for the Italian industry and talent. Also confirmed for the 2020 edition, the Eurimages Co-Production Development Award: the Council of Europe Fund, recognizing Rome as one of the most effective European co-production markets, will award a prize of 20,000 euros for the development of the project that best meets the collaboration and co-production criteria that inspire Eurimages. This year, MIA is also presenting the ARTE Kino International Prize, a prize of 6,000 euros. The MIA | Film division will host three "taught" sessions for discussion and reasoning as well.

The sixth edition of the MIA—International Audiovisual Market will take place from October 14 to 18 in Rome, in its traditional location at Palazzo Barberini. The on-site activities will be complemented by online events on the MIA DIGITAL platform.

<https://worldscreen.com/mia-unveils-co-pro-market-pitching-forum-selection/>

MIA PARTNERS WITH VENICE PRODUCTION BRIDGE

The MIA—International Audiovisual Market has made a digital and innovative window available to the Venice Gap-Financing Market projects from Venice Production Bridge through the new MIA Digital platform.

The sixth edition of MIA will take place from October 14 to 18 in Rome and online. The 2020 program was organized in an integrated way

between the two areas of MIA: in the usual spaces of Palazzo Barberini and on the MIA Digital platform. Born from the consolidated joint venture and joint commitment between ANICA and APA, this year MIA will run thanks to the renewed support from institutions and entities involved in the sector.

The Ministry of Foreign Affairs and International Cooperation confirms its support, together with ICE—Agency. The partnership with the Ministry of Cultural Heritage and Activities and Tourism is also renewed. There is also the MEDIA sub-program of Creative Europe. The Ministry of Economic Development confirms its support, and with the Export Plan for Southern Italy—PES2 Project, it intends to favor the access of audiovisual companies in Southern Italy to the international market. The renewed and confirmed support of the Lazio Region also goes in this innovative and technological direction.

Among the collaborations confirmed are Unicredit, Apulia Film Commission and Eurimages. For this edition, MIA makes use once again of the contribution of the Editorial Committee, a discussion table open to all trade associations: Italian Audiovisual Associations—100autori, AGICI, ANICA, APA, Cartoon it, CNA, Italian Film Commission, Doc/it, LARA and UNEFA.

<https://worldscreen.com/tveurope/2020/09/14/mia-collabs-with-venice-production-bridge/>



CINÉMA

Le MIA annonce la liste des 16 projets de son marché de coproduction

Date de publication : 29/09/2020 - 15:19

Le rendez-vous italien, dont la 6e édition se tient en physique à Rome du 14 au 18 octobre 2020, ainsi qu'en ligne, va permettre à 16 projets de longs métrages de trouver du financement.

Comme à son habitude, le marché italien Mercado internazionale Audiovisivo (MIA), dont la 6e édition se déroule à Rome du 14 au 18 octobre 2020, ainsi qu'en ligne, propose un vaste marché de coproduction qui permet aux auteurs de défendre leurs projets devant des investisseurs. Sur les 16 projets retenus, issus de 14 pays, la moitié est réalisée par des femmes. La sélection a été préparée par Paola Malanga (Rai Cinema, Italie), Joseph Rouschop (producteur, Belgique) et Katarzyna Siniarska (New Europe Film Sales, Pologne).

Les projets sont :

- *Amor y dolor* d'Emanuele Scaringi (Prod. : Fandango - Italie)
- *Animal* de Sofia Exarchou (Prod. : Homemade Films - Grèce)
- *Audrey la mer* de Sebastiano Riso (Prod. : Indiana Production - Italie)
- *Autonauts of the Cosmoroute* d'Oliver Gondry et Leslie Menahem (Prod. : Ikki Films - France)
- *The Beautiful Summer* de Laura Lucheti (Prod. : Kinoproduzioni, 9,99 Films - Italie)
- *Bijuterie* de Tomas Vengris (Prod. : ACME Film - Lituanie)
- *La cercania* de Jorge Thielen Armand (Prod. : In Vivo Films - France, Venezuela)
- *Dalva* de Emmanuelle Nicot (Prod. : Hélicotronc, Tripode Productions - Belgique, France)
- *Ebba* de Johanna Pyykkö (Prod. : Ape&Bjorn - Norvège)

- *It's a Sad and Beautiful World* de Cyril Aris (Prod. : Reynard Films - Liban)
- *The Last Shot* d'Alex Rodrigo (Prod. : Mono Films - Espagne)
- *The Riot* d'Evgeny Grigorev (Prod. : Pervoe Kino Film Company - Russie)
- *The Rough Life of the Heavenly Animals* de Beatriz Seigner (Prod. : Abrolhos Filmes - Brésil)
- *The Sorcerers* de Christopher Murray (Prod. : Fabula - Chili, Mexique, Allemagne)
- *Symmetry of the Island* d'Anna Kazejak (Prod. : Friends with Benefits Studios - Pologne)
- *Where Elephants Go* de Catalin Rotaru et Virginia Sarga (Prod. : Green Cat Film - Roumanie).

Par ailleurs, le MIA propose une session intitulée "Wanna Taste It", une nouvelle section entièrement dédiée aux projets italiens en développement. Les projets sélectionnés sont :

- *Piu veloce dell'ombra* de Letizia Lamartire (Prod. : Matrioska)
- *Puro sangue* de Salvatore Lizzio (Prod. : Revok)
- *La sorella maggiore* d'Ivan Silvestrini (Prod. : Propaganda Italia)
- *Stagione di caccia* de Giulia Di Battista (Prod. : Mastrangelo Cinematografica).

<http://www.lefilmfrancais.com/cinema/148727/le-mia-annonce-la-liste-des-16-projets-de-son-marche-de-coproduction>

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P R O M O P R E S S A G E N C Y



Rassegna stampa

LUGLIO/GIUGNO 2020

Rome's MIA Market Readies Physical and Digital Event

By Nick Vivarelli ▾



Courtesy MIA Market

Rome's MIA market for TV series, feature films and documentaries is ramping up operations for its upcoming mixed physical and digital edition in October, which looks set to attract a robust roster of international execs and high-profile projects.

Rome's new concept mart in May announced the launch of its MIA digital platform alongside its planned physical event for the 6th edition, to be held in the Eternal City Oct. 14-18. Since then, the American Film Market in November [has gone entirely online](#), and the Mipcom TV market in Cannes – which directly precedes MIA – has seen major distributors such as the [BBC, ITV and Fremantle pull out of physically attending](#).

Conversely, some big industry players are joining the MIA advisory board, in a clear indication of support for the Rome mart. Some standout execs among those recruited by MIA are Wild Sheep Content chief and former Netflix executive Erik Barmak; MGM's head of international television Rosa Bauer; BBC commissioning editor Mandy Chang; Lionsgate Television Group chairman Kevin Beggs; and ITV Studios senior VP of global entertainment Kate Barnes, just to name a few.

Meanwhile, France's promotional entity Unifrance has confirmed the booking for its large umbrella space, and partnerships are in place with Europa International, the European sales agents' organization, and Europa Distribution, the network of indie Euro distributors that acts as a driver for the European film biz and also as a distribution platform, says MIA market director [Lucia Milazzotto](#).

French sales agents that have booked a physical space include Kinology, StudioCanal, Luxbox and Celluloid Dreams. In addition, several Italian sales companies have taken a booth, among them Vision Distribution, True Colors, Rai Com, Intramovies, Fandango Sales, Coccinelle and Summertime International.

"This year MIA, which comes after Mipcom, will be the first physical market [comprising a wide range of unfinished product] after Berlin in a totally new context; in a totally different ecosystem compared with the past," Milazzotto told *Variety*.

"The need to have an event that will have a physical component is an important competitive element this year, as is the digital platform," she added, noting that "MIA positions itself as the first market with two integrated environments – physical and digital."

"It's small, intimate; it supports films and docs, besides TV," Milazzotto said, pointing out that vis-a-vis Mipcom "the key thing is that MIA is a projects market, which at a time like this gives it a whole new level of significance" since it's smaller, more cost-efficient and provides scouting and presentation of projects. This makes MIA "the first important (post-pandemic) physical event in Europe where the industry can present high-profile dramas," she boasts.

The head of Italy's motion picture association, Francesco Rutelli, notes that while MIA had already positioned itself as a significant event, "This year, in the dramatic situation we are going through, it has an additional importance, being the only European market [for both TV and film] after Berlin that will allow industry executives to have both options, digital and physical.

“The mixed physical/digital model does not exclude personal encounters and a human touch that remains crucial to doing business in the very special venues of Rome,” Rutelli told Variety.

What’s clear is that, just like the upcoming Venice Film Festival, which is on track to hold a physical edition in September, MIA is seen by the Italian industry as a key catalyst for its restart in the COVID-19 era.

Giancarlo Leone, head of Italy’s TV producers’ association APA, noted that besides having always represented Italy’s attempt to stake out a new spot on the international markets’ map this year, MIA “becomes the symbol of the Italian industry and is ready to meet the challenges it faces.”

Leone underlined that the pandemic has caused an economic damage to the Italian audiovisual industry estimated at €1 billion (\$1.1 billion). “For these reasons, MIA today, more than ever, is the time and place to show the skills of our industry; its talent for understanding change; its ability to face unexpected difficulties and, above all, its ability to take advantage of events as a creative opportunity for a renewal of content in terms of storytelling and, as demonstrated by MIA Digital, ways of doing business,” he said.

<https://variety.com/2020/film/global/romes-mia-market-seeks-greater-prominence-as-key-post-lockdown-physical-and-digital-event-1234719432/>



MIA Brings the Drama

MIA International Audiovisual Market returns to Rome from October 19 to 21. The Market Preview!

Comeback of the market, a new chapter in the history of the event. The market returns to Rome from October 19 to 21. The Market Preview!



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78 WORLD SCREEN 7/20

MIA Brings the Drama

**MIA—International Audiovisual Market
returns to Rome from October 14 to 18.**

By Mansha Daswani

Created by the APA (Italy's Association of Audiovisual Producers) and ANICA (National Association of Cinema and Audiovisual Industries), MIA—International Audiovisual Market was formed six years ago to spotlight the Italian audiovisual segment, according to Giancarlo Leone, the president of APA. "The project has consolidated over the years thanks to the joint venture between ANICA and APA, becoming an exclusive showcase for our production. In fact, the market has consolidated its format, growing by almost double in terms of attendance and number of contents presented."

Francesco Rutelli, the president of ANICA, says MIA has become a "welcoming, extended collective project for finding and subsequently implementing an innovative market formula and effective tools for the cinema and audiovisual industry to compete and play globally with our foreign competitors and partners and put Italy back as a pivotal player in the European and global ecosystem."

Last year, MIA logged more than 2,500 participants from 58 countries, a 20 percent increase on the 2018 edition, according to Lucia Milazzotto, the director of MIA. International attendance has steadily increased by 20 percent each year, Milazzotto adds.

7/20 WORLD SCREEN 79

MIA Drama is a key pillar of the event, and to ensure the relevancy of the agenda, Gaia Tridente, the head of the drama division at MIA, has formed an advisory board that this year includes Wild Sheep Content's Erik Barmack, MGM's Rola Bauer, ITV Studios Global Entertainment's Kate Barnes, Atresmedia Studios' Ignacio Corrales, BRON Studios' David Davoli, ZDF's Simone Emmelius, STUDIOCANAL's Françoise Guyonnet, Amazon Studios' Davide Nardini, EPIX's Nancy Cotton, Lionsgate's Kevin Beggs, ZDF Enterprises'

MIA–International Audiovisual Market returns to Rome for its sixth edition October 14 to 18 alongside a strong virtual agenda.

Robert Franke, CAA's Ted Miller, AMC Networks' Kristin Jones, Mediaset's Daniele Cesarano and France Télévisions' Nathalie Biancolli, among others. "The MIA Drama Board of Advisors ensures that our content is up-to-the-minute, highly relevant and engaging," says Tridente. "The selection of the board members has been mainly focused on keeping the trend of growth in the engagement of the U.S. players and in general opening the drama boundaries, featuring an exclusive circle of industry professionals, made by the industry for the industry." ■

80 WORLD SCREEN 7/20

EVENT PREVIEW: MIA—INTERNATIONAL AUDIOVISUAL MARKET

Created by the APA (Italy's Association of Audiovisual Producers) and ANICA (National Association of Cinema and Audiovisual Industries), MIA—International Audiovisual Market returns to Rome from October 14 to 18 with a focus on facilitating business across film, drama series and documentaries.

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Francesco Rutelli, the president of ANICA, says MIA's keyword has always been "synergy," becoming a "welcoming, extended collective project for finding and subsequently implementing an innovative market formula and effective tools for the cinema and audiovisual industry to compete and play globally with our foreign competitors and partners and put Italy back as a pivotal player in the European and global ecosystem."

Indeed, as the strength of Italian content has grown, "MIA has been rapidly growing and becoming an 'unmissable' rendez-vous for cinema and television industries in the global panorama, within the beauty of Rome," Rutelli adds.

Last year, MIA logged more than 2,500 participants from 58 countries, a 20 percent increase on the 2018 edition and a whopping 84 percent gain on the inaugural event in 2015, according to Lucia Milazzotto, the director of MIA. International attendance has steadily increased by 20 percent each year, Milazzotto adds. "MIA is therefore strongly positioning itself in the worldwide key players' agendas as a fine destination to empower networking, do business and share expertise. MIA has always been evolving, and we've been working even harder this year on our formula to present the most efficient hub for our industry delegates in these uncertain times."

MIA Drama is a key pillar of the event, delivering an “intimate and heavily curated event specifically tailored for the industry, aiming to support international drama co-productions,” says Milazzotto. “This farsighted and focused approach has been very successful, and MIA Drama is now widely recognized by the global leaders of the industry as a trendsetting and unique event to accelerate new business opportunities for the development and creation of new drama productions on an international level.”

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Tridente says some of the advisors will be part of the MIA Drama executive committee, which will evaluate projects shortlisted for the Drama Pitching Forum (submissions are due July 26), and the brand-new Drama Buyers Club, “an exclusive circle of industry leaders (from broadcasters, digital platforms, production companies, studios, agencies and distribution companies), designed to support the Italian TV industry and strengthen the global community in light of what has become a very challenging year.”

In addition to the Drama Pitching Forum, a key element of MIA Drama is GREENLit, “conceived to support and promote the best new contents coming from new and diverse talent in the industry,” Tridente explains. “This year, both events are enriched with brand-new categories to apply for: short-form, miniseries, movies made for TV and digital streaming, alongside the drama series.”

MIA Drama—which in the past has presented key Italian co-pros such as *My Brilliant Friend*, *The Name of the Rose* and *Devils*—will also provide a range of panels and keynotes as well as Drama Match, which Tridente describes as a series of “intimate roundtables organized by MIA Drama both virtually and physically in Rome.”

Virtual will certainly be a key component this year as the world struggles with the ongoing COVID-19 pandemic and subsequent travel restrictions and social-distancing measures.

“The market will take place in the usual spaces of the Barberini district, in a protected and ‘COVID-proof’ environment, through the implementation of protocols that will allow national and international participation in all events,” says APA’s Leone. “On the other hand, starting from this edition and given the needs of the moment, we will have a new and effective tool: MIA Digital. It is an online platform that will allow users live access from all devices and operating systems. In this way, the activities and services of the market can also be used digitally.”

ANICA’s Rutelli adds: “In line with MIA approach—that of an always evolving project, flexible to the fast-changing needs of the industry—we worked on an integrated environment to improve the market experience and create innovative business opportunities. MIA is, therefore, going to be held in two complementary environments. In Rome, our usual and astonishing locations in the center of the Eternal City are going to be set up with all safety measures and according to all health protocols to guarantee, to our national and international participants, the most efficient environment to go back to meetings, screenings, pitching forums and panels. In parallel, our brand-new integrated global platform will offer a full experience, perfectly integrating into the physical event and allowing continuous use by all participants (those who will be able to join us in Roma and those who will connect remotely).”

Indeed, in a year of disruption, MIA’s organizers hope the event will serve as a “physical and virtual bridge for the European industry to leap back to business,” says Rutelli, “and an even more unmissable opportunity to support the centrality of Italian and European cinematographic and audiovisual ecosystem in the global panorama.”

As producers, distributors, platforms and broadcasters struggle with all the challenges COVID-19 has brought, APA and ANICA continue to provide a range of measures to support the local audiovisual industry.

“The impact of the COVID-19 emergency on the audiovisual sector was undoubtedly very strong if we consider that starting from March almost all productions have been stopped,” says APA’s Leone. “The audiovisual sector in Italy has a value of approximately €1 billion, and there are over 7,000 companies operating in the sector with more than 120,000 employees. At the moment, damage to production alone is estimated for at least €20 million, but it is believed that this estimate may be further increased. For the reopening of the sets, we have developed—with ANICA and the other trade associations—a health protocol, defined by the employers’ associations and signed by the trade unions. APA is also collaborating with important health institutes to guarantee the production of the tools and means necessary for the safety of the crew. We are also working on the important issue of insurance and on the possibility for producers to have access to an extraordinary tax credit; although, on the insurance front, the situation is still very complex and unresolved.”

In this new environment—a global crisis combined with stiff competition, “Italy can’t go backward,” says ANICA’s Rutelli. “We all know that the cinema and audiovisual sectors are vibrant pillars for the growth of the country and have a great and positive impact on jobs creation, social cohesion, diversity promotion, valorization of creativity and industrial capacity. We are therefore working side by side with the institutions to allow our sector value-chain players to overcome the crisis. We are all working together—respecting each and everyone’s role — so the ecosystem can grow in an integrated approach within theatrical, broadcasting, platforms and new consumption tools and habits. The pandemic has caused our theaters to lose 25 million audience presences—a devastating dimension never registered before by our industries, which represent the widest and most accessible form of entertainment, culture and sociality. The work we have been doing with our government and the experiments of the next weeks, starting from the Summer villages and the open-air arenas and drive-ins, which will bring audiences back to cinema and people back to work through well-designed

measures for reopening sets and productions in full safety and efficiency. This is particularly crucial and important. In the meantime, our government put in place immediate tools for the adjustment of the tax credit scheme, including the safety measures costs, so that to allow our industry to leap back to sets and to produce our great content, while guaranteeing to our workers all safety measures and insurance protection. For Italy, now more than ever, it is important and strategic to invest in our sector.”

Find out more about MIA [here](#).

<https://worldscreen.com/tvdrama/event-preview-mia-international-audiovisual-market/>



July 14, 2020

In this week's edition:

VISIT TVDRAMA.WS • Event Preview: MIA—International Audiovisual Market
• WorldScreenings: Kanal D International



Event Preview: MIA—International Audiovisual Market

By Mansha Daswani



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This article continues [here](#).

WorldScreenings: Kanal D International

A remake of the U.S. series *House*, *Hekimoğlu* stars Timuçin Esen as acclaimed infectious diseases and nephrology physician Ates Hekimoğlu, who is antisocial, witty, arrogant and undeniably talented. Produced by Karga Seven Pictures, written by Banu Kiremitçi Bozkurt and directed by Hülya Gezer, the Turkish version of the medical drama leads Kanal D International's vast catalog of drama titles.

"*Hekimoğlu* has dominated the prime time of Tuesday nights as number one in the rankings," says Kerim Emrah Turna, executive director at Kanal D International. And although the coronavirus pandemic forced filming delays, it won't be long until the cast and crew can pick up where they left off in following the equal parts frustrating and genius doctor. "The production had to stop shooting after the ninth episode of the first season, but starring Timuçin Esen, Okan Yalabık, Ebru Özkan, Kaan Yıldırım, Damla Colbay and Aytaç Şaşmaz, *Hekimoğlu* is preparing to resume shooting in the middle of July," reveals Turna.



This article continues [here](#).

This Week's Top 5

[New DC Drama Set in The Batman Universe for HBO Max](#)

HBO Max has given a series commitment to an original DC drama set in the Gotham City police department from The Batman filmmaker Matt Reeves and Boardwalk Empire creator Terence Winter.

[Netflix Teams with Harlan Coben for French Thriller](#)

Harlan Coben's best-selling novel *Gone for Good* is being adapted for Netflix as a French original.

[UKTV Ties Up with Bodyguard Producer for New Drama](#)

UKTV has commissioned *The Diplomat*, produced by World Productions (*Bodyguard*, *Line of Duty*), for its Alibi crime drama channel.

[FOX EMEA & Canal+ Set War of the Worlds Season Two](#)

War of the Worlds, produced by STUDIOCANAL-backed Urban Myth Films in partnership with Canal+ and FOX EMEA, has been greenlit for a second season.

[Batwoman Finds Its New Lead](#)

Warner Bros. Television, The CW and Berlanti Productions have revealed that Javicia Leslie has been cast as the new Batwoman.

<http://newsletters.worldscreen.com/tvdrama/tvdramaweekly.htm>

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Rome's MIA market Confirms Physical Edition, Launches MIA Digital



Rome's MIA market, an increasingly popular showcase for TV series, feature films and documentaries, has confirmed that it will have its sixth edition in the Italian capital, in a "protected and COVID-proof environment." It will also be launching a virtual initiative for those who can't attend.

The MIA market (Mercato Internazionale Audiovisivo, or International Audiovisual Market) will take place Oct. 14-18 in Rome in the area called Distretto Barberini "thanks to protocols enabling full national and international participation at every event, with every necessary public health precaution in place," said the organizers.

The event will also be launching MIA Digital, a platform that will connect thousands of users and give them access to a vast catalogue of new content.

Ahead of its launch this fall, MIA Digital will feature two virtual panels discussing distribution and production on May 14 and May 18. The first round-table, which is being hosted in cooperation with industry orgs EAVE and EPC, is titled "Back to the Future: after the lockdown what scenario for audio-visual production?"

Moderated by *Variety's* Nick Vivarelli, the first panel will discuss the challenges of producers as they look to restart their activity and begin safely shooting once again. Among the issues that will be debated will be insurance, talent availability and protocols for COVID-proof sets. The line-up of participants (pictured) will include Marta Donzelli (Vivo Film, Italy); Jonas Dornbach (Komplizen Film, Germany); Alexandra Lebret (European Producers Club); Alvaro Longoria (Morena Films, Spain); Giannandrea Pecorelli (Aurora TV, Italy) and Carole Scotta (Haut et Court, France).

Submissions of films, dramas and documentaries for MIA's Pitching Forum and Co-Production Market will open on May 15. As many as 50 international projects will be presented at the event before an audience of local and international players. MIA hopes to gather top European and American broadcasters and OTT platforms at the October-set showcase.

Last year's MIA edition gathered 2,600 participants, 44% of whom were international guests. Panels, screenings, pitching forums and content showcases were attended by 4,295 people. Since launching in 2015, MIA has seen its participation skyrocket by 84%.

<https://variety.com/2020/film/global/romes-mia-market-confirms-physical-edition-in-2020-launches-mia-digital-1234606499/>

Rome's MIA Market unveils digital and "Covid-proof" plans

BY MICHAEL ROSSER | 13 MAY 2020



SOURCE: MIA
MIA MARKET, ROME

Rome's MIA film and TV market has revealed plans to mix physical and digital events when it takes place later this year.

The sixth edition of the Audiovisual International Market (MIA), which runs alongside the Rome Film Festival, is set to go ahead from October 14-18 with "Covid-proof" measures in place, in the wake of the

coronavirus pandemic.

Around 2,600 executives attended last year's market but organisers are anticipating that some international buyers may still be reluctant to travel and are building MIA Digital, an online platform that will feature a "vast catalogue" of new content.

However, the physical event will go ahead in the Barberini district of the city, which an MIA statement described as a "protected and Covid-proof environment, thanks to protocols enabling full national and international participation at every event, with every necessary public health precaution in place".

Submissions for MIA's pitching forum and co-production market will open on Friday (May 15) for the film, drama series and documentary sections, and around 50 projects from around the world will be selected.

Launched in 2015 as a reboot of Rome Film Festival's Business Street market, MIA has grown into a major industry event on the international circuit, featuring a line-up that comprises mainly Italian and European projects. Last year, more than 200 international buyers from 43 countries attended, including representatives from A24, Beta Cinema, Le Pacte, Studiocanal and Wild Bunch.

Evento: MIA MARKET

Testata: Screen International

Data: 13/05/2020

The market is backed by Italy's motion picture association, Anica, and TV producers' organisation APA.

It marks the latest event to offer a digital alternative in the wake of the Covid-19 outbreak such as Cannes Marché du Film, which is to run online from June 22-26 following the cancellation of its physical event.

Italy has begun easing lockdown measures and the country's bars and restaurants are among those set to reopen next week. Italy's regional authorities have been granted the power to lift restrictions on popular leisure businesses from May 18 after new Covid-19 cases reached their lowest level in more than two months. However, there is no indication as to when cinemas can reopen their doors.

<https://www.screendaily.com/news/romes-mia-market-unveils-digital-and-covid-proof-plans/5149784.article>



Le MIA confirme sa tenue à Rome en octobre prochain

Date de publication : 13/05/2020 - 11:48

La sixième édition du marché audiovisuel italien MIA se tiendra dans la capitale italienne du 14 au 18 octobre 2020 ont annoncé ses organisateurs.

Soutenu par l'ANICA et l'APA italiennes, ainsi que de nombreuses autorités touristiques et culturelles du pays, le MIA (Audiovisual International Market) vient de confirmer sa tenue physique à Rome du 14 au 18 octobre 2020.

"La sixième édition de MIA 2020 se déroulera [...] dans le cadre familier du Distretto Barberini, un environnement protégé du coronavirus, grâce à des protocoles permettant une pleine participation nationale et internationale aux événements, avec toutes les précautions nécessaires en matière de santé publique, explique un communiqué. Les activités sur site sont encore renforcées et intégrées par des activités en ligne grâce à un nouvel instrument important, le MIA Digital. Il s'agit d'une plate-forme en ligne conviviale, facile à parcourir, qui permet un accès direct exclusif et en direct à des milliers d'utilisateurs, à partir de chaque appareil et système d'exploitation, l'utilisation numérique de chaque activité et de chaque service du Marché et la possibilité d'accéder à un vaste catalogue de contenus multimédia totalement nouveaux." La plateforme MIA Digital sera accessible via le site miamarket.it.

Pour son programme "Pitching Forum and Coproduction Market", qui permet à une cinquantaine de projets d'être présentés in situ à des décideurs internationaux (diffuseurs et plateformes), l'appel à projets démarre le 15 mai.

Par ailleurs, le MIA organise deux séminaires en ligne les 14 et 18 mai. Celui du 14 mai est placé sous la thématique "Retour vers le futur : quels scénarios pour la production audiovisuelle après le confinement ?". Il réunit Marta Donzelli (Vivo Film, Italie), Jonas Dornbach (Komplizen Film, Allemagne), Alexandra Leuret (Club des producteurs européens), Alvaro Longoria (Morena Films, Espagne), Giannandrea Pecorelli (Aurora TV, Italie) et Carole Scotta (Haut et Court, France). La thématique du séminaire du 18 mai n'est pas précisée.

En 2019, 2600 professionnels s'étaient croisés pendant l'événement romain pendant quatre jours, dont près de la moitié représentait l'international, selon les chiffres déclarés par le MIA.

<http://www.lefilmfrancais.com/cinema/146855/le-mia-confirme-sa-tenue-rome-en-octobre-prochain>

MIA 2020 confirma evento físico en octubre en Roma y suma MIA Digital



Mercato Internazionale
Audiovisivo
Film - Drama - Doc



15-05-2020

El evento audiovisual más importante de Italia se realizará del 14 al 18 de Octubre en Roma, Italia, cumpliendo con las normas sanitarias que imponen las autoridades, y lo complementará con MIA Digital. Ya están abiertas las inscripciones de proyectos para el pitching y el mercado de coproducción.

Desde la primera edición, MIA se ha hecho un nombre como evento clave para todo el ecosistema audiovisual italiano, y se ha convertido para la industria local en una herramienta muy efectiva para impulsar la exportación de productos, coproducciones y lazos comerciales a nivel internacional.



La sexta edición tendrá lugar del 14 al 18 de octubre de 2020 en el Distretto Barberini de Roma, un entorno protegido y a prueba de Covid-19, gracias a protocolos que permiten participación nacional e internacional en cada evento, y con todas las precauciones de salud pública necesarias en sitio, confirmó la organización.

Las actividades en el sitio están siendo mejoradas e integradas por las actividades online gracias a un nuevo evento, MIA Digita, una plataforma en línea fácil de usar y navegar, que permite exclusividad y acceso directo en vivo a miles de usuarios que no puedan participar del evento físico.

Años tras año, MIA se ha establecido como un evento transversal, en contraste con los mercados tradicionales. Ahora con este anuncio está dando otro salto adelante, embarcándose en un proyecto aún más ambicioso y cumpliendo no sólo los requisitos de salud más estrictos, sino también las demandas de un cambio rápido industria audiovisual.

MIA Digital se implementará en los próximos meses con una plataforma totalmente renovada y mejorada que ya está lista para recibir las primeras actividades de la edición 2020. Los dos seminarios web, promovidos con el fin de examinar las últimas perspectivas del sector audiovisual se llevan a cabo el 14 y 18 de mayo.

En cooperación con EAVE y EPC, el panel "Back to the Future: after the lockdown what scenario for audio-visual production?" contó el 14 de mayo con varios productores que debatirán formas posibles de "reiniciar" el sector y comenzar a producir y filmar de forma segura una vez más. Participaron Marta Donzelli (Vivo Film, Italia); Jonas Dornbach (Komplizen Film, Alemania); Alexandra Le Bret (Club de productores europeos); Alvaro Longoria (Morena Films, España); Giannandrea Pecorelli (Aurora TV, Italia); Carole Scotta (Haut et Court, Francia).

Entre los temas presentados estuvieron los seguros, la disponibilidad de talento, protocolos para conjuntos a prueba de Covid, la mayoría medidas urgentes de apoyo solicitadas por los productores para volver al trabajo.

Además, desde el viernes 15 de mayo se abrieron las inscripciones para Pitching Forum y Co-production Forum, para las secciones Film, Drama y Doc, que este año selecciona alrededor de 50 proyectos de todo el mundo. Los proyectos seleccionados tendrán la oportunidad, durante los días del Mercado, de ser presentado ante una audiencia de jugadores clave nacionales e internacionales de los majors europeos y estadounidenses emisoras y plataformas OTT, con el objetivo de apoyar la coproducción, financiación y difusión de contenido premium entrante.

MIA es organizado por ANICA y APA con el respaldo del Ministerio de Relaciones Exteriores y Cooperación Internacional y de la Agencia ICE para la promoción internacional y la internacionalización de las empresas italianas, el Ministerio de Cultura y Turismo, Gobierno regional de Lazio y Creative Europa. Cuenta con la participación de organismos e instituciones internacionales y socios nacionales como Apulia Film Commission, Unicredit, la Fundación del cine para Roma, Eurimages; y cuenta con la contribución del Comité Editorial conformado por un grupo de expertos, y abierto a asociaciones del sector como la Associazioni Audiovisive Italiane - 100autori, AGICI, ANICA, APA, Cartoon it, CNA, Italian Film Commission, Doc / it, LARA, UNEFA.

En cuatro días, MIA ha crecido casi el doble en términos de asistencia desde su primera edición: el número de contenidos presentados (+ 84% desde 2015), desde 2017 los operadores acreditados han aumentado en 35%, desde 2018 en un 20%. En 2019, la asistencia fue de 2.600 en el Palazzo Barberini en 4 días de mercado, 44% de los cuales era internacional; 4,295 estaban en nuestros paneles, en proyecciones, pitching y showcases, de los cuales 44% fueron internacionales.

<https://www.prensario.net/28613-MIA-2020-confirma-evento-fisico-en-octubre-en-Roma-y-suma-MIA-Digital.note.aspx>

MIA ANNOUNCES THE OCTOBER'S EDITION TO BE HELD IN ROME AS PLANNED



MIA announces the October's edition to be held in Rome as planned.

The sixth edition of MIA 2020 is taking place from 14th to 18th October 2020 in Rome in the familiar setting of the Distretto Barberini, a protected and Covid-proof environment, thanks to protocols enabling full national and international participation at every event, with every necessary public health precaution in place. On-site activities are being further enhanced and integrated by online activities thanks to a new and important instrument: the MIA DIGITAL. An online user-friendly platform, easy to browse, allowing exclusive and live direct access to thousands of users, from every device and operative system, the digital use of every activity and every service of the Market and the possibility to access a vast catalogue of totally brand-new multimedia content.

MIA which, year after year, has been able to establish itself as a major and cross-cutting event, in contrast with traditional markets, in this way is making another leap forward, embarking on an even more ambitious path, meeting not just the most stringent health requirements, but also the demands of a rapidly changing audio-visual industry.

The platform will be further put into place over the coming months and MIA Market's official totally renewed and improved site is already working and ready to welcome the first activities of the 2020 edition. The two webinar, promoted by the event in order to examine the latest prospects of audio-visual distribution and production, are in fact being held on 14th and 18th May.

It opens on 14th May, in cooperation with EAVE and EPC, with the panel Back to the Future: after the lockdown what scenario for audio-visual production? A number of producers are to discuss possible ways of restarting the sector and begin safely producing and shooting once again: Marta Donzelli (Vivo Film, Italy); Jonas Dornbach (Komplizen Film, Germany); Alexandra Lebret (European Producers Club); Alvaro Longoria (Morena Films, Spain); Giannandrea Pecorelli (Aurora TV, Italy) Carole Scotta (Haut et Court, France).

Among topics tabled for discussion are insurances, talent availability, protocols for Covid-proof sets, the most pressing measures of support called for by producers so as to get back to work. The meeting is to be chaired by the Journalist Nick Vivarelli (Variety).

Furthermore, starting 15th May, submissions will be open for the PITCHING FORUM AND CO-PRODUCTION MARKET, for the FILM, DRAMA and DOC sections, which, this year is selecting around 50 projects from the whole world. The selected projects will therefore have the opportunity, during the days of the Market, to be presented before an audience of key national and international players from the top European and American broadcasters and OTT platforms, with an aim to supporting the coproduction, financing and diffusion of incoming premium content.

MIA is the outcome of a collective effort of the Italian industrial sector, which has received major and synergetic support from the institutions, resulting from the consolidated joint venture between ANICA and APA with the backing of the Ministry of Foreign Affairs and International Cooperation and of ICE – the Agency for the international promotion and internationalisation of Italian Companies, the Ministry of Culture and Tourism, Lazio's Regional Government and Creative Europe and the participation of international bodies and institutions and national partners, including the Apulia Film Commission, Unicredit, the Cinema Foundation for Rome, Eurimages; once again this year MIA is benefiting from the contribution of the Editorial Committee – a think tank, open to every association in the sector Associazioni Audiovisive Italiane - 100autori, AGICI, ANICA, APA, Cartoon it, CNA, Italian Film Commission, Doc/it, LARA, UNEFA.

Concentrated in both time and space – 4 days, Rome and since 2020 on MIA DIGITAL – MIA has consolidated its format over the years: since its first edition, the Market has grown nearly twofold in terms of attendance and number of contents presented (+84% since 2015), since 2017 accredited operators have increased by 35%, since 2018 by 20%. In the 2019 edition attendance was 2,600 in Palazzo Barberini in 4 market days, 44% of whom was international; 4,295 were on our panels, at screenings, pitching forums and content showcases, of whom 44% international. Official site: www.miamarket.it

<https://www.formatbiz.it/dettNews.aspx?id=6466>