

DANIELE MIGNARDI
PROMOPRESS AGENCY



MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

RASSEGNA STAMPA INTERNAZIONALE

28 - 18 OTTOBRE

WORLD SCREEN INTERNATIONAL

Event Recap: MIA

<https://worldscreen.com/event-recap-mia-2021/>

WORLD SCREEN WEEKLY NEWSLETTER

Event Recap: MIA

<http://newsletters.worldscreen.com/weekly/wsweekly.htm>

WORLD SCREEN NEWSFLASH

Event Recap: MIA

[World Screen Newsflash](#)

C21

SCHEDULE WATCH PROFILE: Netflix

<https://www.c21media.net/channels/netflix-italy/alerts/netflix-italy/>

C21

Streamers power Italy's scripted investment

<https://www.c21media.net/departments/content-economics/streamers-power-italys-scripted-investment/>

C21

MIA to launch full animation programme at 2022 Rome event

<https://www.c21media.net/news/mia-to-launch-full-animation-programme-at-2022-rome-event/>

VARIETY E-SHOW DAILY

NO. 3 | OCT 18, 2021

[Variety E-Show Daily](#)

VARIETY

Rome's MIA Market Wraps Watershed Edition as 'Fireworks' and 'Gold War' Tie for Drama Project Prize

https://variety.com/2021/film/news/rome-mia-market-fireworks-gold-war-1235091181/#recipient_hashed=d4cc4b4dbbffa20173af15c9fd3533303c5f53bf9b8ffb7020e82304636ce87b7

VARIETY

Austrian Oscar Entry 'Great Freedom' Debuts International Trailer, Latest Buyers Revealed (EXCLUSIVE)

[Austrian Oscar Entry 'Great Freedom' Debuts International Trailer - Variety](#)

VARIETY

In the Hunt for the Next 'Squid Game,' Industry Execs See 'Unlimited Potential'

https://variety.com/2021/streaming/global/squid-game-netflix-paramount-plus-global-hits-1235091468/#recipient_hashed=d4cc4b4dbbffa20173af15c9fd3533303c5f53bf9b8ffb7020e82304636ce87b7

SCREEN INTERNATIONAL

UK & Europe Daily Newsletter - 20 October 2021

[Responsive newsletter \(cmail20.com\)](#)

SCREEN INTERNATIONAL

Mk2 films unveils deals on Rome, MIA titles 'The Young Lovers', 'The Love Letter' (exclusive)

[mk2 films unveils deals on Rome, MIA titles 'The Young Lovers', 'The Love Letter' \(exclusive\) | News | Screen \(screendaily.com\)](#)

SCREEN INTERNATIONAL

UK & Europe Daily Newsletter - 19 October 2021

[Responsive newsletter \(cmail20.com\)](#)

SCREEN INTERNATIONAL

Four talking points from the MIA film and TV market in Rome

[Four talking points from the MIA film and TV market in Rome | News | Screen \(screendaily.com\)](#)

SCREEN INTERNATIONAL

Linda Olte's 'Sisters' wins Screen International Buyers' Choice award at MIA

[Linda Olte's 'Sisters' wins Screen International Buyers' Choice award at MIA | News | Screen \(screendaily.com\)](#)

TBI

TBI Weekly: Six takeaways from Italian drama market MIA

[TBI Weekly: Six takeaways from Italian drama market MIA – TBI Vision](#)

BUSINESS DOC EUROPE

International Newsletter del 18/10/2021

BUSINESS DOC EUROPE

MIA keynote: RJ Cutler - Dispatches from the Golden Age

<https://businessdoceurope.com/mia-keynote-rj-cutler-dispatches-from-the-golden-age/>

CINEUROPA - Newsletter

The MIA 2021 News - 19 October 2021

[The MIA 2021 News - 19 October 2021 \(cineuropa.org\)](#)

CINEUROPA

MIA asks: What are the realities and hopes for equity investment?

<https://cineuropa.org/en/newsdetail/412060/>

CINEUROPA

The MIA Market hands out its top award to *Fireworks* and *Gold War*

<https://cineuropa.org/en/newsdetail/411985/>

CINEUROPA

The future state of the film industry explored at MIA Market

<https://cineuropa.org/en/newsdetail/412007/>

FORMATBIZ

Mia Market was a successful return to normality

<https://www.formatbiz.it/dettNews.aspx?id=8297>

WIKILEAKS

The future state of the film industry explored at MIA Market

<https://wikileaksidemocracy.org/the-future-state-of-the-film-industry-explored-at-mia-market/>

17 - 14 OTTOBRE

LE FILM FRANCAIS DEL 14/10/2021 PP. 1- 28 -29

INTERNATIONAL MIA. Festival de projets cinéma, fictions et documentaires à Rome

VARIETY

As Global Streamers Hunt for the Next 'Squid Game,' Top TV Producers Are Doubling Down on International Drama

<https://variety.com/2021/tv/global/squid-game-netflix-international-drama-1235091186/>

VARIETY E-SHOW DAILY

NO. 2 | OCT 16, 2021

[Variety E-Show Daily](#)

VARIETY

'Billie Eilish' Director R.J. Cutler on How Ted Sarandos Helped Him Predict the Documentary Boom

['Billie Eilish' Director R.J. Cutler on How He Predicted the Doc Boom - Variety](#)

VARIETY

RAI Com Sells Gabriele Mainetti's 'Freaks Out' to France, Japan; CEO Talks Strategy (EXCLUSIVE)

<https://variety.com/2021/tv/news/rai-com-gabriele-mainettis-freaks-out-1235090021/>

VARIETY

Patricia Clarkson, 'Game of Thrones' Actor Nathalie Emmanuel to Star in AGC Television, Lionsgate Spy Series 'Gray' (EXCLUSIVE)

<https://variety.com/2021/tv/news/patricia-clarkson-nathalie-emmanuel-gray-agc-lionsgate-1235090089/>

VARIETY

Sky Greenlights 'Call My Agent' Italian Remake, Thriller Series 'Europa' From 'Downfall's' Oliver Hirschbiegel (EXCLUSIVE)

[Sky Greenlights Italian Remake of 'Call My Agent,' Thriller 'Europa' - Variety](#)

VARIETY

'Farpoint' Creators Launch Into 'Med Noir' With Cyprus-Set Crime Drama – Rome MIA Market (EXCLUSIVE)

['Farpoint' Creators Launch Into 'Med Noir' With Cyprus-Set Crime Drama - Variety](#)

VARIETY

ViacomCBS International Studios Partners With Italy's Minerva on 'Miss Fallaci Takes America' TV Series (EXCLUSIVE)

[ViacomCBS Partners With Minerva on 'Miss Fallaci Takes America' - Variety](#)

VARIETY

Eran Riklis Hopes to Strike a 'Chord' With Thessaloniki Road-Trip Dramedy – Rome MIA Market (EXCLUSIVE)

[Eran Riklis Hopes to Strike a 'Chord' With Road-Trip Dramedy - Variety](#)

VARIETY

The Match Factory Presents Films By Nana Neul, Andreas Kleinert, Francesco Lagi at MIA Market

[TMF Takes Pics by Nana Neul, Andreas Kleinert, Francesco Lagi to MIA - Variety](#)

VARIETY

Joe Russo on Fallout From Scarlett Johansson's 'Black Widow' Lawsuit: 'People's Nerves Are Fraying' (EXCLUSIVE)

<https://variety.com/2021/film/global/joe-russo-scarlett-johansson-black-widow-disney-1235088864/>

VARIETY E-Show Daily

MIA Market NO. 1 | OCT 14, 2021

[Variety E-Show Daily](#)

DEADLINE

Stuart Ford Says Proliferation Of Streaming Content May Have “Creeping Diluting Effect On Quality” – MIA Market

<https://deadline.com/2021/10/stuart-ford-proliferation-streaming-content-may-have-creeping-diluting-effect-on-quality-mia-market-1234856912/>

DEADLINE

Joe Russo Talks Film Biz Future: “I Don’t See A Resurgence Of Independent Movies At Theaters” – MIA Market

<https://deadline.com/2021/10/joe-russo-film-biz-future-i-dont-see-a-resurgence-of-independent-movies-at-theaters-1234855819/>

DEADLINE

Wild Bunch, Match Factory & Lucky Red Chiefs Debate Preserving Theatrical Distribution – MIA Market

<https://deadline.com/2021/10/wild-bunch-match-factory-lucky-red-chiefs-debate-preserving-theatrical-distribution-1234855892/>

SCREEN INTERNATIONAL

AGC Studios head Stuart Ford talks retaining IP and why pre-sales still make sense

<https://www.screendaily.com/news/agc-studios-head-stuart-ford-talks-retaining-ip-and-why-pre-sales-still-make-sense/5164334.article>

SCREEN INTERNATIONAL

Joe Russo talks love of ‘Squid Game’, future productions ‘Citadel’, ‘Battle Of The Planets’

<https://www.screendaily.com/news/joe-russo-talks-love-of-squid-game-future-productions-citadel-battle-of-the-planets/5164306.article>

BUSINESS DOC EUROPE

MIA Doc Awards 2021

<https://businessdoceurope.com/mia-doc-awards-2021/>

BUSINEES DOC EUROPE

MIA feature doc pitch: Live Till I Die by Åsa Ekman, Gustav Ågerstrand, Anders Teigen and Oscar Hedin

<https://businessdoceurope.com/mia-feature-doc-pitch-live-till-i-die-by-asa-ekman-gustav-agerstrand-anders-teigen-and-oscar-hedin/>

BUSINESS DOC EUROPE

MIA feature doc pitch: Sunken Memories by Luca Manes

<https://businessdoceurope.com/mia-feature-doc-pitch-sunken-memories-by-luca-manes/>

BUSINESS DOC EUROPE

MIA feature doc pitch: Slave Island by Jimmy Hendrickx, Jeremy Kewuan

<https://businessdoceurope.com/mia-feature-doc-pitch-slave-island-by-jimmy-hendrickx-jeremy-kewuan/>

BUSINESS DOC EUROPE

MIA docuseries pitch: Re-Making of Love by Lucio Basadonne and Anna Pollio

<https://businessdoceurope.com/mia-docuseries-pitch-re-making-of-love-by-lucio-basadonne-and-anna-pollio/>

BUSINESS DOC EUROPE

MIA feature doc pitch: I Don't Forgive by Simone Spampinato, Elisa Faccioni

<https://businessdoceurope.com/mia-feature-doc-pitch-i-dont-forgive-by-simone-spampinato-elisa-faccioni/>

BUSINESS DOC EUROPE

MIA docuseries pitch: Radicals by Matteo Ferrarini

<https://businessdoceurope.com/mia-docuseries-pitch-radicals-by-matteo-ferrarini/>

BUSINESS DOC EUROPE

MIA project doc feature pitch: Topper Headon - I Fought the Law by Lionel Guedj

[MIA project doc feature pitch: Topper Headon - I Fought the Law by Lionel Guedj - Business Doc Europe](#)

BUSINESS DOC EUROPE

MIA feature doc pitch: 7 Beats Per Minute by Yuqi Kang

[MIA feature doc pitch: 7 Beats Per Minute by Yuqi Kang - Business Doc Europe](#)

BUSINESS DOC EUROPE

MIA feature doc pitch: Wanted - Roni Kalderon by Erez Laufer, Hilla Medalia

[MIA feature doc pitch: Wanted - Roni Kalderon by Erez Laufer, Hilla Medalia - Business Doc Europe](#)

BUSINESS DOC EUROPE

MIA docuseries pitch: Odyssey - Behind the Myth by Massimo Brega

[MIA docuseries pitch: Odyssey - Behind the Myth by Massimo Brega - Business Doc Europe](#)

BUSINESS DOC EUROPE

MIA doc pitch: 5 NANOMOLES - The Olympic Dream of a Trans Woman by Elisa Mereghetti

[MIA doc pitch: 5 NANOMOLES - The Olympic Dream of a Trans Woman by Elisa Mereghetti - Business Doc Europe](#)

BUSINESS DOC EUROPE

MIA feature doc pitch: Stonebreakers by Valerio Ciriaci

[MIA feature doc pitch: Stonebreakers by Valerio Ciriaci - Business Doc Europe](#)

SENAL NEWS

MIA Market Día 2: La financiación, eje clave en la concreción de contenido premium

<https://senalnews.com/es/eventos/mia-market-dia-2-la-financiacion-eje-clave-en-la-concrecion-de-contenido-premium>

SENAL NEWS

MIA Market 2021: Trentino Film Commission celebra diez años de trabajo

<https://senalnews.com/es/eventos/mia-market-2021-trentino-film-commission-celebra-diez-anos-de-trabajo>

SENAL NEWS

MIA Market 2021: Trentino Film Commission celebrates its tenth anniversary

<https://senalnews.com/en/events/mia-market-2021-trentino-film-commission-celebrates-its-tenth-anniversary>

SENAL NEWS

MIA Market 2021: Roma Lazio Film Commission promotes the region to global attendants

<https://senalnews.com/en/events/mia-market-2021-roma-lazio-film-commission-promotes-the-region-to-global-attendants>

PRENSARIO

VIS: *Miss Fallaci Takes America* será el primer Paramount + Original en Italia

<https://www.prensario.net/36059-VIS-iMiss-Fallaci-Takes-Americai-sera-el-primer-Paramount-Original-en-Italia.note.aspx>

LE MÉDIA PLUS

UniFrance et les premières de films français au MIA 2021

<https://www.lemediaplus.com/unifrance-et-les-premieres-de-films-francais-au-mia-2021/>

YAHOO

'Billie Eilish' Director R.J. Cutler on How Ted Sarandos Helped Him Predict the Documentary Boom

<https://www.yahoo.com/entertainment/billie-eilish-director-r-j-095002021.html>

YAHOO

Wild Bunch, Match Factory & Lucky Red Chiefs Debate Preserving Theatrical Distribution – MIA Market

<https://www.yahoo.com/entertainment/wild-bunch-match-factory-lucky-155547877.html>

THE SHOCK NEWS

RAI Com Sells Gabriele Mainetti's 'Freaks Out' to France, Japan; CEO Talks Strategy (EXCLUSIVE)

<https://www.thesocknews.com/rai-com-sells-gabriele-mainettis-freaks-out-to-france-japan-ceo-talks-strategy-exclusive/>

IMDb

European Alliance Execs Debate Difficulty Of Competing With Streamers – Mia Market

https://m.imdb.com/news/ni63443566/?ref=tt_nwr_1

IMDb

Rai Com Sells Gabriele Mainetti's 'Freaks Out' to France, Japan; CEO Talks Strategy (Exclusive)

<https://www.imdb.com/news/ni63444249/>

TRIBUNE CONTENT AGENCY

RAI Com Sells Gabriele Mainetti's 'Freaks Out' to France, Japan; CEO Talks Strategy (EXCLUSIVE)

<https://tribunecontentagency.com/article/rai-com-sells-gabriele-mainettis-freaks-out-to-france-japan-ceo-talks-strategy-exclusive/>

TRIBUNE CONTENT AGENCY

Rome MIA Market Chief Lucia Milazzotto on Becoming 'The Home' of European Film, TV Projects (EXCLUSIVE)

<https://tribunecontentagency.com/article/rome-mia-market-chief-lucia-milazzotto-on-becoming-the-home-of-european-film-tv-projects-exclusive/>

LORD WEB

'Billie Eilish' director RJ Cutler explains how he predicted Doc Boom

<https://wlord.org/billie-eilish-director-rj-cutler-explains-how-he-predicted-doc-boom/>

LORD WEB

RAI Com sells "Freaks Out" to France and Japan; CEO talks about technique

<https://wlord.org/rai-com-sells-freaks-out-to-france-and-japan-ceo-talks-about-strategy/>

LORD WEB

Joe Russo on "Black Widow" Fallout: "People's nerves are unraveling"

<https://wlord.org/joe-russo-on-black-widow-fallout-peoples-nerve-are-unraveling/>

TOMATAZOS

Joe Russo, director de Avengers: Endgame, asegura que las cintas independientes no tienen futuro en las salas de cine

<https://www.tomatazos.com/noticias/675908/Joe-Russo-director-de-Avengers-Endgame-asegura-que-las-cintas-independientes-no-tienen-futuro-en-las-salas-de-cine>

CVBJ.BIZ

Joe Russo, director of Avengers: Endgame, assures that independent films have no future in movie theaters – .

<https://cvbj.biz/joe-russo-director-of-avengers-endgame-assures-that-independent-films-have-no-future-in-movie-theaters.html>

REDDIT

MIA Market Indie film stalwart Stuart Ford

https://www.reddit.com/r/u_celebntationofficial/comments/q9dr8t/stuart_ford_says_proliferation_of_streaming/

OPERA NEWS

Global Platforms Offer Opportunities for Shows From Black Talent

<https://www.dailyadvent.com/news/a1acc87284c7d4a9df069253d510333a-Global-Platforms-Offer-Opportunities-for-Shows-From-BlackTalent>

CURRENT INDIA

Stuart Ford Says Proliferation Of Streaming Content May Have “Creeping Diluting Effect On Quality” – MIA Market

<https://currentindia.in/stuart-ford-says-proliferation-of-streaming-content-may-have-creeping-diluting-effect-on-quality-mia-market-72047.html>

CELEB NATION

Stuart Ford Says Proliferation Of Streaming Content May Have “Creeping Diluting Effect On Quality” – MIA Market

https://www.celebntation.com/news_feed/stuart-ford-says-proliferation-of-streaming-content-may-have-creeping-diluting-effect-on-quality-mia-market/

VELASCA

Streaming Content May Have “Diluting Effect On Quality” – WM Leader

<https://wmleader.com/general-other/225149/streaming-content-may-have-diluting-effect-on-quality-wm-leader/>

HOMME DU MATCH

Stuart Ford déclare que la prolifération du contenu en streaming peut avoir un « effet de dilution rampant sur la qualité » – MIA Market

https://www.hommedumatch.fr/articles/trad/stuart-ford-declare-que-la-proliferation-du-contenu-en-streaming-peut-avoir-un-effet-de-dilution-rampant-sur-la-qualite-mia-market_2596177

LOCALTAK SABSE TEZ

Streaming Content May Have “Diluting Effect On Quality” – Deadline

<https://localtak.com/streaming-content-may-have-diluting-effect-on-quality-deadline/>

STAR BAIBER

Stuart Ford says proliferation of streaming content may have “Creeping Diluting Effect on Quality” – MIA Market

<https://starbaiber.com/stuart-ford-says-proliferation-of-streaming-content-may-have-creeping-diluting-effect-on-quality-mia-market-2/>

DAVEEDA JANE

Streaming Content May Have “Diluting Effect On Quality” – Deadline

<https://daveedajane.com/streaming-content-may-have-diluting-effect-on-quality-deadline/>

KRISTEN BELL

Streaming Content May Have “Diluting Effect On Quality” – Deadline

<https://kristenbelltattoos.com/streaming-content-may-have-diluting-effect-on-quality-deadline/>

SEARCH VALID NEWS

RAI Com Sells ‘Freaks Out’ to France, Japan; CEO Talks Technique

<https://searchvalidnews.com/rai-com-sells-freaks-out-to-france-japan-ceo-talks-strategy/>

AM NEWS

Joe Russo Predicts The Future Of The Movie Theater Industry

<https://www.wseetonline.com/gossip/2021/10/14/joe-russo-predicts-the-future-of-the-movie-theater-industry/>

WCNNRADIO

Joe Russo isn't anticipating a comeback for indie movies at the cinema, and instead he expects the future of such content to be in the digital space. :movies

<https://www.cnnradio.news/2021/10/14/joe-russo-isnt-anticipating-a-comeback-for-indie-movies-at-the-cinema-and-instead-he-expects-the-future-of-such-content-to-be-in-the-digital-space-movies/>

FLIPBOARD

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://flipboard.com/topic/hungary/rome-mia-market-kicks-off-with-plenty-of-product-strong-u-s-presence/a-3KgfCAFjRpy03SNkBIYSiA%3Aa%3A221841707-9474d27cfc%2Fvariety.com>

LATEST BRAKING NEWS

Watch Joe Russo Talks Movie Biz Future: “I Don’t See A Resurgence Of Independent Movies At Theaters” – MIA Market – Motion pictures Update

<https://www.latestbreakingnewsvideo.com/news/entertainment-news/watch-joe-russo-talks-movie-biz-future-i-dont-see-a-resurgence-of-independent-movies-at-theaters-mia-market-motion-pictures-update.html>

USA NEWS LAB

Wild Bunch, Match Factory & Lucky Red Chiefs Debate Saving Theatrical – Deadline

<https://usanewslab.com/entertainment/wild-bunch-match-factory-lucky-red-chiefs-debate-saving-theatrical-deadline/>

CMATRENDS

Rome MIA Market Kicks Off Watershed Edition With Strong U.S. Presence

<https://cmatrends.com/blog/rome-mia-market-kicks-off-watershed-edition-with-strong-u-s-presence/>

CMATRENDS

Joe Russo on ‘Black Widow’ Fallout: ‘People’s Nerves Are Fraying’

<https://cmatrends.com/blog/joe-russo-on-black-widow-fallout-peoples-nerves-are-fraying/>

TREND FOOL

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://trendfool.com/lifestyle/rome-mia-market-kicks-off-with-plenty-of-product-strong-u-s-presence/>

LOOPER

Joe Russo predicts the future of the movie theater industry

<https://www.looper.com/633169/joe-russo-predicts-the-future-of-the-movie-theater-industry/>

NEWS LOGGED

Fincons Group and MIA- International Audio-visual Market -overcome uncertainty with the MIA DIGITAL hybrid platform

<https://newslogged.com/2021/10/14/fincons-group-and-mia-international-audio-visual-market-overcome-uncertainty-with-the-mia-digital-hybrid-platform/?wmc-currency=INR>

STARS ALERT

Rome MIA Market Chief Lucia Milazzotto on Becoming 'The Home' of European Film, TV Projects (EXCLUSIVE)

<https://starsalert.com/news/rome-mia-market-chief-lucia-milazzotto-on/806364>

REAL WIRE

Fincons Group and MIA- International Audio-visual Market -overcome uncertainty with the MIA DIGITAL hybrid platform

<https://www.realwire.com/releases/Fincons-Group-and-MIA-overcome-uncertainty-with-MIA-DIGITAL-hybrid-platform>

BERMUDA NEWS

Wildlife, Equilibrium & Lucky Red Chiefs Debate Save Game – Last Day

<https://bermuda.kivazen.com/wildlife-equilibrium-lucky-red-chiefs-debate-save-game-last-day/>

CELEB NATION

Joe Russo Talks Film Biz Future: "I Don't See A Resurgence Of Independent Movies At Theaters" – MIA Market

https://www.celebnation.com/news_feed/joe-russo-talks-film-biz-future-i-dont-see-a-resurgence-of-independent-movies-at-theaters-mia-market/

GREEKY CRAZE

Joe Russo Talks Film Biz Future During MIA Market Panel – Deadline

<https://geekycraze.com/joe-russo-talks-film-biz-future-during-mia-market-panel-deadline/>

GALILEO NEWS

Joe Russo Predicts The Future Of The Movie Theater Industry

<https://galileonews.it/2021/10/14/joe-russo-predicts-the-future-of-the-movie-theater-industry/>

NO FILM SCHOOL

Joe Russo wants to see more indie movies in theaters

<https://nofilmschool.com/agbo-mission>

13 OTTOBRE

VARIETY

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://variety.com/2021/film/news/rome-mia-plenty-of-product-u-s-presence-1235087944/>

VARIETY

Rome MIA Market Chief Lucia Milazzotto on Becoming 'The Home' of European Film, TV Projects (EXCLUSIVE)

<https://variety.com/2021/film/news/rome-mia-lucia-milazzotto-european-film-tv-1235086877/>

VARIETY

'The Albanian Virgin' Acquired by The Playmaker Munich, Debuts Trailer (EXCLUSIVE)

['The Albanian Virgin' Picked Up By The Playmaker Munich, Bows Trailer - Variety](#)

VARIETY

Grindstone Grabs North American Rights to Russian Animated Adventure 'My Sweet Monster' – Rome MIA Market (EXCLUSIVE)

[Grindstone Nabs North America on Animated Adventure 'My Sweet Monster' - Variety](#)

VARIETY

True Colours Takes Sales on Alessio Cremonini's 'Prophets,' Doc 'A Breath of Life' – Rome MIA Market (EXCLUSIVE)

[True Colours Launches Sales on Alessio Cremonini's 'Prophets' at MIA - Variety](#)

VARIETY

Director Tina Gharavi on Biopic 'Forough' About Feminist Poet Who 'Set Iran on Fire' – Rome MIA Market (EXCLUSIVE)

[Tina Gharavi on Biopic About Feminist Poet Who 'Set Iran on Fire' - Variety](#)

VARIETY

Abacus Media Rights Boards Spy Series 'The Recruiter' From 'Ransom' Creator David Vainola – Rome MIA Market (EXCLUSIVE)

[Abacus Media Rights Boards Spy Series From 'Ransom' Creator Vainola - Variety](#)

VARIETY

Coccinelle Film Sales Takes Venice and Rome Drama 'The Girl Has Flown' – Rome MIA Market (EXCLUSIVE)

[Rome MIA: Coccinelle Film Sales Takes Venice Pic 'The Girl Has Flown' - Variety](#)

SCREEN INTERNATIONAL

The Open Reel scores deals on 'Mia & Moi', 'Dramarama' heading into MIA

<https://www.screendaily.com/news/the-open-reel-scores-deals-on-mia-and-moi-dramarama-heading-into-mia/5164195.article>

WORLD SCREEN

MIA—International Audiovisual Market Kicks Off

<https://worldscreen.com/tveurope/2021/10/13/mia-international-audiovisual-market-kicks-off/>

BUSINESS DOC EUROPE

Doc and Unscripted at MIA 2021

[Doc and Unscripted at MIA 2021 - Business Doc Europe](#)

CINEUROPA

Europa Distribution set to recover, reboot and reshape the industry in Rome

<https://cineuropa.org/en/newsdetail/411801/>

SENAL NEWS

MIA Market Día 1: Más de 1700 participantes internacionales se reúnen en Roma

<https://senalnews.com/es/eventos/mia-market-dia-1-mas-de-1700-participantes-internacionales-se-reunen-en-roma>

YAHOO SPORTS

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://sports.yahoo.com/rome-mia-market-kicks-off-155525291.html>

YAHOO ENTERTAINMENT

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://www.yahoo.com/entertainment/rome-mia-market-kicks-off-155525291.html>

YAHOO NEWS

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://news.yahoo.com/rome-mia-market-kicks-off-155525291.html>

CINE&TELE

Europa Distribution celebra su conferencia anual en el marco de MIA Market

<https://www.cineytele.com/2021/10/13/europa-distribution-celebra-su-conferencia-anual-en-el-marco-de-mia-market/>

IMDb

Rome Mia Market Chief Lucia Milazzotto on Becoming 'The Home' of European Film, TV Projects (Exclusive)

<https://www.imdb.com/news/ni63442319>

FLIPBOARD

True Colours Takes Sales on Alessio Cremonini's 'Prophets,' Doc 'A Breath of Life' – Rome MIA Market (EXCLUSIVE)

<https://flipboard.com/@Variety/true-colours-takes-sales-on-alessio-cremonini-s-prophets-doc-a-breath-of-lif/a-zwy1OAPdRfC52LySFkSgYg%3Aa%3A1819762525-336a6c0096%2Fvariety.com>

ITAL NEWS ONLINE

Fincons Group and MIA- International Audio-visual Market -overcome uncertainty with the MIA DIGITAL hybrid platform

<http://www.itnewsonline.com/Realwire/Fincons-Group-and-MIA--International-Audio-visual-Market--overcome-uncertainty-with-the-MIA-DIGITAL-hybrid-platform/25903>

OPERA NEWS

The Open Reel scores deals on 'Mia & Moi', 'Dramarama' heading into MIA

<https://www.dailyadvent.com/news/4d14be541a4aac6d88463e33fdb54ffe-The-Open-Reel-scores-deals-on-Mia--Moi-Dramarama-heading-into-MIA>

LORD WEB

True Colors launches gross sales of Alessio Cremonini's "Prophets" at MIA

<https://wlord.org/true-colors-launches-sales-of-alessio-cremoninis-prophets-at-mia/>

LEAK HERALD

True Colours Launches Sales on Alessio Cremonini's 'Prophets' at MIA

<https://leakherald.com/true-colours-launches-sales-on-alessio-cremoninis-prophets-at-mia/>

DAILY ADVENT

True Colours Takes Sales on Alessio Cremonini's 'Prophets,' Doc 'A Breath of Life' – Rome MIA Market (EXCLUSIVE)

<https://www.dailyadvent.com/news/c172b1a4fc3544868f9d020c2751db82-True-Colours-Takes-Sales-on-Alessio-Cremoninis-Prophets-Doc-A-Breath-of-Life--Rome-MIA-Market-EXCLUSIVE>

HEAD TOPICS

Abacus Media Rights Boards Spy Series 'The Recruiter' From 'Ransom' Creator David Vainola – Rome MIA Market (EXCLUSIVE)

<https://headtopics.com/us/abacus-media-rights-boards-spy-series-the-recruiter-from-ransom-creator-david-vainola-rome-mia-22103294>

THE BALTIMORE POST

'The Albanian Virgin' Acquired by The Playmaker Munich, Debuts Trailer (EXCLUSIVE)

https://thebaltimorepost.com/?p=7477615&utm_source=rss&utm_medium=rss&utm_campaign=the-albanian-virgin-acquired-by-the-playmaker-munich-debuts-trailer-exclusive

USA NEWSGURU

'The Albanian Virgin' Picked Up By The Playmaker Munich, Bows Trailer

<https://usanewsguru.com/entertainment/the-albanian-virgin-picked-up-by-the-playmaker-munich-bows-trailer/>

ICONIC VERGE

'The Albanian Virgin' Picked Up By The Playmaker Munich, Bows Trailer

<https://iconicverge.com/the-albanian-virgin-picked-up-by-the-playmaker-munich-bows-trailer/>

POP STAR

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence

<https://popstar.one/news/rome-mia-market-kicks-off-with-plenty-of/914174>

28 SETTEMBRE

VARIETY

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

<https://variety.com/2021/film/news/rome-mia-market-2021-joe-russo-1235072082/>

SCREEN INTERNATIONAL

Rome's MIA market poised for bumper year following the AFM's move online

<https://www.screendaily.com/news/romes-mia-market-poised-for-bumper-year-following-the-afms-move-online/5163574.article>

SCREEN INTERNATIONAL

UK & Europe Daily Newsletter - 24 September 2021

[Responsive newsletter \(cmail19.com\)](https://www.cmail19.com)

WORLD SCREEN

MIA Unveils Lineup for 2021 Event

<https://worldscreen.com/mia-unveils-lineup-2021-event/>

BUSINESS DOC EUROPE

MIA Mercato Internazionale Audiovisivo unveils line-up for 2021

<https://businessdoceurope.com/mia-mercato-internazionale-audiovisivo-unveils-line-up-for-2021/>

+ 2 segnalazioni in newsletter

CINEUROPA

Top players from all over the world will shine at the MIA in Rome

<https://cineuropa.org/en/newsdetail/411113/>

PRENSARIO

Global players to meet at record-breaking MIA in Rome

<https://www.prensario.net/35678-Global-players-to-meet-at-record-breaking-MIA-in-Rome-.note.aspx>

SENAL NEWS

MIA Market unveils the program and guests of its 7th edition

<https://senalnews.com/en/events/mia-market-unveils-the-program-and-guests-of-its-7th-edition->

AUDIOVISUAL 451

MIA de Roma selecciona dos proyectos españoles de serie de ficción en su edición de 2021

<https://www.audiovisual451.com/mia-de-roma-selecciona-dos-proyectos-espanoles-de-serie-de-ficcion-en-su-edicion-de-2021/>

IMDB

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

<https://www.imdb.com/news/ni63427643>

YAHOO

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

https://www.yahoo.com/entertainment/rome-mia-market-recruits-avengers-110008761.html?guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xlLml0Lw&guce_referrer_sig=AQAAAsSx90TDRNcKDYwF-H0bWB5G5331XM0YFPP6pJtKvknS1B7tNNMOfBTqXoFol3iyQnbXLb0B9xYCn3xy-yEjA4qlo8x-RMLFIziy6-i4gt8UE4ESuQoUyJgVvk1UGFwpLmFn0Ajw8-iuFQI_41pR9Sz06RSALU-LNsPqvESqFx9l

FLIPBOARD

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

https://flipboard.com/@variety/variety-h2bfsrg0z/rome-mia-market-recruits-avengers-director-joe-russo-as-keynote-for-upcoming-e/a--VOMGYEPQzmkWtBHPm_5aw%3Aa%3A1819762525-0f8cba3f89%2Fvariety.com

NEWSONLINE

Joe Russo tra i protagonisti della 7° edizione di MIA, Mercato Internazionale Audiovisivo

<https://www.newsonline.it/joe-russo-tra-i-protagonisti-della-7-edizione-di-mia-mercato-internazionale-audiovisivo---54988349>

DIGIT PATROX

Rome MIA Market Recruits Joe Russo as Keynote For Upcoming Edition

<https://digitpatrox.com/rome-mia-market-recruits-joe-russo-as-keynote-for-upcoming-edition/>

PJ NEWS

Rome MIA Market has appointed Joe Russo as the keynote speaker for the upcoming edition

<https://pjnews.in/rome-mia-market-has-appointed-joe-russo-as-the-keynote-speaker-for-the-upcoming-edition/>

NESWSTRAL

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

<https://newstral.com/en/article/en/1206426897/rome-mia-market-recruits-avengers-director-joe-russo-as-keynote-for-upcoming-edition-packed-with-new-film-tv-and-docs>

HEAD TOPICS

Rome MIA Market Recruits 'Avengers' Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs

<https://headtopics.com/us/rome-mia-market-recruits-avengers-director-joe-russo-as-keynote-for-upcoming-edition-packed-with-21901644>

2 AGOSTO - 30 LUGLIO

VARIETY

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

<https://variety.com/2021/tv/news/mia-market-2021-physical-edition-1235030233/>

SCREEN INTERNATIONAL

Rome's MIA Market 2021 to include HBO Max, MGM, Studiocanal execs

<https://www.screendaily.com/news/romes-mia-market-2021-to-include-hbo-max-mgm-studiocanal-execs/5162087.article?referrer=RSS>

SCREEN INTERNATIONAL - NEWSLETTER

<https://screeneditorial.cmail19.com/t/ViewEmail/d/03C876CD543211F32540EF23F30FEDED/1CFBB85AE58003F881176E9AA71FFAE9>

WORLD SCREEN

MIA Unveils Board Members for Seventh Edition

<https://worldscreen.com/mia-unveils-board-members-seventh-edition/>

WORLD SCREEN

Event Preview: MIA—International Audiovisual Market

[Event Preview: MIA—International Audiovisual Market - TVDRAMA \(worldscreen.com\)](#)

WORLD SCREEN – NEWSFLASH

MIA Unveils Board Members for Seventh Edition

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

WORLD SCREEN – TV DRAMA WEEKLY

Event Preview: MIA—International Audiovisual Market

[TV Drama Weekly \(worldscreen.com\)](#)

TBI VISION

News round-up: ITV axes 'The X Factor'; 'Ultimate Rides' revs up S2; Hybrid MIA returns October

<https://tbivision.com/2021/07/30/news-round-up-itv-axes-the-x-factor-ultimate-rides-revs-up-s2-hybrid-mia-returns-october/>

CINEUROPA

The MIA returns with a revamped array of audiovisual content

<https://cineuropa.org/en/newsdetail/408690/>

BUSINESS DOC EUROPE

MIA to roll out new UNSCRIPTED doc section in October 2021

<https://businessdoceurope.com/mia-to-roll-out-new-unscripted-doc-section-in-october-2021/>

SENAL NEWS

MIA Market reveals the highlight attendees of its 2021 edition

<https://senalnews.com/en/events/mia-market-reveals-the-highlight-attendees-of-its-2021-edition>

PRENSARIO

MIA 2021: la edición híbrida reunirá ejecutivos clave locales e internacionales

[MIA 2021: la edición híbrida reunirá ejecutivos clave locales e internacionales - Contenido \(prensario.net\)](#)

IMDB

Rome's MIA Market 2021 to include HBO Max, MGM, Studiocanal execs

<https://www.imdb.com/news/ni63376119/>

AUDIOVISUAL 451

MIA, el mercado internacional audiovisual de Roma, se llevará a cabo del 13 al 17 de octubre en formato híbrido de nuevo

https://www.audiovisual451.com/mia-el-mercado-internacional-audiovisual-de-roma-se-llevara-a-cabo-del-13-al-17-de-octubre-en-formato-hibrido-de-nuevo/?utm_source=rss&utm_medium=rss&utm_campaign=mia-el-mercado-internacional-audiovisual-de-roma-se-llevara-a-cabo-del-13-al-17-de-octubre-en-formato-hibrido-de-nuevo

IMDB

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

<https://www.imdb.com/news/ni63374758>

TRIBUNE CONTENT AGENCY

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

<https://tribunecontentagency.com/article/romes-mia-market-on-track-for-mostly-physical-edition-in-october-with-substantial-u-s-presence/>

POPSTAR ONE

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

<https://popstar.one/news/rome-s-mia-market-on-track-for-mostly/822638>

STARS ALERT

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

<https://starsalert.com/news/rome-s-mia-market-on-track-for-mostly/717014>

DANIELE MIGNARDI
PROMOPRESS AGENCY



MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

28 – 18 OTTOBRE

EVENT RECAP: MIA

More than 2,000 accredited participants from 56 countries took part in this year's MIA—International Audiovisual Market, which in its seventh edition had both in-person and online components. Some 600 international players gathered in Rome, the organizers report, with 450 producers, 800 buyers, 59 panels, 40,000 B2B meetings and 800,000 impressions on Facebook, LinkedIn, Twitter and Instagram, as well as 96,000 page visits overall.

“The International Audiovisual Market is the result of a collective effort, of a systematic project in a moment of great [renewal] for the entire theatrical and audiovisual supply chain, including its creativity and global positioning,” Lucia Milazzotto, market director for MIA, tells *World Screen Weekly*. “MIA is once again an unmissable event for the domestic and international industry and an efficient and authoritative voice in the global ecosystem of the sector.”

Across five days, there were 150 market screenings (80 of which were premieres) and 150 projects and works-in-progress presented (70 percent of which were Italian). These cut across three divisions: scripted, curated by Gaia Tridente, including film and drama; unscripted, curated by Marco Spagnoli, including doc and factual; and strategic development, managed by Francesca Palleschi, comprising the market screenings, content showcases and activities related to the sale of completed product.

Milazzotto highlights that hot topics were covered during a “wide span of inspiring get-togethers, talks and roundtables, to have ideas and knowledge circulate for the growth of the industry—from the new frontiers of and opportunities within European drama to the new definition of film and its financing and distribution landscapes, from new documentary perspectives to factual and working with archives.”

During the event, the ethical behavior charter for the audiovisual sector was launched to support inclusiveness and diversity and prevent gender-based violence, body-shaming and discrimination in the cine-audiovisual sector. A sustainable event, this year's MIA contributed to the reforestation of mountain areas in the northeast of Italy.

The strong participation in the event is proof of the growing importance of and rediscovered and renewed spirit leading Italy, Milazzotto notes, highlighting how creativity and productivity have led to MIA becoming an important part of the international audiovisual landscape. "I trust this is just the beginning of a more central role for Italian talent, producers and the country overall in meeting the challenges of the international and global market," she adds.

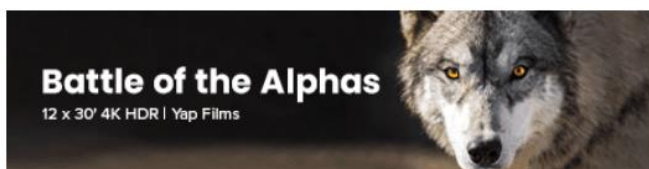
MIA was founded by and continues to grow thanks to the consolidated joint venture between ANICA—l'Associazione Nazionale Industrie Cinematografiche Audiovisive e Digitali, presided by Francesco Rutelli, and APA—Associazione Produttori Audiovisivi, chaired by Giancarlo Leone, with the support of the Ministry of Foreign Affairs and International Cooperation, ICE (the agency for the promotion abroad and the internationalization of the Italian industry), MiC (Ministry of Culture), Ministry of Economic Development, the Lazio region and the MEDIA program of the European Union.

<https://worldscreen.com/event-recap-mia-2021/>

October 28, 2021

In this week's edition:

- Event Recap: MIA
- WorldScreenings: Banijay Rights



In the news

[HBO Max and HBO ended the third quarter](#) with 69.4 million total subscribers, a 12.5 million gain on the year-ago period. This news came ahead of [HBO Max launching in the Nordics and Spain](#), arriving in these territories with a special promotion offering new customers half price on the monthly subscription. [CBS Studios in the U.S. formed 25 Stories](#) with Jenny Lumet and Alex Kurtzman with the aim of amplifying voices of color and creating new career paths for diverse talent. In Europe, the British Film Commission and the Spain Film Commission signed a Memorandum of Understanding to [enhance the collaboration of film and television production between the U.K. and Spain](#). The number of [IPTV subscribers worldwide will overtake cable TV customers](#) in 2026, according to new data from Digital TV Research.



Event Recap: MIA

By Kristin Brzoznowski

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This article continues [here](#).



WorldScreenings: Banijay Rights

Banijay Rights has seen substantial growth this year, both from a content and financial perspective. “Our catalog now stands at more than 110,000 hours, and with a prolific pipeline of new shows across scripted, non-scripted and formats, and the ever-increasing demand for content globally, we have been able to grow our business exponentially,” says Matt Creasey, executive VP of sales, co-productions and acquisitions for the rest of the world outside EMEA.



“It’s been fulfilling to see these gains across all media: from the VOD space—whether it’s premium SVOD or the rapidly growing world of AVOD—through to continued appetite and partnerships in the traditional TV arena, as well as the continued growth of our self-publishing digital business,” he continues.

This article continues [here](#).



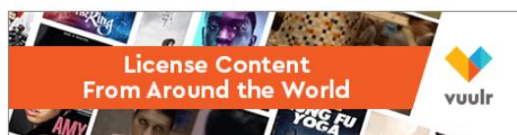
[World Screen Weekly](#)

World Screen
newsflash



Event Recap: MIA

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Olympics Coverage Lifts NBCU Q3 Results

Revenues at NBCUniversal in the third quarter rose by 57.9 percent to \$10 billion, driven by its coverage of the Tokyo Olympics.



ViacomCBS Takes Stake in Fox TeleColombia & Estudios TeleMexico

TVLATINA ViacomCBS Networks International (VCNI) has clinched a deal to take a majority stake in Spanish-language content producer Fox TeleColombia & Estudios TeleMexico.



WorldScreenings: TV Asahi

TVASIA Motoko Nakai, director of international business at TV Asahi, talks about the momentum the company is feeling across drama, entertainment and animation genres.



Event Recap: MIA

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STARZPLAY Inks Star TV Deal

TVASIA STARZPLAY has signed a deal with Star TV network to feature six entertainment channels.

Québec TV Festival

**World Screen's inaugural Québec TV Festival
spotlights the region's thriving content-production
capabilities across various genres.**

Visit QuebecTVFestival.com

Mediawan & Leonine Studios Bring YouTopia to France

TVFORMATS Mediawan has adapted YouTopia, an innovative digital format from Leonine Studios, for France.



Peter Taylor OBE to Deliver Steve Hewlett Lecture

TVEUROPE The Royal Television Society (RTS) has confirmed that BBC journalist Peter Taylor OBE is set to give the fifth Steve Hewlett lecture.

KiKA Presale for Mumfie

TVKIDS Zodiak Kids has clinched a presale with KiKA in Germany for its upcoming animated series based on the heritage property Mumfie.



NBCUniversal Enters Overall Agreement with Scott Evans

TVUSA NBCUniversal Television and Streaming has signed an overall talent and development agreement with Emmy Award-nominated journalist and host Scott Evans.

SK Global Acquires Rights to Before the Coffee Gets Cold

TVDRAMA SK Global has optioned the rights to Toshikazu Kawaguchi's best-selling novel Before the Coffee Gets Cold to develop, finance and produce as a series with Gail Berman's The Jackal Group.

TVFORMATS Screenings Festival

It's game shows and entertainment galore across *World Screen's* inaugural TV Formats Screenings Festival. Audiences are anxious and eager for wholesome family lean-back entertainment—with a little bit of knowledge thrown in for good measure.

Visit TVFormatsScreeningsFestival.com

PBS KIDS Reveals New Preschool Series Rosie's Rules

TVKIDS PBS KIDS has unveiled the new preschool comedy series Rosie's Rules, from 9 Story Media Group and its Brown Bag Films studio.

Magilla Entertainment Inks Overall Deal with Chris Deaux

TVREAL Magilla Entertainment has struck an exclusive, multiyear overall deal with Chris Deaux and his production label, Two Fifteen West Entertainment.

Pitch your content in an exclusive environment
WorldScreenings

Fred Rogers Productions Receives Grant for Alma's Way

TVKIDS Fred Rogers Productions has been awarded a \$2.7 million multiyear funding grant from the Corporation for Public Broadcasting (CPB) for Alma's Way.

Banjay Inks Deal with Classical Musician Renaud Capuçon

Banjay has struck a deal with French violinist Renaud Capuçon to nurture new classical music talent for the local and global stage.

TVKIDS Screenings Festival

World Screen's inaugural TV Kids Screenings Festival, where you're sure to find a slot winner, be it a trusted preschool brand, a breakout kids' comedy or an edgy tween hit.

Visit TVKidsScreeningsFestival.com

UniFrance to Present Animated Series to Chinese Buyers

TVKIDS UniFrance is set to present 15 French animated series to Chinese buyers on October 29 at the French Institute in Beijing.

Catalina Content & Laurieann Gibson to Develop ICON

TVFORMATS Jeff Collins' Catalina Content, a Sky Studios company, has partnered with director, producer and choreographer Laurieann Gibson to develop the talent competition show ICON.

**World Screen
Premieres**

Showcase your new series in HD on a secure, encrypted, website.

Toronto Raptors President Joins Fremantle & Passenger Docuseries

TVREAL Toronto Raptors Vice-Chairman and President Masai Ujiri has joined Fremantle and Passenger's Basketball Africa League (BAL) documentary series as an executive producer.

Watch4 Launches FAST Movie Channel

TVEUROPE Watch4 has launched a new FAST channel, Watch4 Movies, across smart TV platforms in Germany, Switzerland and Austria.

[World Screen Newsflash](#)

C21Media

SCHEDULE WATCH PROFILE: Netflix's recently launched Italian production hub is on the hunt for a diverse range of stereotype-busting voices and projects to fuel its growing slate of series. Gün Akyuz reports.

Eleonora Andreatta at MIA in Rome

Overview

Netflix's VP of Italian original series, Eleonora 'Tinny' Andreatta, has hailed the streamer's commitment to foreign-language productions as nothing less than a Copernican revolution.

Talking to Giancarlo Leone, president of Italy's Audiovisual Producers Association (APA), at the recent MIA coproduction and networking event in Rome, Andreatta highlighted Netflix's creative vision for its local Italian originals, as well as the streamer's commitment to behind-the camera inclusion and diversity.

Non-US subscriptions have been fuelling Netflix's growth over the past three to four years, with the opening of production hubs around the world becoming a growing priority for the streamer. Last week, Netflix reported a total of almost [214 million global subscribers](#) for Q3 2021. In Europe, its Amsterdam and London offices have been followed by country hubs in Spain, France, Germany, Sweden and now Italy, all furthering Netflix's global originals investments and ambitions.

The arrival of Netflix's Italian production hub this year comes on the back of a new annual sector report by the APA, which expects the global streamers to become a major force in Italy's audiovisual production landscape, [investing as much as linear incumbents](#) by 2023.

Netflix first arrived as a streaming service in Italy in October 2015. It has since amassed around four million subscribers, more than doubling its footprint in the country from an estimated 1.5 million two years ago. Despite a historical reluctance among Italians to embrace pay TV, Netflix has experienced consistent growth during this time, something Andreatta attributes partly to its expanding slate of local Italian productions.

Having left her role as director of fiction at pubcaster Rai to [join Netflix as VP of Italian original series](#) last year, Andreatta heads the streamer's recently opened Italian production hub. It plans to double its output over the next year, and already has a growing number of productions in the pipeline.

Netflix's efforts to establish roots in countries around the world, and its accompanying local editorial strategies, are part of a "fifth revolution" in Netflix's global development since its origins as a US postal DVD distribution service.

Suburra: Blood on Rome was among Netflix's first Italian originals

"Americans always believed that their productions were global exports but, during this period, it was increasingly understood that good stories could come from anywhere," observed Andreatta. "And above all, it was a revolution that did away with language barriers, which to a large extent had made it more complex for countries like Italy to become exporters of content."

Discussing the appeal of working for the streamer, Andreatta pointed to what she calls Netflix's "big bet." On the one hand, Netflix has the youthful outlook of start-up, while on the other it's building an ambitious project to grow its local productions, she said.

A core feature of Netflix's local production strategy for Italy is to bust a few Italian stereotypes. "If we think about how Italy has been represented by outsiders, it's through all manner of stereotypes," said Andreatta, noting that at the same time, local Italian productions generally find it difficult to travel internationally. "What we want to do is give all Italian productions done together with Netflix a home in 190 countries."

With non-English-language series like Casa de Papel (Money Heist), Lupin and now the likes of Squid Game driving Netflix's viewing globally, the streamer has powered an "epochal revolution" in the acceptance of dubbed and/or subtitled non-English-language originals by the English-speaking world, according to Andreatta.

"It seemed impossible, and a very strong cultural and protectionist barrier. Instead, we now see that series coming from Europe, whether it's Lupin or even series from Korea, become global phenomena," she noted.

Andreatta wants Netflix's Italian productions to tap this global market, with the aim of building a broad range of exports. She also emphasised the importance to Netflix of working on universal stories through cultural proximity, because the richness of its output comes from local stories, whether Turkish, Indian, Korean or Italian. As well as reflecting universal stories, such series also feed the "need to gather, understand and represent the diversity that surrounds us all that hasn't already been told," she observed.

Current programming, original productions, drama

Netflix has launched 16 Italian originals, the first few being Cattleya's recurring mafia drama Suburra: Blood on Rome, which ran for three seasons; teen prostitution series Baby (three seasons); and Luna Nera, an alternative-history series revolving around witchcraft in the 17th century, written by an all-female team.

Arrivals this year have included *Zero*, the first Italian series to feature black Italian youths as the central cast. The eight-part series was penned by young writer Antonio Dikele Distefano and produced by Fabula Pictures.

Its most recent launch was *Luna Park* on September 30, a period drama set in 1960s Rome. In the show, two women from different social backgrounds discover that their families are linked after some unexpected revelations. The six-part series was written by Isabella Aguilar (*Baby*), directed by Leonardo D'Agostini and Anna Negri, and produced by Fandango.

Ongoing priorities include projects that tackle taboos and are a bit provocative. "We believe Italy is a more complex, multicultural place than has sometimes been portrayed. In light of this, we want to open up some urgent themes," Andreatta said, flagging in-development projects that deal with female sexuality and address taboos to do with motherhood.

Also now in the pipeline is *Tutto Chiede Salvezza*, a comedy drama that looks at the "strengths and weaknesses of the 20-something generation," said Andreatta, describing this as a red-hot theme for the generation most affected by Covid-19 restrictions. Adapted from a novel by Daniele Mencarelli about a depressed teenager who ends up in a psychiatric ward, the series is produced by Picomedia and directed by Francesco Bruni.

Netflix is also keen to develop Italian content featuring antiheroes, but not by copying previous approaches in international TV and cinema, said Andreatta. "It would be a big mistake to take existing models and fall into the temptation of remaking what's already been done in other countries," she said. "We have a tradition here, and we will start with that tradition in our storytelling."

Period drama with a twist is part of that mix. "Netflix has the freedom to tell uncomfortable stories but also work on stories of the past, breaking down clichés and reimagining what could have been," said Andreatta, citing a couple of projects now in the pipeline. One is Briganti (Brigands), a drama following a woman in 19th century Southern Italy who joins a group of brigands to recover a cache of gold believed to have been taken by Giuseppe Garibaldi, the driving force behind Italy's reunification. The series is written by young writers' collective GRAMS and produced by Fabula.

Also in the works is Lidia Poët (working title), which centres on Italy's first female lawyer in Turin during 19th century, who broke down barriers by fighting the courts that had denied her permission to practice law. The

production comes from prodco Groanlandia and is co-directed by Matteo Rovere and Letizia Lamartire.

Period drama Luna Park debuted on Netflix last month

Meanwhile, a flagship literary adaptation in the pipeline is a drama series based on the latest novel by Elena Ferrante, The Lying Lives of Adults. Produced by Fandango and directed by Eduardo de Angelis, the show is due to launch next year.

Another literary adaptation due out next year is Fedeltà (Being Faithful), based on the bestseller by Marco Missiroli. The six-part relationship drama is produced by BiBi Film and Angelo, with rising writer-director talent Elisa Amoruso on board.

Netflix is also branching out into adult animation with a series called Strappare Lungo I Bordi (Tear Along the Perforated Lines). The project will be the first animated series by Italian cartoonist Zerocalcare, who is also writing and directing. Andreatta said its 12-minute episode format

demonstrated the creative freedom Netflix can take with its projects to deliver a new form of Italian animation.

Addressing one finding highlighted by the APA report – namely an under-representation of women (an 18% average) in behind-the-camera roles across film and TV fiction production in Europe – Andreatta said that across Netflix's 16 Italian series of the past few years, women scriptwriters represented 39% of the total, while the figure for directors was 37%. "It's important to offer these two data points to illustrate Netflix isn't only working on changing themes and types of storytelling but also different points of view of those who work in storytelling," she said.

Earlier this summer, Netflix launched Becoming Maestre, a mentoring scheme aimed at developing female creative talent, together with the founder organisation of the David Di Donatello Awards. The scheme, involving one-to-one mentoring and masterclasses, will run for six months from this November, with the top four participants across writing, directing, editing and sound going on to work on Netflix productions.

The scheme was launched under the streamer's global Netflix Fund for Inclusive Creativity, which will see US\$20m invested annually for five years to open up more inclusive opportunities behind the camera.

"While Italian female directors represent 10% of the total [in Italy], it's probably zero when it comes to directors of cinematography – women don't think of becoming one," said Andreatta. "The moment a woman has that role, I believe we will have changed the world a little. It will be a physical role model for lots of young girls, and I'm proud to be able to do this."

<https://www.c21media.net/channels/netflix-italy/alerts/netflix-italy/>

Streamers power Italy's scripted investment

Italian audiovisual producers' association the APA's annual report on the country's output, presented at last week's MIA event, shows streamers could equal linear TV's investment in scripted originals within two years.

International streamers could match linear scripted investment levels in Italy by 2023, according to the latest report by Italy's audiovisual producers' association, the APA.

On the back of these findings, it is appealing to international streamers to come to the negotiating table as Italy's audiovisual sector continues to expand its original productions following the Covid-19 pandemic.

The APA's third annual report on Italy's audiovisual production output was presented at last week's annual MIA international industry networking and coproduction event by APA president Giancarlo Leone.

A key headline from the report is that audiovisual production spending across cinema and TV exceeded €1.3bn (US\$1.5bn) in 2020 and is estimated to rise a further 14% by 2023. Equally significant is that this growth is now coming largely from investments by international streamers such as Netflix and Amazon Prime, a trend that looks set to continue as funding from linear broadcasters comes under increasing pressure.

Local fiction remains the engine of investment in originals for Italy's audiovisual sector as a whole, growing by a whopping 50% since 2017 to hit €615m in 2020. Even during the pandemic, production spending on fiction rose by 28% in 2020 across linear and non-linear services, compared with 2019, thanks to the introduction of incentives such as tax

credits but also an adaptable independent production sector.

Pubcaster Rai remains by far the largest single backer of fiction, responsible for 75%, or 532 hours, of all

new drama launches during the 2020/21 season. VoD services, including Rai Play, Now, Netflix and Amazon Prime Video, accounted for 11%, up 2% during the period.

The APA's findings also highlighted that original fiction investments by linear broadcasters, principally Rai, Sky and Mediaset, have fallen to €240m in 2021 from €259m in 2019. By contrast, over the same period, investments by SVoD services virtually doubled to €100m. The forecast is that yearly investments by linear players are likely to stay at 2021 levels over the next two years, whereas streamers are expected to continue growing, potentially reaching spending levels for Italian scripted originals similar to their linear rivals by 2023.

With investment levels among streamers expected to hit as much as €250m by 2023, APA has called for new rules of engagement between SVoD players and Italy's independent production sector. Leone said it was time to strike a fairer balance around rights exploitation and time limits tied to those rights.

"We propose a pact between producers and platforms that can [accommodate] change and growth while respecting the rights and investments of those who carry out the works," he said.

The APA president also appealed to the Italian government to revisit their interpretation of the European Union directive on media service providers, arguing that dual-funded public broadcaster Rai faces more punitive ad sales restrictions.

Rai director of fiction Maria Pia Ammirati with her predecessor, Eleonora Andreatta, at MIA

APA has estimated this costs the public broadcaster about €100m annually in lost ad revenues, impacting on its role as the nation's

economic engine for fiction to maintain its funding at current levels. Producers fear this could instead lead to cuts to the pubcaster's annual investment in the audiovisual sector, as streamers continue to gain ground. APA is now proposing a cancellation of the government's tax on Rai's licence fee in order to neutralise the effects of this lost revenue, said Leone.

Attending APA's report presentation was Rai's director of fiction, Maria Pia Ammirati, along with her predecessor, Eleonora Andreatta, now VP of original series for Netflix in Italy, and Daniele Cesarano, head of fiction at Mediaset. Asked whether Rai would be investing more in fiction, Ammirati responded that Rai needed to grow and this would require more investment.

The pubcaster's own VoD service, Rai Play, also needed to grow to compete in a market with players like Netflix, she noted. However, the exec was upbeat about the Italian audiovisual sector, hailing it as outward-looking and creative, and currently the centre of attention in Europe.

For her part, Andreatta argued that Netflix's investments in Italian originals created the opportunity for very local Italian productions to travel to 190-plus countries. The streamer's approximately four million Italian subscribers now have access to as many as 16 local originals, according to Andreatta. Already in the pipeline for next year is an adaptation of Elena Ferrante's latest novel *The Lying Life of Adults*, produced by Fandango, which is due out next year. Another is period drama *Briganti* (*Brigands*) from Fabula Pictures.

Since MIA's inception, Italy's AV production sector has undergone a transformation over the past seven years to become more international and industrialised, and is capable of attracting significant inward investment. As well as more training schemes to nurture new talent the sector is now also a major employment multiplier, generating up to 175,000 jobs directly and indirectly, claimed Manlio Di Stefano, undersecretary of state for foreign affairs and international cooperation,

addressing delegates remotely ahead of the presentation of a separate study on how Italy's AV industry fares internationally.

The first of its kind for the Italian industry, the research, by the Rossi-Doria Economic and Social Research Center of Roma Tre University, was undertaken for ICE, the government agency tasked with promoting and internationalising Italian companies abroad. The study has pulled together a range of national and international data sets and applies econometric analyses to assess the impact of government interventions and related investments.

Lucia Milazzotto

"We have a basket of interventions that are beginning to bear fruit, and this research will help us understand their effectiveness," said Dr Lelio Iapadre, professor of applied economics at the University of L'Aquila and a member of the ongoing Rossi-Doria study. While the value of commercialisation of AV rights has been difficult to pin down, other data shows the Italian business is one of the few to have succeeded in attracting inward investment from multinationals over the past decade, and that its share of television exports globally was increasing, said Iapadre.

Throwing the Italian government's weight firmly behind the country's AV sector, minister for foreign affairs Luigi di Maio told MIA at the weekend that his ministry was fully engaged in promoting Italian productions internationally in what he described as a form of "cultural diplomacy."

The annual MIA market and copro event was perceived as a gamble when it launched seven years ago, said its director, Lucia Milazzotto, at the start of this year's event. Today, it is being widely credited by the AV industry and Italian government departments as being a catalyst for the sector's growth and profile internationally. The market is now a regular destination on the international calendar to do business with an increasingly attractive Italian industry.

Launched with backing from Italy's two main trade associations, APA and

ANICA, along with relevant government ministries and agencies such as the Ministry of Foreign Affairs, Ministry of Culture, ICE and the Lazio region, the market is also supported by the EU's MEDIA programme.

This year's MIA was held from October 13 to 17 as a hybrid event for the second year running, attracting over 2,000 participants from 55-plus countries, according to the organisers. It showcased more than 350 original titles either in development or production, in screenings or pitching forums, across films, series and documentaries and animation.

This year, the MIA Drama Pitching Forum's top prize, the Paramount+ Award, went to two historical projects. The first was Gold War, a Bulgarian sports drama set during the Cold War, from Teodora Markova, Georgi Ivanov and Nevera Kertova, and produced by Agitprop. The second, Fireworks, is from Italy and focuses on Italian partisans and their fight for freedom against the Fascists and Nazis during the Second World War, told from the point of view of children. It will be produced by Fandango and Matrioska and directed by Susanna Nicchiarelli.

In another move by the growing market, last week MIA also announced it would be launching a [full animation programme](#) for next year's eight edition to help develop the country's animation production sector, which the APA report valued at around €77m in 2020.

<https://www.c21media.net/department/content-economics/streamers-power-italys-scripted-investment/>

MIA to launch full animation programme at 2022 Rome event

Italian audiovisual networking and coproduction conference MIA will launch a full animation programme at next year's event in Rome.

Lucia Milazzotto

Announcing the move during the seventh edition of the gathering last week, MIA director Lucia Milazzotto said: "We would like to build our animation section at MIA 8. This means that [we're welcoming] every suggestion, every idea and every comment from you now, online, via email, text message. We're very reachable."

The announcement prefaced a session between Italian pubcaster Rai Ragazzi's director Luca Milano and his BBC counterpart Sarah Muller, head of head of commissioning and acquisitions for children aged seven-plus.

"I'm very grateful to Luca Milano and Sarah Muller, because they are actually our testimonials. They are helping us to start a conversation with you, which is going to help us understand what tools we have to put in place next year," said Milazzotto.

BBC Children's and Rai are currently discussing coproduction partnerships for animation projects targeting older children aged over seven and families. One of the challenges for today's pubcasters in a sea of streaming alternatives is their image, which older 8-12s don't necessarily perceive as "cool," said Milano.

Muller said: "Pubcasters need to stand shoulder to shoulder if we are going to compete with the massive competition that's coming our way from the new providers, the platforms like Netflix and YouTube, which, to our audiences, have more choice than any other generation and are really

cool brands. It's hard for us to compete with that. I'm pretty sure no one said they think BBC Children's is cool, but that's what we're trying to do."

Animation projects are spearheading these collaborations. "We know it's one of the winners because it lends itself so well to international coproductions, multiple partners and multiple versions," said Muller.

Like the BBC's CBBC and CBeebies, Rai operates two children's channels, Rai Gulp, aimed at older children, and Rai Yoyo, targeting preschoolers.

Milano said one of Rai Ragazzi's challenges was attracting projects for older children. Most of the pitches it receives are for preschool or upper-preschool children. "We find it more difficult to have older children's properties that can be a success on our channel."

Muller said she was looking particularly for character-driven comedy and animation, citing successes like The Simpsons and Futurama, and emphasised stories featuring families.

"We're convinced we can tell these stories for new audiences," said the BBC exec. "We have the ability and the courage to break new shows and we're still in a position to take those risks."

<https://www.c21media.net/news/mia-to-launch-full-animation-programme-at-2022-rome-event/>



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Rome's MIA Market Wraps Watershed Edition as 'Fireworks' and 'Gold War' Tie for Drama Project Prize

Rome's MIA film and TV market has wrapped its watershed 7th edition with 'Fireworks' and 'Gold War' tying for the drama project prize.

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Rome's MIA Market Wraps Watershed Edition as 'Fireworks' and 'Gold War' Tie for Drama Project Prize



Rome's MIA Market for TV series, feature films, documentaries and factual content wrapped a watershed 7th edition on Sunday, having boosted its standing on the global calendar as a prominent emerging industry hub in Europe.

In a significant indicator of the Eternal City's Oct. 13-17 event's restart relevance MIA (the acronym stands for Mercato Internazionale Audiovisivo, or International Audiovisual Market), organizers on the final day announced a total of 2,000 industry executives from 56 countries, all of whom attended the new-concept market in-person, while there were only 46 online attendees, mostly from Asia and Latin America due to coronavirus constraints that impeded travel to Italy from those countries.

While the Oct. 11-14 Mipcom market in Cannes suffered a reduced presence – and the AFM this year has gone entirely online – MIA reaped the benefits of being conceived more congenially to how the global content industry is evolving because it offered a wide range of product, plenty of which in early stages.

The robust international presence at MIA comprised more than 600 executives, with many top players; an increasing number of whom flew in from the U.S.

Among these was AGC Studios chief Stuart Ford, who in an onstage conversation talked about the pros and cons of streaming platforms, one potential downside being the risk of a “creeping diluting effect on quality” due to a lack of direct “audience accountability.” And also [Matt Brodie](#) and [Jonathan Kier](#), who have just announced their new shingle Upgrade Productions, backed by Germany’s Constantin Film; Avengers franchise director Jo Russo; Anonymous Content president of television David Levine; HBO Max senior VP of international originals Jeniffer Kim; and BRON Studios president of television David Davoli, to name a few.

The Rome market set up by MIA director Lucia Milazzotto and her team with government support to help drive Italy’s increasingly internationally-minded content production industry, was also attended on the closing day by Italian Foreign Minister Luigi Di Maio, who thanked organizers for their work “in support of the audiovisual industry,” and the Italian economy at large, a clear signal that film and TV production are considered important for the country’s post-pandemic economy.

“Cinemas have been shuttered for almost two years in most of Europe, and there has been a lot of talk about that,” Milazzotto said at the closing ceremony. “And then there are some facts: one is that we had 150 [market] screenings here,” she added, boasting that “MIA is becoming a hub for European cinema, which is vibrant and definitely alive.”

That said, the bigger announcements during MIA concerned the TV side, with ViacomCBS International Studios trumpeting “Miss Fallaci Takes America,” their first Italian original series for Paramount Plus that will portray iconic Italian journalist Oriana Fallaci’s early years in Hollywood before she became a legendary war correspondent, and Comcast-owned

Sky Studios unveiling high-end immigration-themed thriller series “Europa,” to be directed by Germany’s [Oliver Hirschbiegel](#), who helmed the Oscar-nominated “Downfall,” and also an Italian adaptation of French hit series “Call My Agent.”

The winners of this year’s ViacomCBS Intl. Studios prize awarded by a jury of experts to the best project being pitched at the MIA Drama Pitching Forum were, in a tie, “Fireworks,” a coming-of-age series depicting the struggle of Italy’s partisans against Nazis and Fascists through the point of view of kids to be directed by Susanna Nicchiarelli (“Nico, 1988”), and produced by Fandango and Matrioska; and “Gold War,” a Bulgarian sports drama set during the Cold War, when hundred of athletes were subjected to all kinds of pressure to show the Soviet bloc’s supremacy, created by Teodora Markova, Georgi Ivanov and Nevena Kertova, the trio known for hit crime series “Undercover,” and produced by the prominent Sofia-based Agitprop shingle.

A special mention went to dark comedy show “Coverdale,” set in an exclusive English prep school, created by Paula Vaccaro and Aaron Brookner of Pinball London.

Documentary project “Odyssey: Behind the Myth,” by Massimo Brega and Camilla Tartaglione, and produced by Kepach Production, won the National Geographic Award for best MIA doc pitch.

[MIA Market Wraps Watershed Edition, 'Fireworks' and 'Gold War' Tie - Variety](#)

Austrian Oscar Entry 'Great Freedom' Debuts International Trailer, Latest Buyers Revealed (EXCLUSIVE)

By Leo Barraclough ▾



Courtesy of Freibeuterfilm/Rohfilm

Leading arthouse sales agency [The Match Factory](#) has debuted the international trailer (see below) for the gripping, tender-hearted prison drama "Great Freedom," which won the Jury Prize in Cannes' Un Certain Regard, and has revealed the latest list of international distributors. Sebastian Meise's film was selected recently as Austria's candidate in the Best International Feature Film [Oscars](#) race.

"Great Freedom" has sold to the following territories: Ex-Yugo (MCF Megacom), Australia/New Zealand (Madman), Benelux (Imagine Film), Denmark (Ost for Paradis), Baltics (A-One), France (Paname), Greece (Ama Films), Israel (Lev Cinemas), U.S./U.K./Eire/Latam/Turkey/India (MUBI), Mexico (Cine Canibal), Sweden (Lucky Dogs), Switzerland (Filmcoopi), Taiwan (Swallow Wings), Spain (Vertigo Films), and Poland (Tongariro).

The film is set in post-war Germany, where Hans is imprisoned again and again for being homosexual. Due to paragraph 175 of the penal code his desire for freedom is systematically destroyed. The one steady relationship in his life becomes his long-time cell mate, Viktor, a convicted murderer. What starts as revulsion grows into affection.

“Great Freedom” stars Franz Rogowski (“A Hidden Life”) and Berlinale Silver bear awardee Georg Friedrich (“Helle Nächte”) in the leading roles. The screenplay is by Thomas Reider and Meise. The producers are Sabine Moser, Oliver Neumann and Benny Drechsel.

Variety's review of “Great Freedom” said: “Meise’s film is an exquisite marriage of personal, political and sensual storytelling, its narrative and temporal drift tightened by another performance of quietly piercing vulnerability from Franz Rogowski.”

“Great Freedom” won the award for best feature film at the Sarajevo Film Festival, while Friedrich won best actor. It opened Filmfest Hamburg in late September and had its U.K. premiere at the BFI London Film Festival in early October. It will continue to screen at festivals globally this fall and winter, including Chicago International Film Festival, Philadelphia Film Festival and Denver Film Festival.

The Match Factory attended last week’s MIA Market in Rome, screening Nana Neul’s comedy “Daughters,” and Andreas Kleinert’s “Dear Thomas,” a portrait of author Thomas Brasch, and presenting Francesco Lagi’s upcoming project “Il Pataffio” in the What’s Next Italy section. Michael Weber, the company’s managing director, sits on MIA’s board of advisors for film.

Other films on the slate of The Match Factory, which had a busy summer with 20 premieres between Cannes and Toronto, include Tatiana Huezo's "Prayers for the Stolen," Michel Franco's "Sundown," Ryusuke Hamaguchi's "Drive My Car," Bent Hamer's "The Middle Man," Nanni Moretti's "Three Floors" and Lorenzo Vigas' "The Box."



[Austrian Oscar Entry 'Great Freedom' Debuts International Trailer - Variety](#)

In the Hunt for the Next ‘Squid Game,’ Industry Execs See ‘Unlimited Potential’

By Christopher Vourlias ▾



If the unexpected success of Netflix’s Korean sensation “Squid Game” has taught the TV industry anything, it’s that the next breakout hit can come from anywhere at anytime. That’s given international producers more leverage than ever before, as global streaming services ramp up their commission and acquisition of scripted hits from around the world.

The rules of the game are being rewritten on the fly, and according to a host of leading industry execs at a panel hosted by Rome’s MIA Market and moderated by former Endeavor Content exec and De Maio Entertainment president Lorenzo De Maio, the sky’s the limit for both local producers and the streaming services looking to satisfy audience demand for fresh and original shows.

“There’s unlimited potential,” said Douglas Craig, ViacomCBS Networks International’s SVP of international, programming and acquisitions, who predicted that streaming subscriber numbers overseas “will dwarf the U.S.” in a short amount of time.

For the company’s Paramount Plus streaming service, he added, local will be key. “We wholeheartedly believe that in every territory that we’re in, local content, local originals, is critical to our success.”

For producers outside the glare of Hollywood, this moment has been a long time coming. “All of my career, I’ve been fighting for non-English-language content,” said Paper Entertainment CEO and founder [Julien Leroux](#), executive producer of the [Apple TV Plus](#) hit “Tehran.” “It’s been really difficult for so many years – especially in the U.S.”

“It’s really taken a lot of knocking on doors, and pitching and pitching and pitching, and getting opportunities to say, ‘Please consider my story,’” said [Mo Abudu](#), CEO of Nigeria’s EbonyLife Media, which in recent years has inked deals with the likes of [Netflix](#), [Sony Pictures Television](#), AMC Networks, and Will Smith and Jada Pinkett Smith’s Westbrook Studios. “I think for us as an African producer, for the first time our stories are being considered seriously.”

Seizing on the unprecedented demand for international hits like “Squid Game,” Craig said overseas content will play a major role in the global expansion of Paramount Plus, which has launched in some two dozen territories so far. He cited “Miss Fallaci Takes America,” a high-profile TV series from [ViacomCBS](#) and [Italy’s Minerva Pictures](#) about the iconic Italian journalist Oriana Fallaci, as “the first of many” such collaborations for the company as it ramps up its international push.

“We do think that content is traveling everywhere a lot easier than it has in the past. It’s an exciting opportunity,” he said. “Even if it is an Italian production, we are looking at how we can use that in other Paramount Plus territories as well.”

De Maio shared his optimism, noting that the streaming era was creating “incredible opportunities for all of us.” “It’s all really exciting,” he continued, “but [it’s] also a time of real challenges because the marketplace is getting more and more competitive, there are more and more shows, there are more platforms.”

While a host of emerging local and regional players enter the global streaming fray, such as [the ambitious Scandinavian streamer Viaplay](#), Yes Studios managing director Danna Stern noted that “the gatekeepers are still American,” something she described as “daunting” for foreign producers.

“Every single one of these streamers, they’re all U.S.-based,” said Stern, whose Tel Aviv-based production company is the outfit behind the acclaimed Netflix drama “Fauda.” “They’re the ones to say ‘yea’ or ‘nay’ to these shows.”

“The gatekeepers are still very white – in most cases, very white male,” added Abudu. “They are going to have a particular mindset about the types of stories that they want told. So there must be room for other gatekeepers.”

Craig stressed that he was “in agreement and alignment” with criticisms leveled at the industry as a whole when it comes to diversity, adding that in terms of Paramount Plus’ international plans, “we are trying to tell those stories from all points of view, from all countries.”

Abudu, however, pressed him on the company’s Africa strategy, sparking a spirited exchange among the panelists when the ViacomCBS exec said the media giant was “looking at Africa.”

“You always say that,” replied Abudu. “I’m sorry. I’m sorry to say this. I have heard that...for the last 10 years. ‘We are looking at it.’ And I’m like, ‘Okay, when are we going to go from looking to actually doing?’” She added that a flight from London to Lagos takes six hours – “literally the same time to go from New York to L.A.” (Speaking to *Variety* after the panel, Craig clarified his remarks, noting that ViacomCBS Networks International is in active talks with a number of African producers.)

It will perhaps fall to local broadcasters and streaming platforms to bridge that divide, according to Leroux, who said that “Tehran” wouldn’t have been possible without a commission from Israeli public broadcaster KAN.

“They are the ones who are also creating a first step towards global success, because they allow young, emerging talents to express themselves locally as a first experience, to then possibly go to the next level, which is reaching global audiences,” he said. “Local players have a very important role that is really working along with the global streamers. It’s not one or the other, it’s the two together.”

While Netflix has made the most of its commanding head start in the streaming space, it’s just a matter of time before rivals catch up, according to Jeff Cooke, vice president of programming, international digital networks at [Starz](#), something that bodes well for emerging players jockeying to carve out a niche. “It’s so early in the streaming game for everybody else,” he said. “I think in two, three, four years, you’re going to see other platforms have these global hits.”

[Streamers See 'Unlimited Potential' in Search for Next 'Squid Game' - Variety](#)

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mk2 films unveils deals on Rome, MIA titles 'The Young Lovers', 'The Love Letter' (exclusive)

BY MELANIE GOODFELLOW | 20 OCTOBER 2021

The Young Lovers, starring Fanny Ardant and Melvil Poupaud, has just world premiered at the Rome Film Festival.



SOURCE: MK2 FILMS © CHRISTINE TAMALET & THIBAUT GRABHERR
'THE YOUNG LOVERS'

Paris-based mk2 Films has unveiled a raft of deals on Carine Tardieu's romantic drama *The Young Lovers*, starring Fanny Ardant opposite Melvil Poupaud as a 70-year-old woman who embarks on an affair with a married doctor 25 years her junior.

First announced prior to the pandemic in 2019, the feature has finally premiered at the Rome Film Festival this

week in the presence of its co-stars and director and also market premiered at the MIA film and TV market (Oct 13-17).

The film has sold to Austria and Germany (Alamode), Spain (Karma Films), Italy (Wonder), Switzerland (Filmcoopi), Portugal (Midas), Australia and New Zealand (Palace Films), South Korea (Cinebloom), Latin America (Encripta) and Bulgaria (BFV).

Diaphana Distribution pre-bought French rights and is planning a February 2022 release and Cinéart has Benelux rights.

The Young Lovers is Carine Tardieu's fourth feature after paternity test drama *Just To Be Sure*, which premiered in Cannes Directors' Fortnight in 2017; childhood comedy-drama *The Dandelions* (2012) and drama *In Mom's Head* (2007), about a teenager trying to get to the bottom of her mother's depression.

In other sales news, mk2 Films also posted first deals on Jérôme Bonnell's comedy-drama *The Love Letter* following its market premiere at MIA.

It has been acquired for Spain (Elamedia), Switzerland (Agora), Russia (RWV) and Taiwan (Andrews Film). Diaphana Distribution will release the film in France this December.

Grégory Montel, best known internationally for his role as Gabriel Sarda in *Call My Agent!*, plays a 40-something Parisian who decided to write a love letter to his ex-girlfriend to win her back. As he sits at the café below her flat, this exercise leads him to look back over his life and past relationships. Anais Demoustier, Grégory Gadebois and Léa Drucker also feature in the cast.

[mk2 films unveils deals on Rome, MIA titles 'The Young Lovers', 'The Love Letter' \(exclusive\) | News | Screen \(screendaily.com\)](#)

SCREENDAILY

UK & Europe Daily

Tuesday, 19 October 2021



Four talking points from the MIA film and TV market in Rome



Screen Star of Tomorrow
Aaron Pierre replaces
John Boyega on Netflix's
'Rebel Ridge' (exclusive)



M. Night Shyamalan to
head 2022 Berlinale
international jury



Tallinn reveals 2021 Black
Nights Stars



UK-based Palestinian director detained, deported en route to El Gouna



The Uncertain Kingdom, Picturehouse Entertainment launch feature development fund



Oscars 2022: Estonia picks 'On The Water', Iceland selects 'Lamb'



MindsEye, Guy East to produce 'Champion' about Black British boxer Len Johnson



Jinga Films inks UK, North America deals on 'Exquisite Corpse' (exclusive)



Fidalgo picks up Norwegian rights to five films including Venice duo (exclusive)



Steve McQueen to be honoured at European Film Awards for 'Small Axe'



Linda Olte's 'Sisters' wins Screen International Buyers' Choice award at MIA

Evento: MIA MARKET

Testata: Screen International Daily Newsletter

Data: 19/10/2021



Jerusalem Sam Spiegel
International Film Lab
unveils 10th edition
selection



Academy CEO Dawn
Hudson says current term
will be her last

[Responsive newsletter \(cmail20.com\)](mailto:info@danielemignardi.it)

Four talking points from the MIA film and TV market in Rome

BY MELANIE GOODFELLOW | 19 OCTOBER 2021



SOURCE: MIA
MIA MARKET, ROME

The seventh edition of the MIA film and TV market unfolded in Rome last week against the backdrop of the 17th century Barberini Palace in the heart of the Italian capital. Spanning a film sales market, conference programme and scripted and unscripted content showcases, it was one of its buzziest editions to date.

It prompted four main talking points for the international industry to ponder.

Is MIA now a must-attend event?

There was a sense of a return to some sort of normality at MIA this year, after the challenging 2020 edition which saw many international delegates hightailing it home as borders started to close again amid fresh waves of Covid-19 across Europe. Although attendance has yet to return to pre-pandemic levels, the 2021 numbers were encouraging. The market registered 2,000 accredited participants, against 2,500 in 2019, spanning top executives, producers, commissioners, sellers and buyers.

In the film market, MIA hosted a record 150 market screenings, 80 of them premieres, against 128 in 2019. Another 150 projects and works in progress were presented in MIA's scripted and unscripted content showcases and drama, and other content showcases such as [C EU Soon](#).

Beyond the statistics, this felt like one of the buzziest editions to date as film and TV professionals filled up the halls of MIA's 17th century Barberini Palace hub from mid-morning to early evening each day. It was mainly a European affair, however, although a surprisingly high number of high-profile US guests made the trip.

Against this backdrop, there was a growing consensus among European professionals that MIA increasingly makes more sense than the AFM as a meeting place for regional networking and deal-making. It remains to be seen whether this trend is confirmed when the Santa Monica market starts running as an in-person event again, hopefully in 2022, after this year's online edition in November.

Has the sales business changed forever?

European sales companies **were out in force at the market this year**, with the **French** representing the largest delegation. MIA's film market component is far from reaching the scale of the EFM or its defunct predecessor Mifed but the sales attendees filled up three halls of the Barberini Palace.

There were few big sales acquisition announcements or project launches, however, with most sellers using MIA as a place to consolidate sales on summer, early autumn festival titles.

"It's too early to report completed sales, I would say rather that people want to see the market relaunch but that everyone is being cautious," said Bérénice Vincent, co-head of Paris-based sales company Totem Films. "There was good attendance by both buyers and sellers and a strong desire on both sides for the market to pick up again but it's still very fragile."



SOURCE: GAUMONT
ALEXIS CASSANET

Alexis Cassanet, head of sales at Gaumont agreed. "Being able to show their films in theatres was also an interesting opportunity for buyers, especially in this digital era. We also used the market to start pitching upcoming projects that we'll launch at the AFM," he said.

"The market helped us close a few deals that were already underway, but we haven't

any concrete replies from other buyers."

The meeting also gave buyers and sellers a chance to discuss their longer-term expectations face to face.

“Beyond whether buyers are physically attending markets, the big question for me is what is the state of the business,” said sales veteran Charlotte Boucon in her new role as head of world sales at Orange Studio.

Most agreed the industry would never be the same again.

“Something has shifted so the recovery is not taking us back to where we were before, it’s moving into something else right now,” Thania Dimitrakopoulou, head of sales at The Match Factory, told a Europa Distribution panel over the weekend.

Why TV drew US execs to Rome

With travel from the US to most European countries now open for fully vaccinated travellers, a number of US players stopped off at MIA for the first time this year, including keynote speakers Joe Russo and AGC founder and CEO Stuart Ford.

As a new wave of US platforms launch in Europe at a time when local broadcasters and regional and niche platforms are also getting faster and smarter in the way they board shows and films, the region is becoming a production hotspot.

Ford said his trip had been driven by the television department of AGC Studios. “MIA seemed like a useful opportunity for us to get in a room with a number of European companies, whether they be producers or broadcasters to explore opportunities to work together and build partnerships,” he explained in an in-conversation event over the weekend.

Russo’s Rome trip had been spurred in part by his company AGBO’s collaboration with Italian producer Riccardo Tozzi at Rome-based Cattleya on the upcoming multi-territory series *Citadel*, he explained in his keynote.

Other US MIA debutants included industry veterans Matt Brodlie and Jonathan Kier, who launched their new Los Angeles-based joint venture Upgrade Productions on the eve of the market. Backed by German powerhouse Constantin Film and with a strategic partnership in place with Bron, its focus is mainstream local-language content with global appeal. Brodlie and Kier were in town to reconnect with existing contacts and plug into the burgeoning European production scene.

"There's a sense that everything is shifting," said Brodlie.

"For the streamers, all the growth is outside of the US right now," added Kier.

Is the move to TV drama from film by Italian producers here to stay?

Italy is catching the wave of this European drama boom.

According to a report released by Italy's Audiovisual Producers Association during MIA, the total value of the country's audiovisual production in 2020 was around \$1.5bn, including all genres from feature films to drama, animation and documentaries, against \$1.1bn in 2017. The largest area of growth was in drama series destined for broadcasters and the streaming platforms which accounted for \$716m of the 2020 spending.

Investment in feature film was down, however, to between \$314m to \$349m in 2020 against \$431 to \$466m in 2019. It remains to be seen if this trend for feature film production continues into 2021 and 2022 with theatres now re-opened.

A raft of upcoming Italian high-end series were launched or announced during MIA. Amazon Studios held an industry-only presentation of its new Italian Original, the crime drama *Bang Bang Baby*, produced by **Lorenzo Mieli** at **The Apartment**, while Sky announced a new Italian adaptation of French hit series *Call My Agent!*, to be produced by Rome-based production Palomar.

Beyond the organic growth in Italy's drama production, the Italian government also signalled the sector was now part of its economic and soft power strategy with both the culture minister Dario Franceschini and the foreign minister Luigi Di Maio putting in appearances at the market.

[Four talking points from the MIA film and TV market in Rome | News | Screen \(screendaily.com\)](#)

Linda Olte's 'Sisters' wins Screen International Buyers' Choice award at MIA



SOURCE: MIA FILM AND TV MARKET

MATISS KAZA, LINDA OLTE, ROBERTO CAVELLINI AND WILFRIED GUFLE

Latvian director Linda Olte's youthful drama *Sisters* won the *Screen International Buyers' Choice* award, which is voted on by buyers attending the C EU Soon work-in-progress event at the MIA film and TV market in Rome.

The drama is about two sisters living in care in Latvia who are on the cusp of being adopted by a US couple and

building a new life when their biological mother re-enters their life.

It is produced by Swedish-Latvian producer Matiss Kaza at Fenix Film and Italian producers Roberto Cavellini and Wilfried Gufler at Bolzano-based Abolina.

Sisters marks Olte's debut feature following a strong track record in TV. Recent credits include the family comedy drama *Project: Divorce* about a middle-aged, middle-class couple with grown-up children whose relationship is pushed to the limits by the pressures of the Covid-19 pandemic.

As winner of *Screen International Buyers' choice* award, *Sisters* will receive special coverage on *Screendaily* throughout its life cycle, from production to release and future debut in the film festival circuit.

The drama was one of five films in post-production presented at the C EU Soon showcase, aimed at connecting upcoming first and second films hailing from the European Union with distributors, sales agents and festival programmers.

The other titles included Icelandic director Gudmundur Arnar Gudmundsson's *Beautiful Beings*, about a teenage boy who adopts a bullied kid into his group of violent misfits, which was **acquired for sales by New Europe** on the eve of MIA.

German filmmakers Ole Jacobs and Arne Büttner's presented their feature documentary *Nasim*, following a young Afghan woman living in the Moria camp on the Greek island of Lesbos.

The remaining two titles comprised French filmmaker Eve Duchemin's *Temps Mort*, starring Karim Leklou, Issaka Sawadogo and Jarod Cousyns as three men on 48-hour parole, and Slovakian filmmaker Michal Blasko's debut film *Obet*, about a Ukrainian single mother woman who unwittingly unleashes a wave of violence in the small Czech town she calls home when she believes her teenage son's account that he was beaten up by three men from the Roma community.

The C EU finalists were chosen by an international selection committee composed of Sara May, director of acquisitions and co-productions for France and Italy at Netflix, Carla Quarto di Palo, director of international sales at Cornerstone Films, and Ioanna Stais, head of sales and acquisitions at Heretic.

The MIA market ran from October 13-17 as a physical event in Rome.

[Linda Olte's 'Sisters' wins Screen International Buyers' Choice award at MIA | News | Screen \(screendaily.com\)](#)

TBI Weekly: Six takeaways from Italian drama market MIA



Italian drama festival Mercato Internazionale Audiovisivo (MIA) wrapped its seventh edition earlier this week, with a multitude of talking points emerging. Nick Edwards reports from Rome on the six key takeaways affecting the industry.

“If you are watching a streaming service, then the average viewer does not care if they are watching a series, a miniseries or a film, they just want it to be exceptional,” says Gaia Tridente, who oversees the scripted wing of Mercato Internazionale Audiovisivo (MIA).

This ever-evolving relationship between film and TV was one of the defining features of this year’s Rome-based event, prompting in-depth discussions across the week. Here, we explore how the industry is changing.

Feature windows get redressed

“For 40 years, there has been incredible resistance to changing the windowing model,” says Andrea Scrosati, Fremantle’s group COO & CEO of continental Europe, “yet in 24 months, all that has changed.” The decision to release a film online or in theatres is now simply down to what is right for the individual project and the platform, just like a TV series. “We have three movies out all with different models – two years ago, that would not have been possible.”

Commissioners’ power waning

Competition between the abundance of platforms is putting power in the hands of producers who hold the strongest IP. “Audiences demand it,” says Carolyn Steinmetz, EVP & head of content finance at STX Entertainment, during a talk on financing bundles for TV and film. Commissioners now have less of a stranglehold on what gets made, as they know their rivals will snap up great ideas.



Gaia Tridente

Completed projects key to streamer leverage

A major challenge of this post-pandemic landscape is the almost strategically essential challenge of delivering completed films or series to large streaming platforms. In the case of films this means “the director’s cut,” says Steinmetz, “whereby just music needs to be added, or small changes can still be made.” In TV, this normally means at least a well developed bible and finished pilot script, but can often mean selling a fully produced series (for example, selling a completed series made by a public service broadcaster to a streamer).



Zerozerozero

Funding changes prompt risk evolution

Delivering completed TV series is very challenging and means the producer has to take more risk. The result, is that TV is learning from the world of film. “We are experimenting with the independent film model of financing,” says Matteo Perale, co-founder of WIIP. In another panel attempting to address gaps in equity, Marco Chimenz, a partner at *Suburra* prodco Cattleya, explained how shows need “producers who can speak credibly to

different commissioners.” In the case of Cattleya drama *Zero, Zero, Zero*, Canal+, Sky and Amazon were all onboard, but “robust sales teams” can be equally important when raising money against valuable territories that are not included in the initial deals.

Local players offer strengths...

In the context of the explosive demand for European content as more and more platforms attempt to cater to audiences outside of the US, Perale points to a key advantage for local players. “European film makers who want to move into TV can be more effective than US producers, as they have experience.” This also means that US producers must adapt to their surroundings, so...

Don't impose Hollywood's point of view

Joe Russo, best known for his collaborations with brother Anthony on Marvel blockbusters such as *Avengers: Infinity War*, is working with Cattleya for the Italian strand of Amazon's *Citadel*. The show features an experimental ‘multi-narrative’ revolving around a flagship US show, which is then supported by ‘complimentary’ narratives that take place all over the globe. On such cross-border projects, Russo – whose company AGBO currently oversees around \$1bn worth of content – believes the key to working with foreign partners is to not “adjust the cultural shift, but support the film makers. We’ve heard enough from Hollywood.” His methodology led to *Wolf Warrior 2* becoming China’s highest grossing film ever.



[TBI Weekly: Six takeaways from Italian drama market MIA – TBI Vision](#)



The voice of the European documentary trade



October 18 2021



MIA 2021: [And the doc winners are...](#)

Lazio Frames Award goes to 'Marina Cicogna, The Producer' by Andrea Bettinetti and produced by Riccardo Biadene for Kama Productions. NAT GEO Award for Best Pitch presented to while Massimo Brega's 'Odyssey: Behind the Myth,' produced by Camilla Tartaglione for Kepach Production. The seventh MIA (Rome) closed October 17 2021.



MIA keynote: [RJ Cutler – Dispatches from the Golden Age](#)

Acclaimed producer/director R.J. Cutler (*The War Room*, *American High*, *Billie Eilish: The World's A Little Blurry*) came to MIA to assess the current state of the documentary landscape and to look forward to what the non-fiction filmmaking community has in store, all the time referring back to his ground-breaking body of work. “Neo-verité is the future and the future is now,” he maintained.



MIA feature doc pitch: [Slave Island by Jimmy Hendrickx, Jeremy Kewuan](#)

“Slavery is despicable, yet the objective is to offer a multifaceted view,” write the directors of the Belgian project *Slave Island*, pitched at MIA. “A film that reflects on the universal mechanisms in which there are rulers and victims, in which religion is both a danger and a solution whilst our own moral judgement is an endless project under construction.” Producer Kristian Van der Heyden of Harald House explains more to BDE.



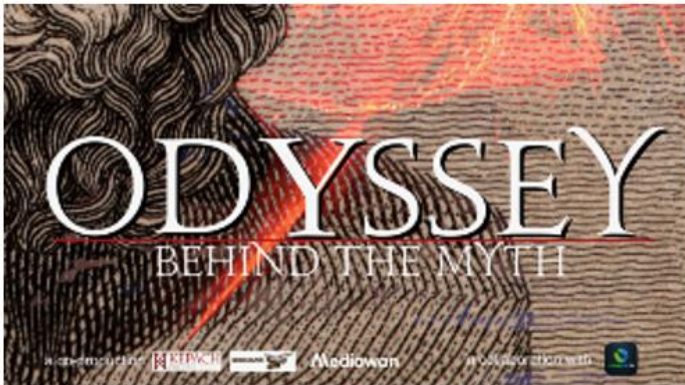
MIA feature doc pitch: [Sunken Memories by Luca Manes](#)

In Luca Manes' feature documentary project, a concave object being used as a flower pot turns out to be part of a US bomber that crashed and sank in the Mediterranean during the crucial 2WW Battle of Anzio in 1944. The discovery of the object's provenance changes irrevocably the lives of three men who previously had no idea of each other's existence. Producer Leonardo Baraldi explains more.



MIA feature doc pitch: [Live Till I Die by Åsa Ekman, Gustav Ågerstrand, Anders Teigen and Oscar Hedin](#)

Co-director Åsa Ekman talks to Business Doc Europe about Live Till I Die, set in a Swedish elderly home and telling of the deep and emotional relationship that develops between Monica, an activity coach still grieving for her grandmother, and Ella, a 99-year-old resident who is facing her final days.



MIA doc series pitch: [Odyssey – Behind the Myth by Massimo](#)

In his 6-part/3-part series Massimo Brega will follow in the footsteps of Odysseus along his epic journey back from the Trojan War. The director will traverse The Mediterranean, shedding new light both on the Greek hero and his chronicler Homer, ultimately looking to determine whether the epic voyage ever really took place. Producer Camilla Tartaglione of Italian production house Kepach weaves a tale for BDE. (NAT GEO Award: Best Pitch)



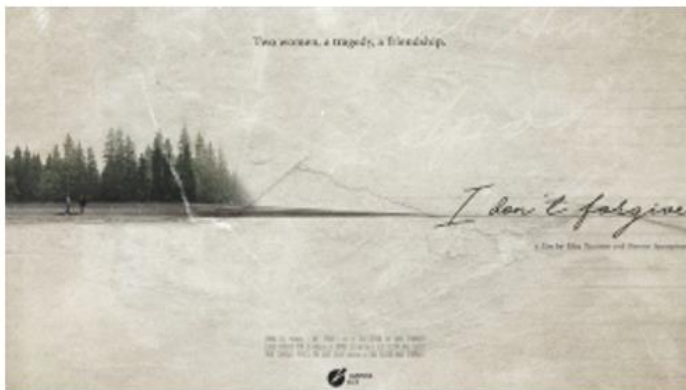
MIA feature doc pitch: [Topper Headon – I Fought the Law, Lionel Guedj](#)

Drummers, like goalkeepers, are a totally different breed. They play by different rules, as evidenced by Topper Headon, who beat the sticks for The Clash in the first days of punk, and who is the subject of a new feature project by Lionel Guedj, who rocks (the casbah) with Business Doc Europe.



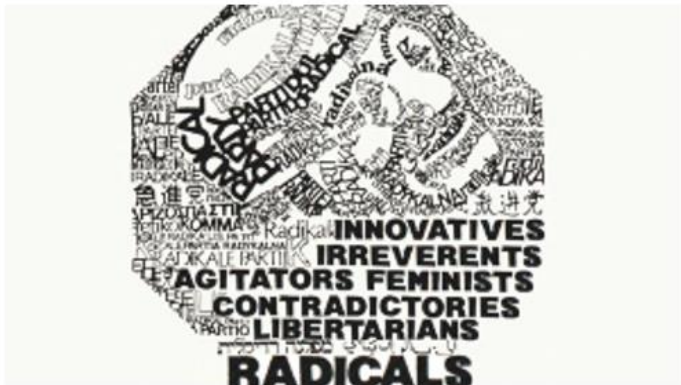
MIA doc series pitch: [Re-Making of Love, Lucio Basadonne/Anna Pollio](#)

Eight young people between the ages of 18 and 24, the self-named Troublemakers, seek to create a new form of sex education for presentation to their peers. The process is followed by the husband and wife team of Lucio Basadonne and Anna Pollio and is one that proves to be as revelatory for them as for the film's subjects. Basadonne explains more to Business Doc Europe.



MIA feature doc: [I Don't Forgive by Simone Spampinato, Elisa Faccioni](#)

Just a few months ago, filmmakers Simone Spampinato and Elisa Faccioni came across a story of an unbreakable friendship between two women that developed out of the most tragic of circumstances. The son of one murdered the husband of the other. "We're fascinated by stories of people who even in the most tragic situations are able to find beauty in life." Faccioni tells Business Doc Europe.



MIA series doc pitch: [Radicals by Matteo Ferrarini](#)

Why do Italians love the causes that the country's Radical Party espouses, but pointedly refuse to vote for the party during general elections. Massimo Brega's new doc ponders this question as he assesses the history of political protest, centering on party leader Marco Pannella, considered by some a genius and a prophet, by others an impostor and a buffoon. Producer Matteo Pecorara gets radical with Business Doc Europe.



MIA feature pitch: [Wanted – Roni Kalderon by Erez Laufer, Hilla Medalia](#)

As one of the golden footballers of his generation Roni Kalderon had the world at his feet, playing for the mighty Ajax and impressing for the Israeli national team. But then he turned to the dark side, morphing into an international drug lord. He served time, and then he disappeared. Erez Laufer and Hilla Medalia tell BDE more about Kalderon's life of two halves, and how they plan to document it.



MIA feature doc pitch: [5 NANOMOLES – The Olympic Dream of a Trans Woman by Elisa Mereghetti](#)

Elisa Mereghetti's new documentary project follows Valentina Petrillo, a 48-year-old visually-impaired Paralympic athlete whose dream is to compete at the Tokyo 2021 Paralympics as Italy's first trans athlete in a women's category. The film is co-produced by the Italian lobby and support organization Gruppo Trans. The director explains more to Business Doc Europe.



MIA feature doc pitch: [Stonebreakers by Valerio Ciriaci](#)

Documentary, more than any other medium, embraces, analyses and contextualises events in this world that we all inhabit. Which is why documentary is the perfect medium for Stonebreakers, Valerio Ciriaci's project about the tearing down of historical monuments within a very contemporary US. BDE chisels away at the director.



MIA feature doc pitch: [7 Beats Per Minute by Yuqi Kang](#)

NFB's Anita Lee discusses the new doc project charting Chinese Jessea Lu's attempt to free dive 100 metres in one breath. "It's going to be a combination of compelling, thrilling, but at the same time deeply psychological," she tells Business Doc Europe. "Having a young, Asian female in this male dominated sport as a lead protagonist really brings another layer to the storytelling."



MIA opening interview: [Doc and Unscripted at MIA 2021](#)

MIA 2021 opens October 13, running through October 17, with a wide-ranging doc and unscripted programme that presents a solid mix of new project pitches, screenings, key notes and panel discussions. Programme head Marco Spagnoli tells Business Doc Europe what to expect. "MIA is a market of ideas," he underlines.



News: [MIA Mercato Internazionale Audiovisivo unveils line-up for 2021](#)

The seventh edition of MIA (Oct 13-17) takes place once again in Rome's Palazzo Barberini, Cinema Moderno and Cinema Quattro Fontane. Ten feature doc and four docuseries projects are selected for MIA Unscripted: Doc Pitching Forum. Keynote will be given by R.J. Cutler. Cosima Spender and Valerio Bonelli to give joint masterclass. Joy Russo named as key protagonist at MIA Scripted.



MIA keynote: RJ Cutler - Dispatches from the Golden Age



Acclaimed producer/director R.J. Cutler (*The War Room*, *American High*, *Billie Eilish: The World's A Little Blurry*) came to MIA to assess the current state of the documentary landscape and to look forward to what the non-fiction filmmaking community has in store, all the time referring back to his ground-breaking body of work. "Neo-verité is the future and the future is now," he maintained.

R.J. Cutler kicked off the keynote with reference to the first documentary he produced, Chris Hegedus and DA Pennebaker's Academy Award-nominated documentary *The War Room* (1993), about the two (then) unknown figures who ran the strategy of Bill Clinton's first presidential campaign from an office in Little Rock, Arkansas.

"These filmmakers had a singular conviction," said Cutler of Hegedus and Pennebaker, also citing fellow cinema vérité pioneers such as the Maysles brothers, Barbara Kopple and Charlotte Zwerin. "They believed that documentary filmmaking and narrative filmmaking were not all that different. That if narrative films starring Marlon Brando or Elizabeth Taylor could command our imaginations reflecting off a 40 foot screen, so too could documentary films about Jagger or Bob Dylan, or a pair of distant cousins of the former first lady of the United States in a film called *Grey Gardens* (Albert Maysles, David Maysles, Ellen Hovde, Muffie Meyer, 1975) or some coal miners on strike in *Harlan County USA* (Barbara Kopple, 1975). If Robert Redford could be a movie star, so too could Jimmy Hendrix, and they believed in an approach to documentary filmmaking that, at its foundation, was empathic."

That said, there was little by way of distribution interest in the film back then, Cutler noted. "There weren't a lot of distributors who released documentaries in the first place, but those who did – Miramax, Sony Classics, Fine Line – were all certain that audiences had no interest in going to the movie theater to see the story of a campaign that ended a year earlier. 'Everyone will know the ending,' one exe said to me. On top of that, the first year of the Clinton presidency, wasn't a particular triumph. His poll numbers were low and distributors were certain that would mean our box office numbers would be low too."

Documentaries were having a hard time across the board then, with only one featuring in the previous year's US top 200 (*Brother's Keeper*, Joe Berlinger and Bruce Sinofsky, 1992). But the War Room team weren't to be put off.

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 18/10/2021

"Someone said, HBO is interested in acquiring *The War Room*, but Pennebaker wasn't interested in HBO," Cutler remembered. "We made this film to be seen in theaters," he said, but if you put it on HBO an adviser told us, hundreds of thousands of people will see it on TV. 'Perhaps,' Pennebaker said, 'but I don't know any of those people. The people I know will go to the movies. That's where they'll see *The War Room*."

Eventually the fledgling outfit October Films picked up the film. "[They] agreed to give us a hundred thousand dollars for a film that when all was said and done had probably cost us a million dollars to make," said Cutler, reflecting on how nobody made much money out of the release. "All of which is to say that 30 years ago, there was no financial ecosystem for documentary films. Every film had to find its own business model. Making a film basically required you to volunteer your time. On *The War Room* none of us were paid. The Pennebakkers deferred the cost of their cameras, the cost of their editing equipment, their rent, and their phone bills."

But nevertheless the film performed well, confirming "what people like D.A. Pennebaker and Chris Hegedus and the other pioneers of the cinema verité movement knew. If you build it, they will come [citing the character of Ray in *Field of Dreams*, 1989]. The audience for the films existed. When October films put *The War Room* in theatres, it ran for months. Lines wound around the block and people went again and again, to see the unlikely matinee idols, [strategists] George Stephanopoulos and James Carville capture the presidency against all odds."

At this point in his keynote Cutler zoomed forward to describe the current documentary landscape as he saw it.

"So here we are in 2021. And indeed documentaries have proven to be just as popular as narrative features. And just as big business feature docs are routinely commanding eight figure deals in the marketplace, filmmakers are enjoying lifelong careers and getting paid for their work. Some of them have even risen to the status of doculebrity. Most importantly, the art form itself is thriving," he pointed out.

"And audiences are flocking to their work as never before. In a time where truth itself is under siege, our art form, which uses real life as the raw material to tell powerful stories that examine the complexities of truth is engaging with audiences more than ever before. The 2020s are indeed the decade of the doc. It took a changing technological landscape driven by the advent of streaming, the success of Netflix is nonfiction programming and the fierce competition posed by those who seek Netflix's audience and awards for the vision expounded by the pioneers of the cinema verité movement to fully come to pass."

So how did this all come to pass?

"To be honest, the rise of Netflix as a transformational driver of non-fiction didn't come as a total surprise to me because I had some inside information for years when Netflix was still a DVD company that mailed viewers red envelopes of their favorite films," Cutler said. "I would run into Ted Sarandos (CEO) at film festivals. And every time he would tell me that *The War Room* was one of the most popular DVDs on his service. 'Our audience loves documentaries,' he would say, so it made complete sense to me that when Netflix transformed to a streaming service and then began producing original content that the

audience's passion for nonfiction would continue to form a key element of the streamers success. If it works on Netflix, that meant it would work on Amazon, Hulu, Disney Plus, Apple TV, HBO... It didn't happen exactly the way the Maysles and D.A. Pennebaker envisioned it, but it happened. Streaming services finally made their dream come true. If you build it, they will come."

In 1998 Cutler was called to a meeting with a studio executive at Touchdown Studios who explained how network television business was in a crisis, with viewers rejecting network repeats in favour of first-run shows on cable outlets like HBO, such as *Sex in the City*. "We need low cost, original programming we can air during the summer," he said. "Scripted shows are too expensive, do you have any ideas?"

So Cutler immediately pitched the idea of non-fiction drama series. "I said, we take the same process we used on *The War Room*, but we fill more storylines. Then we edit in the way scripted drama series are edited. A, B and C storylines, self-contained episodes with continuing relationship dramas that carry us through the season. We could set it in a law firm. We could set it in a hospital. We get set in a high school."

He was commissioned to make *American High*, a kind of non-fiction *Beverly Hills 90210*. Cutler tells how when he was meeting resistance from a high school superintendent who wanted to know what was in it for the schools and the kids, he had a light bulb moment. "She was right. We needed not only to film these kids, but to teach them to film themselves. Our documentary would also be a class that students would take in documentary filmmaking. Our crews would film them cinema verité style, but we would also give them all cameras to film themselves," he says. "They would answer questions like who am I? And what do I want? They would become documentarians of their own senior years in high school... And when it was over, we donate the cameras and editing equipment to the school for use."

The series premiered in the summer of 2000. "Critics raved, they said it was dramatic, emotional, revelatory. One said it was as significant a moment in television history as the moon landing," Cutler says, but it wasn't a hit, at least not initially. "Fox programmed us against the first season of *Big Brother*. And we got trounced in the ratings and eventually pulled off the air. But then PBS public broadcasting across the United States came to the rescue, picking up the series and airing it multiple times in succession so that it was on the air for 26 consecutive weeks. And come awards time we received the very first Emmy for non-fiction series. Take that *Big Brother*. If *The War Room* had been just like a real movie, *American High* turned out to be just like a real TV show."

Then came *Military Diaries* in 2002, set in Afghanistan in the wake of 9/11, and *Freshmen Diaries* (2003) for Showtime, set at the university of Texas in Austin. In 2004, Cutler made *The Residents* for Discovery, set at the UCLA medical center in Los Angeles. "For the better part of the [early 2000s] we produced TV series that endeavored to push the envelope of cinema verité filmmaking by giving cameras to our subjects," he says, before underling the gamechanger.

"Then in 2009, the future caught up to our vision. That's when Apple released the iPhone 3GS, the first iPhone with video recording capabilities. Suddenly we no longer had to give cameras to our subjects."

"I remember realizing the potential of this when I first saw Asif Kapadia's brilliant film *Amy*, which told the tragic life story of Amy Winehouse," Cutler stresses. "Kapadia was able to tell Winehouse's entire life story because her entire life story was captured on video. This is the age we now live in and the smartphone makes it so for every one of us."

Self-shot footage is core to his *Billie Eilish: The World's a Little Blurry* (2021), which "tells the story, both of a remarkable young artist coming of age and a remarkable young woman coming of age."

"It's a film I'm deeply proud of," Cutler said, acknowledging the work of cinematographer Jenna Rosher and editors Greg Finton and Lindsay Utz. "Also among my collaborators were Billie's mother Maggie Baird O'Connell who started shooting Billy's life on an iPhone in 2009, when she was eight, and Billy herself who started shooting her life on an iPhone just around the same time."

"We are living in a time I would like to call neo-verité which offers remarkable opportunities for documentary filmmaking," Cutler concluded. "Every subject offers the chance to go more deeply into their personal experience than ever before. And vérité crews in combination with subject-shot footage will, I believe, become the new wave. This is the future of intimate, emotional access-based cinematic, vérité filmmaking. The principles of the cinema vérité movement will still hold. More than ever these films will be just like real movies and both the business and the art of documentary filmmaking are ready to carry that mantle. But the form has evolved. Cinema vérité has merged once again with technology, and the artform has been driven forward. Neo-verité is the future and the future is now."

[MIA keynote: RJ Cutler - Dispatches from the Golden Age - Business Doc Europe](#)



The MIA 2021 News



MIA is the first Italian market converging all the segments of the audiovisual industry (Film | Drama Series | Doc | Factual | Animation). With over 1700 professionals from 50 countries participating to 2021 edition, MIA is a valuable platform for the top players of the national and international film industry such as producers and distributors of high-end content: a hub where theatrical deals and transnational TV series start, and a place where to establish and reinforce business relationships between global market leaders.



The MIA Market hands out its top award to *Fireworks* and *Gold War*

At the Italian market, the two drama series shared the Paramount+ Award offered by ViacomCBS International Studios

🕒 MIA 2021 | Awards



MIA asks: What are the realities and hopes for equity investment?

A panel discussed how equity investors can help finance high-budget productions, and cover development or gap expenses

🕒 MIA 2021



The future state of the film industry explored at MIA Market

At the Italian event, a panel of film experts discussed the challenges they have been facing in recent times and what could keep the industry afloat in the future

🕒 MIA 2021



The 2021 TFL SeriesLab lands at the MIA

Developed over the course of the year thanks to the TorinoFilmLab programme, 9 TV series projects are set to be presented at Rome's International Audiovisual Market

🕒 MIA 2021



Europa Distribution set to recover, reboot and reshape the industry in Rome

The professional network will hold its 15th annual conference, as well as an open panel about the longer-term effects of the health crisis, during the MIA Market

🕒 MIA 2021



Top players from all over the world will shine at the MIA in Rome

From 13 to 17 October, the MIA International Audiovisual Market in Rome returns, with 80 market and world previews, 140 titles including films, series and documentaries

[🕒 MIA 2021](#)



The MIA returns with a revamped array of audiovisual content

The International Audiovisual Market will unspool in Rome 13-17 October with two new sections dedicated to the best of scripted and unscripted production

[🕒 MIA 2021](#)

Consult the full [MIA 2021](#) programme

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[The MIA 2021 News - 19 October 2021 \(cineuropa.org\)](#)

MIA 2021

MIA asks: What are the realities and hopes for equity investment?

by VASSILIS ECONOMOU

© 19/10/2021 - A panel discussed how equity investors can help finance high-budget productions, and cover development or gap expenses



The recent MIA panel entitled “Equity Investment: Dreams, Reality and Hopes. Where Is the Money the Sector Needs Today?” was moderated by **Alexandra Lebret**, managing director of the [European Producers Club](#), who mentioned that the most important subject to tackle was how equity investors can meet the sector’s needs by providing real cash to finance high-budget productions, and cover development or gap expenses.

Italian producer **Marco Chimenz** ([Cattleya](#)) mentioned that some financing facilities do exist, but in the form of discounting costs, which is not the same as additional cash for the production, especially when bankroll cash is not easily accessible – not even for successful producers. Some financing groups choose to back productions based on sales estimates, which places their money at risk. The third option, which in many ways is a chimera, is for the financing body to come on board and decide to top up the financing that has been set up over the course of a production. This is much harder, as the producers need to take a step back. For example, in the case of [ZeroZeroZero](#) [+], the team had to combine multiple commissioning bodies to generate enough trust in the production, plus a sales agent was required to secure the distribution outside of the confirmed territories in order to allow them to proceed. He also mentioned that [DG Connect](#) could be extremely helpful in financing large productions by filling the gaps and justifying the intervention of so many players.

Lebret added that the big question is whether the producers or the sales agents will take precedence when it comes to recouping an investment from equity sources, and who will receive the benefits of this financing. She also mentioned that the [European Commission](#) has announced the creation of an equity-investment tool with a budget of €400 million to support the market.

On this topic, the structure finance manager at the [European Investment Fund](#) (EIF) explained that the body works much like an intermediate financier, meaning that producers can't access it per se, but the EIF will provide guarantees to financial intermediaries such as banks or equity to private-equity funds. The European Commission's Media Invest initiative is not a fund as such; it's a sum of money that can be combined with other financial resources and target a specific market, seeking out fund managers that are interested in taking that amount and creating new investment funds which will then provide equity to the audiovisual production and distribution world. In this way, the EIF can become a co-investor in private funds, typically equivalent to one-third of a fund. In the media domain, this could reach 50%, but the details will be firmed up by the end of the year. There will be an official call for expressions of interest and applications by next year, and some private-equity funds will be selected based on the EIF guidelines.

Nicolas Parpex, director of the Creative Industries Hub at French public investment bank [BPI](#), mentioned that they offer the audiovisual sector loan guarantees, loans and financing of about €200 million per year, on top of consultancy and coaching. As an equity financier, it takes minority shares in French companies that grow quite significantly, without doing slate or project financing, and which need support with bargaining power when negotiating with streamers.

Antoine Bodet, executive director of [Alliance Entreprendre](#), explained that it invests in company shares, which it later sells after an average of five years. As a partner for production companies, it intends to help the producers maintain their majority stakes, and develop and create new IPs, without being absorbed by groups. It also helps to leverage more money when needed, and Bodet believes that the EIF will be helpful when it comes to these investments. The most important aspect is for producers to have enough freedom in terms of time and cash to develop IPs and to present them to the streamers at the right time in order to keep most of their rights.

Finally, **Elisa Alvares**, founder of [Jacaranda Consultants](#), which specialises in slate investments, said that what the EIF is trying to achieve is monumental for the European audiovisual industry, especially for the fast-growing new players, but the real trick will be to find suitable operators, either banks or regulating funds, that can receive the capital for the EIF, can find the matching funds, and then operate at the grass-roots level, with small or medium-sized production companies.

Regarding slate deals, a financier commits to providing capital in different shapes or forms, such as equity or mezzanine finance, over a certain period of time, usually two to four years, with the same partner – typically a distributor, a small studio or a producer. The partners then know that there is a given amount of money that they can spread over a range of various activities.

[MIA asks: What are the realities and hopes for equity investment? - Cineuropa](#)

MIA 2021 Awards

The MIA Market hands out its top award to *Fireworks* and *Gold War*

by VASSILIS ECONOMOU

🕒 18/10/2021 - At the Italian market, the two drama series shared the Paramount+ Award offered by ViacomCBS International Studios



The seventh edition of the [MIA \(Mercato Internazionale Audiovisivo\)](#) ran from 13-17 October, both physically in Rome and online. The awards ceremony for the event took place on Saturday 16 October at the Space Cinema Moderno and was introduced by **Lucia Milazzotto**, MIA Market director.

In the [Drama Pitching Forum](#), the Paramount+ Award, offered by ViacomCBS International Studios, was given to two projects. One of them was *Fireworks*, directed by **Susanna Nicchiarelli**, and written by Nicchiarelli together with **Marianna Cappi**, a story of love and friendship as seen by 13-year-old Marta during the Italian resistance against Nazi fascism, co-produced by [Fandango](#) and [Matrioska](#). The other winning project was *Gold War*, created by **Teodora Markova**, **Georgi Ivanov** and **Nevena Kertova**, a sports drama set during the Cold War that mixes history, politics, and the more intimate and emotional sphere of the athletes who were subjected to mental and physical pressure to show the strength of the state machine. It is being produced by Bulgaria's [Agitprop](#).

The jury also decided to award a Special Mention to *Coverdale*, produced by [Pinball London](#), and created by **Paula A Vaccaro** and **Aaron Brookner**, a dark comedy that narrates the story of a boy who takes revenge against the children who bully him at school, impersonating Stalin and breathing life into his personal Russian Revolution.

For the fourth year running, National Geographic was the sponsor of the main award in the [MIA DOC Pitching Forum](#), and this time, the NAT GEO Award for Best Pitch went to the docuseries *Odyssey: Behind the Myth*, directed by **Massimo Brega** and produced by **Camilla Tartaglione** for [Kepach Production](#), which explores the myth and the theories behind Ulysses.

Here is the complete list of awards handed out at the seventh MIA Market:

Drama Pitching Forum

Paramount+ Award

Fireworks - Susanna Nicchiarelli (Italy)

Gold War - Teodora Markova, Georgi Ivanov, Nevena Kertova (Bulgaria)

Special Mention

Coverdale - Paula A Vaccaro, Aaron Brookner (UK)

DOC Pitching Forum

NAT GEO Award

Odyssey: Behind the Myth - Massimo Brega (Italy)

Lazio Frames Award

Marina Cicogna - La vita E Tutto Il Resto - Andrea Bettinetti (Italy)

[The MIA Market hands out its top award to *Fireworks* and *Gold War* - Cineuropa](#)

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MIA 2021

The future state of the film industry explored at MIA Market

by VASSILIS ECONOMOU

🕒 18/10/2021 - At the Italian event, a panel of film experts discussed the challenges they have been facing in recent times and what could keep the industry afloat in the future



During a session moderated by **Andrea Occhipinti**, the founder and CEO of **Lucky Red**, a panel of industry experts aimed to shed light on the current strategies and trends in global film production, sales and distribution.

Scilla Andreen, CEO and co-founder of **IndieFlix**, mentioned that during the pandemic, she had to combine the two sides of the business – streaming and screening films in communities – as everything was brought online. The hybrid approach that was created actually had a bigger impact, and she's hoping that she can continue to support filmmakers in the future.

On the distribution side, **Marc Gabizon**, the CEO of **Wild Bunch**, underlined that we still need a period of roughly six months of regular releases in order to re-examine what people consume and what the real box-office hits are, because now, there are mostly a few "must-see" films that dominate the market, and there is consequently no room for smaller films to find their way to viewers. By entering into production activities, **Wild Bunch** was able to control the films that it releases, and also offer content to TV channels and platforms. Regarding acquisitions, the focus is on films that will be released by mid-2022, as there are many movies that are still due to screen in the cinemas. Gabizon argued that distributors have to diversify, as it's too dangerous to focus solely on strictly theatrical films, and there is content that can benefit from platforms and reach a wider audience.

Rémi Burah, the CEO of **ARTE France Cinéma**, said that if the quality of the film is high enough, then the audience can consume it in any possible format or on any platform, but theatres do offer a unique experience. ARTE has reorganised its support for productions through its cash flow, and younger audiences have discovered the offerings it has on its digital platform. Nevertheless, the performance of films that ARTE has co-produced has been lower than expected upon their cinema releases, creating major issues for both the co-productions and the distributors. For Burah, the most viable solution for the future is for the digital platform to be positioned as a partner in a co-production, in order to protect the independent producers and allow them to retain their IP without becoming line producers. There should be a well-balanced collaboration between both worlds.

Producer **Jonathan Kier** mentioned that buying has become a challenge, as the competition is mainly with companies that don't have to recoup their investments. Also, the use of data has changed the game, as platforms know all of the details without having to disclose anything – and this can be an even more valuable element than the box office. Europe seems to be the battleground for the transparency of those data, and he's optimistic that this will help the future of the film.

As an independent distributor, **Eve Gabereau**, the CEO of [Modern Film Entertainment](#), had to collaborate with cultural organisations to release films both in physical and in digital spaces during the periods when there were cinema restrictions in place, and there was an exchange of data with the theatres that was mutually beneficial. The goal is to have more resources and content that can be enjoyed by the audience beyond cinema and traditional formats.

For **Michael Weber**, the CEO of [The Match Factory](#), the most recent, challenging period was merely an acceleration of what had been expected to happen anyway. Too many films are being produced that can't find an audience, and some of them can only reach a certain amount of people. Without dismissing the core business of theatrical releases, digital offerings are another, additional tool, especially in some territories. Also, the festival circuit cannot be considered a secondary market, since it doesn't represent good business for a sales agent, and practically speaking, fewer people watch the films there. Weber also underlined that it is only by combining the "soft money" that supports co-productions in Europe, but which is less flexible, with the pre-sales and equity financing dominant in the USA that the future of realistic and vital co-productions can be maintained.

Finally, **Sean Furst**, president of Film and TV at Skybound Entertainment, was unconvinced about how a new star system can emerge from television and streaming shows. Instead, he believes that IP- and brand-driven concepts that are being transferred to feature films could be more reliable for further development in the future than a movie-star model per se.

[The future state of the film industry explored at MIA Market - Cineuropa](#)

MIA MARKET WAS A SUCCESSFUL RETURN TO NORMALITY



According to the organization **Mia Market** was a success with a total of 2000 accredited operators from 56 Countries, nearly 100% in attendance, more than 600 international top players in Rome, 450 producers, 800 product and project buyers, 59 panels within the venues of Cinema Moderno and Palazzo Barberini, 40,000 B2B meetings, 800,000 visualizations on Facebook, LinkedIn, Twitter, Instagram, 96,000 visited pages: these are the numbers of the seventh edition of MIA - MERCATO INTERNAZIONALE AUDIOVISIVO directed by Lucia Milazzotto.

A sustainable event that greeted the return to Italy of the protagonists of the international audiovisual industry in complete safety and Covid-proof spaces.

These figures underline how the audiovisual industry is certainly a production sector of great importance for the domestic economy, as stated by Foreign Minister Luigi Di Maio on Saturday 16 October at Made in Italy Reboot, one of the highlights of the Market's seventh edition.

"In the last years, the world of Theatrical and Audiovisual has certainly undergone a profound evolution, even net of the pandemic. In Italy, the Government has worked intensely and seriously to sow the best conditions for this success," APA President Giancarlo Leone stated, "More specifically, through a series of decisions that include the tax credit, the Minister of Culture has made a decisive contribution during the pandemic towards the resumption and success of Cinema. Until recently, the Government and Institutions lacked a real strategy to support the internationalization of our product. The presence of general directorates in the new structure that deals with integrated promotion and public and general diplomacy is extraordinary news because, for the first time, Institutions and cultural and productive associations such as ANICA and APA were bridged into a system. Without the Ministry of Foreign Affairs and ICE, MIA would not exist: it is fundamental support, and today is a memorable day for the entire supply chain."

The Roman "five days" were full of events and boasted 150 market screenings (80 of which premiers) and 150 projects and works-in-progress (70% Italian) thanks to the strengthening of three divisions: Scripted, curated by Gaia Tridente, including Film and Drama; Unscripted, curated by Marco Spagnoli, including Doc and Factual; and Strategic Development - comprising the market screenings, content showcases, and activities related to the sale of the complete product - entrusted to Francesca Palleschi.

Evento: MIA MARKET

Testata: FormatBiz

Data: 18/10/2021

“The figures of 2021 MIA are proof of the growing centrality and rediscovered renewal spirit leading Italy and our creativity and productive capacity to becoming a protagonist of the international landscape,” MIA Director Lucia Milazzotto commented, “The International Audiovisual Market is the result of a collective effort, of a systematic project in a moment of great resumption of the entire theatrical and audiovisual supply chain, including its creativity and global positioning. MIA is once again an unmissable event for the domestic and international industry and an efficient and authoritative voice in the global ecosystem of the sector. MIA also intercepts and welcomes the need for a European hub and the growing competitiveness of our industries, bringing Italy back to the center of the negotiating tables for major continental film, drama, documentary, factual, and animation projects. The +600 operators that took part in the event in Rome confirm this positive and important trend and at the same time are proof of the great trust of international operators towards the entire country system, from the point of view of health security and investments, relying on our tradition of worldwide famed talents, arts, crafts and professionals, our solid production capacity, and our extraordinary territory, along with cutting-edge services, innovation, and more and more high-quality products ».

The successful data, on the one hand, confirm MIA as one of the most important market events in Europe focused on increasing product exports, co-productions, and business relations at an international level, and on the other are proof of the renewed interest and trust of the global audiovisual community in Italy's production capacity and in the Country System.

According to the latest APA report presented at MIA, at the beginning of 2021, this System recorded a production value of more than +1.3 billion for all genres, with an extremely high growth rate (28% in 2020) above all concerning Fiction for TV and VoD platforms. The original production value of Animation titles is also growing, as in 2020 it stands at €77 million, while all other genres (documentaries, entertainment, Talk Shows, and in-depth and cultural programs) lie around €350 million. Furthermore, as underlined by the ICE report during the Market days, the Italian audiovisual industry appears to be in a phase of productive vitality, with interesting signs of strengthening international productions and attracting foreign investments and market shares.

During the seventh edition of the Market, the ethical behavior charter for the audiovisual sector was launched to support inclusiveness and diversity and prevent gender-based violence, body shaming, and discrimination in the cine-audiovisual sector. Furthermore, the International Audiovisual Market is one of the few audiovisual events in Europe that is totally sustainable and, in 2021, contributed to the reforestation of mountain areas and the northeast of Italy.

MIA was founded and continues to grow thanks to the consolidated joint venture between ANICA – l'Associazione Nazionale Industrie Cinematografiche Audiovisive Multimediali presided by Francesco Rutelli and APA – Associazione Produttori Audiovisivi chaired by Giancarlo Leone, with the renovated support of the Ministry of Foreign Affairs and International Cooperation, ICE (Agency for the promotion abroad and the internationalization of the Italian industry), and with the support of MiC (Ministry of Culture), Ministry of Economic Development, Lazio Region, MEDIA program of the European Union. This year, partnerships were confirmed with UniCredit, Apulia Film Commission, and Fondazione Cinema per Roma, adding new commercial supporters for 2021, such as Fastweb. Media partners, RAI and Variety.

This year's panels, talks, and content can be seen again on the MIA DIGITAL platform.

Official website: www.miamarket.it

[FormatBiz | MIA Market was a successful return to normality](#)



The future state of the film industry explored at MIA Market

18/10/2021 – At the Italian event, a panel of film experts discussed the challenges they have been facing in recent times and what could keep the industry afloat in the future. During a session moderated by **Andrea Occhipinti**, the founder and CEO of Lucky Red, a panel of industry experts aimed to shed light on the current strategies and trends in global film production, sales and distribution.

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[The future state of the film industry explored at MIA Market – wikileaksismocracy](#)

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PROMOPRESS AGENCY



MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

17 – 14 OTTOBRE

Richiamo in prima



La 7^e édition du MIA poursuit sa mise en avant des projets cinéma en développement cherchant des financiers pour boucler leur budget. Tout en donnant la parole à des réalisateurs et producteurs de renom. ■ VINCENT LE LEURCH



MIA 2021 LE CINÉMA À TOUTES LES ÉTAPES

“**L**e MIA est la plaque tournante où rencontrer les excellences italiennes de l'industrie audiovisuelle et découvrir toutes les opportunités que l'Italie offre aux acteurs internationaux, explique Lucia Milazzotto, directrice du marché: un contenu exceptionnel, des subventions conséquentes, des lieux étonnants, d'excellentes sociétés de production, des talents primés. L'Italie est aujourd'hui l'endroit idéal pour faire du business dans un environnement médiatique en pleine évolution. Le MIA est également un marché conceptuel pour les contenus mondiaux scénarisés et non scénarisés, qui compte environ 2300 acteurs de premier plan, venus de plus de 50 pays.” Côté cinéma, le menu de ce marché de coproduction comprend 14 longs métrages issus de huit pays. Un peu moins de la moitié des films sont réalisés par des femmes, et la moitié sont des premiers ou deuxièmes longs. La sélection inclut *After the Hurricane* de Julian Jarrold (Royaume-Uni), *Arturo's Voice* d'Irene Dionisio (Italie), *Forough: A Lonely Woman* de Tina Gharavi (Royaume-Uni), *Last Chord in Thessaloniki* d'Eran Riklis (Israël), *Les Italiens* de Silvio Muccino (Italie) et *Today... Tomorrow...* de Ray Yeung (Hongkong). Comme tous les ans à Rome, le marché dévoile également les projets italiens en développement dans le cadre du programme “Wanna Taste It?”. Les trois titres retenus sont *Homicide House* d'Emanuele Aldrovandi, *The Man who Stopped the Time* de Paolo Casalis et Stefano Scarafia et *Mishima - The Roses of Vendetta* de Gigi Roccati (une coproduction Italie-Japon). Par ailleurs, le marché a mis l'accent sur les invités, sous la houlette de Gaia Tridente, directrice de la MIA Scripted Division. “Outre les discussions entre Joe Russo et Alon Aranya (producteur exécutif de *Your Honor*), cette session comprendra également un entretien en tête-à-tête avec Stuart Ford, président-directeur général d'AGC Studios, précise-t-elle. Cette société internationale de production et de licence qu'il a lancée en 2018, est impliquée dans plusieurs films et émissions de télévision, notamment le film *Missing Link*, récompensé par un Golden Globe, *Midway* de Roland Emmerich (numéro un au BO américain), et des titres tels que *Locked Down*, *The Secrets we Keep*, *Voyagers*, trois saisons de *War of the Worlds* d'Epix, et des longs métrages documentaires tels que *JFK: l'enquête* d'Oliver Stone et *Fahrenheit 11/9* de Michael Moore. Ford discutera de sa vision et abordera les questions plus générales de l'industrie. Il expliquera aux délégués du MIA ce que sera la prochaine étape pour sa société, actuellement en postproduction sur *Moonfall* de Roland Emmerich, le documentaire *Tinder Swindler* pour Netflix, et une adaptation télévisée de Gabriel Garcia Márquez, *News of a Kidnapping*, pour Amazon.” ❖



© Lucia Milazzotto, directrice du MIA.



© *Last Chord in Thessaloniki* d'Eran Riklis, sélectionné au MIA.

C EU Soon: le programme pour les talents prometteurs

“C EU Soon est le programme du MIA pour les premiers et deuxièmes longs métrages européens, explique Francesca Palleschi, directrice du développement stratégique du marché. Il a pour but de mettre en lumière les cinéastes prometteurs dans cette phase particulièrement délicate de la création de leur premier ou deuxième film. Plus qu'une session de pitching pour le gap-financing, elle vise à offrir aux projets une chance d'entrer en contact avec des vendeurs internationaux et des distributeurs, d'améliorer les opportunités de circulation et de toucher un public au-delà de leur pays d'origine. Les titres éligibles doivent être en postproduction au moment de la présentation au MIA et doivent répondre à l'appel à candidatures. Un comité de sélection, généralement composé de vendeurs et de distributeurs, choisit les finalistes qui auront la chance de présenter leurs films, de rencontrer des distributeurs potentiels et de concourir pour le prix Screen International Buyers' Choice Award, voté par les professionnels présents au pitch.” Parmi les titres choisis cette année: *Victim*, le premier long du réalisateur slovaque Michal Blasko; *Sisters*, le premier film de la réalisatrice lettone Linda Olte; *Beautiful Beings*, le deuxième long du réalisateur islandais Guðmundur Arnar Guðmundsson (dont le premier opus, *Heartstone*, avait reçu le Queer Lion à la 73^e Mostra de Venise); *Nasim* d'Ole Jacobs et Arne Büttner; et *Temps mort* d'Éve Duchemin, coproduit par la société belge Kwassa Films et la société française Les Films de l'Autre Cougar. Ce dernier suit trois prisonniers bénéficiant d'une permission de 48 heures où ils vont devoir renouer avec leurs proches et rattraper le temps perdu. La production a reçu le soutien de la Fédération Wallonie-Bruxelles (aides à l'écriture, au développement, à la production), du CNC (aide à l'écriture, Avance sur recettes), des Régions Normandie et Île-de-France (aides à l'écriture), de Europe Creative Media (aide au développement), de la Bourse Beaumarchais et de la SACD. Le projet est accompagné par La Fémis, le BoostCamp et la sélection annuelle du Groupe Ouest.

V. L. L.

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Particularité du rendez-vous romain qui se déroulera du 13 au 17 octobre dans les espaces du Palazzo Barberini, du Cinema Moderno et du Cinema Quattro Fontane, il mêlera, à côté des activités cinéma (cf. p. 28), des propositions autour de la série et du documentaire avec nombre de nouveaux projets pitchés dans les deux genres. ■ FRANCOIS-PIER PELINARD-LAMBERT.

MIA SCRIPTED ET MIA DOC FICTIONS ET DOCUMENTAIRES VONT AUSSI ANIMER LE MARCHÉ

Après le Co-Pro Pitching Forum de Series Mania, le Drama Pitching Forum du MIA va être, une nouvelle fois, l'occasion de constater toute la curiosité et l'excitation que provoque le marché sériel en Europe. Cette année, la manifestation a été imaginée par un Drama Board prestigieux où se croisent des décideurs comme David Levine (président de television, Anonymous Content), Jennifer Kim (Senior Vice President, International Originals, HBO Max), Christophe Riande (Vice CEO, Gaumont), Mo Abudu (CEO, EbonyLife Group), David Davoli (président de television, Bron Studios), Erik Barmack (CEO et fondateur, Wild Sheep Content), Françoise Guyonnet (directrice exécutive, séries télé, Studiocanal), Anne Thomopoulos (partner, Legendary Global), Gaspard de Charvagnac (cofondateur et co-CEO, Asacha Media Group), Laura Abril (dirigeante de Viacom CBS International Studios EMEA & Asia et SVP all brands pour l'Europe du Sud et le Moyen-Orient, Viacom CBS), Carlo Dusi (producteur exécutif et directeur de la stratégie, Endor Productions) et Julien Leroux (CEO et fondateur, Paper Entertainment).

À côté des 14 projets de séries à ambition internationale pitchés au Drama Pitching Forum (cf. encadré ci-contre), la division des projets scénarisés du MIA s'est également associée au TorinoFilmLab pour une session dite "Hosted Pitch". Le MIA accueillera en effet neuf projets sériels imaginés lors de la cinquième édition de Series-Lab. Sous la direction du directeur des études, Nicola Lusuardi, et des tuteurs de cette édition, les participants de la session 2021 ont développé des pilotes et bibles de nouvelles fictions qu'ils dévoileront pendant le MIA.

Parmi les nombreux keynotes, on remarquera celui qui donnera le scénariste-producteur israélien Alon Arany, créateur des séries *Hostages*, *Tehran* et *Your Honor* (adaptée en France par TF1 sous le titre *Un homme d'honneur* avec Kad Merad), fondateur de la société Paper Plane Productions, qui produit actuellement *Bestseller Boy* avec CBS Studios. Cette série, en néerlandais, est la première fiction non anglophone produite par cette structure.

Parallèlement aux sessions réservées aux projets de fiction, le MIA sera construit autour d'un troisième pilier : le Doc Pitching Forum. Celui-ci est un événement dédié à l'exposition de projets documentaires en développement. C'est l'événement italien le plus important en la matière. Sur plus d'une centaine de projets reçus, 13 à fort potentiel ont été retenus et seront donc pitchés. Sept viennent d'Italie et on note la présence d'un projet français, *Topper Headon, I Fought the Law* de Lionel Guedj, produit par To Be Continued, qui a participé récemment à la production du film *Onoda, 10000 nuits dans la jungle* (sélection officielle du Festival de Cannes 2021, prix Un certain regard, film d'ouverture), ou *Hannah* d'Andrea Pallaoro avec Charlotte Rampling, nommé pour le César du meilleur film étranger en 2019. Toujours côté documentaire, une section baptisée Italiens Doc It Better présentera le meilleur de la production transalpine dans ce genre.

Le MIA recevra enfin le producteur et réalisateur multiprimé R.J. Cutler, qui est au cœur du cinéma documentaire américain depuis 30 ans. De son long métrage nommé aux Oscars, *The War Room*, à sa série primée aux Emmy Awards, *American High*, de *The September Issue*, lauréat du Sundance Award, à son dernier opus, *Billie Eilish: The World's a Little Blurry*, cette figure de la non-fiction viendra apporter son regard sur ce genre créatif très convoité par les plateformes qui en bousculent aussi les formes et les budgets. ♦



Les espaces du Palais Barberini, accueillant le MIA (ici lors de l'édition 2020).



Nirvana, un des 14 projets présents au Drama Pitching Forum.



R.J. Cutler, réalisateur et producteur de documentaire, donnera un keynote

Le Drama Pitching Forum : point d'orgue du rendez-vous fiction

Cette année, 14 projets de séries télévisées internationales seront présentés au Drama Co-Production Market & Pitching Forum. Sur scène, des producteurs de 12 nationalités différentes: Italie, Royaume-Uni, Canada, Chypre, France, Finlande, Belgique, Ukraine, Allemagne, Islande, Espagne et Bulgarie.

- *177 Days. The Kidnapping of Farouk Kassam* – Italie, 6x50 minutes (Bim Produzione)
- *Coverdale* – Grande-Bretagne, 8x60 minutes (Pinball London)
- *D'Artagnan and Co* – Belgique, 12x26 minutes (AT-Prod)
- *Farpaint* – Chypre, Royaume-Uni, Allemagne 6x60 minutes (Caretta Films, Three River Fiction, ZDF Enterprises)
- *Fireworks* – Italie, 6x50 minutes (Fandango, Matrioska)
- *Gangs of Rome* – Italie, 8x50 minutes (Minerva Pictures)
- *Gold War* – Bulgarie, 6x54 minutes (Agitprop)
- *LAB-4* – Espagne, 8x50 minutes (Kanzaman Productions)
- *Marhaba* – Espagne, 5x60 minutes (Vertice 360)
- *Nest of Snakes* – Ukraine, 8x50 minutes (Film UA Group)
- *Nirvana* – France, 8x45 minutes (Nolita, Ardimages)
- *Seconds* – Finlande, 6x45 minutes (Fire Monkey)
- *The Recruiter* – Canada, 6x60 minutes (Sienna Films)
- *The Trip* – Islande, 8x50 minutes (Glassriver)

Le Paramount+ Award sera décerné au meilleur projet présenté au Drama Pitching Forum 2021 choisi par un jury d'experts mondiaux nommés par ViacomCBS. Il sera remis par un représentant de Paramount+ lors d'une cérémonie dédiée. La plateforme Paramount+ arrivera en Italie en 2022.

As Global Streamers Hunt for the Next ‘Squid Game,’ Top TV Producers Are Doubling Down on International Drama



It's “[Squid Game](#)’s” world, and we’re just living in it.

That was one takeaway from a wide-ranging conversation held during Rome's MIA Market on Saturday, as top independent producers met to assess the state of international drama and explore how hit series like [Netflix](#)'s Korean phenomenon are rewriting the rules of the game.

From heated competition between new and established streaming platforms to increasingly complicated rights deals to skyrocketing demand for non-English-language content, it's a landscape that looks unrecognizable from even just a few years ago. Yet that's opened the door for innovation – and more opportunities than ever before.

“The industry is ripe for disruption,” said [Erik Barmack](#), CEO and founder of Wild Sheep Content. “I do think the room for independent producers is only going to grow.”

The former VP and head of international original series at Netflix helped shape the modern TV business, bringing “Money Heist” to the streaming giant and spearheading its drive into local production around the world.

But during his time at the company, said Barmack, some 90-95% of the projects he was pitched “weren't fully packaged, weren't quite constructed in a way” that could convince the streamer to take the plunge.

That shortfall ultimately prompted him to set up his L.A.-based production outfit. “I saw a need to connect the dots between what was happening in Hollywood and what was happening with a lot of producers around the world, who were incredibly talented but either not reaching the right people or not coming with exactly the right packages,” he said.

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The move was indicative of an industry-wide shift in recent years. “America was a primary market for us as a company for the first 20 years. It’s now not,” said Anonymous Content president [David Levine](#). “It’s less than 50% of the worldwide content.”

That’s prompted the indie banner behind hits like “True Detective” to forge pacts with partners like Paiva Studio, a production label owned by French media group Mediawan, which is [joining forces with Anonymous](#) on the epic series “Civilizations.” “For us, it’s been an amazing opportunity to make relationships with local companies and become their American partner in the local market,” Levine added.

Finding and nurturing those partnerships requires full-time commitment, noted “Game of Thrones” co-executive producer [Vince Gerardis](#), who [last year launched](#) his Rome-based production shingle CIAO. “Looking at specific territories in the world, you have to immerse very heavily into the culture, into the landscape...in order to be effective,” he said. “You can’t be casual about that.”

“Authenticity is really key,” added [Legendary Global](#) partner Anne Thomopoulos. “You can’t impose yourself on a territory, which is why all of us are looking toward the talent and the producers who are really embedded in the culture.”

The former HBO exec described a joint venture between Legendary and U.K. showrunners Emma Frost and Matt Graham, who [last year teamed up](#) to launch a U.K. drama production company with a 10-project slate. “It’s also about chemistry,” she said. “They have great relationships with other writers, and it’s enabled us to grow relatively quickly and also to take the temperature of that market in a way that we wouldn’t have been able to do if it was just us.”

With global streaming platforms like Netflix, Amazon Prime and Apple TV Plus continuing to pump money into original content, and emerging players like the [ambitious Scandinavian streamer Viaplay](#) looking to grow their footprints around the world, Levine noted that “there are so many different ways to sell now.

“You can sell the whole world to a single entity, but I know a lot of people that are selling territory by territory, like the movie business,” he said. “For us, the thrill in selling is almost the strategy around trying to figure out who are the best partners for a show, and it might not be the same place every time.”

If there’s any certainty in today’s global TV biz, it’s only that the old ways of doing business have gone by the wayside. “I think there’s a lot of innovation going on right now,” said Barmack. “I think there’s a lot of desire to figure out windowing in a way that gets them the best potential programming. As a producer, that’s an optimistic thing to see the studios that are associated with networks reacting to market changes – especially if we as producers can help them do that.”

Evento: MIA MARKET

Testata: Variety

Data: 17/10/2021

As global sensations like “Squid Game” have proven, those market shifts will be a boon to creators overseas who could be developing the next breakout hit. “The mindset is changing for us [in Hollywood],” said Levine. “We’re all used to saying, ‘What do you have for us?’ And I think now we’re trying to say, ‘What can we give you?’ And I think we’re all learning from that.”

<https://variety.com/2021/tv/global/squid-game-netflix-international-drama-1235091186/>



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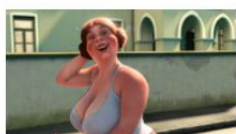
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‘Billie Eilish’ Director R.J. Cutler on How Ted Sarandos Helped Him Predict the Documentary Boom

By Christopher Vourlias ▾



Before [Netflix](#) had grown into a world-conquering streaming giant, “[Billie Eilish: The World’s a Little Blurry](#)” director [R.J. Cutler](#) would routinely bump into the company’s co-CEO [Ted Sarandos](#) on the film festival circuit. Netflix was still a DVD-by-mail rental service at the time, and Sarandos confided to him that “The War Room” – Cutler’s Oscar-nominated Bill Clinton campaign doc – was among its most popular rentals.

Flash forward a few years, and the streaming-fueled boom in documentary filmmaking didn’t seem so far-fetched to Cutler. “It made complete sense to me that when Netflix transformed to a streaming service, and then began producing original content, the audience’s passion for nonfiction would continue to form a key element of the streamer’s success,” he said. “If it works on Netflix, that meant it would work on Amazon, Hulu, Disney Plus, Apple TV Plus, HBO Max, Discovery Plus, Peacock and others.”

At a keynote address at Rome's MIA Market on Friday, Cutler reflected on a 30-year career that began with "The War Room," the critically acclaimed feature which he produced, through Apple TV Plus' "Billie Eilish" doc and a forthcoming project on Martha Stewart that was [acquired by Netflix](#).

Describing the 2020s as "the decade of the doc," he told the audience: "In a time where truth itself is under siege, our artform, which uses real life as the raw material to tell powerful stories that examine the complexities of truth, is engaging with audiences more than ever before."

Cutler admitted that such success wasn't guaranteed when he decided to collaborate with cinéma vérité pioneers D.A. Pennebaker and Chris Hegedus on "The War Room," which would earn an Academy Award nomination for best documentary feature and enjoy a wide theatrical release. He recalled being offered a \$25,000 advance by October Films, eventually haggling his way up to \$100,000 on a movie that "had probably cost us a million dollars to make."

"Thirty years ago, there was no financial ecosystem for documentary films. Every film had to find its own business model," he said. "Every project was a passion project."

Driven by the surge in demand for unscripted content from the likes of Netflix, Amazon, and other global streaming platforms, the landscape has since changed dramatically. "Documentaries have proven to be just as popular as narrative features. And just as big business," he said. "Feature docs are routinely commanding eight-figure deals in the marketplace, filmmakers are enjoying lifelong careers and getting paid for their work. Some of them have even risen to the status of 'doculebrity.' Most importantly, the artform itself is thriving."

Despite the streaming boom, Cutler added, “big-screen distribution is as robust as ever.” More than 200 documentary films enjoyed Oscar-qualifying theatrical runs last year, he noted, while in the midst of the coronavirus pandemic, three documentaries – including “Billie Eilish” – enjoyed theatrical releases on more than 700 screens in 2021.

The director offered a behind-the-scenes look at the work that went into the critically heralded “The World’s a Little Blurry,” which relied not only on the filmmaker’s footage, but video shot by Eilish herself; the singer’s mother, Maggie Baird; and, for a finale filmed during a performance in Milan, material crowd-sourced through the Internet from thousands of fans in attendance.

The ubiquity of real-life footage – a development Cutler traced back to the introduction of the iPhone 3GS in 2009, which allowed individuals to become “the cinematographers of their own lives” – marks a technological shift that he said will transform the medium moving forward.

“We are living in a time I would like to call neo-vérité, which offers remarkable opportunities for documentary filmmaking,” he said. “Every subject offers the chance to go more deeply into their personal experience than ever before. Vérité crews, in combination with subject-shot footage will, I believe, become the new wave. This is the future of intimate, emotional, access-based, cinematic vérité filmmaking.”

Having captured intimate details from the life of Eilish, as well as high-profile subjects including Anna Wintour (“The September Issue”) and Dick Cheney (“The World According to Dick Cheney”), Cutler said his films are built on trust with his subjects, and an awareness of the boundary between them.

“I respect the fact that the film, the story, belongs to the subject – the life story belongs to the subject, not to me,” he said. “I’m not out there trying to get them to do something. I’m not out there looking to film certain things. My job [in ‘The World’s a Little Blurry’] is to see Billie’s life as clearly as possible for the year that I’m filming with her. And it’s her life. It has nothing to do with what I want.”

When asked by *Variety* about his forthcoming Stewart documentary, whose details have been kept under wraps, Cutler said: “We’re hard at work on it and very, very excited about it. As always, when we’re making the films, we don’t talk a lot about them. But I can tell you that Martha is a remarkable subject and unique in American culture, society, and history, if not world culture, society, and history. And her full story will be told.”

['Billie Eilish' Director R.J. Cutler on How He Predicted the Doc Boom - Variety](#)

RAI Com Sells Gabriele Mainetti's 'Freaks Out' to France, Japan; CEO Talks Strategy (EXCLUSIVE)



Italy's **RAI Com**, which is the sales arm of Italian state broadcaster RAI, is scoring sales to key territories on Gabriele Mainetti's "**Freaks Out**," following the genre-bending film's launch in competition at Venice.

Mainetti's lavish historical fantasy set in 1943 Rome, where four "freaks" who work in a circus are left to their own devices when the Eternal City is bombed by Allied Forces, has been sold to Metropolitan Film for France and to The Klockwork Co. for Japan.

In an interview with *Variety*, RAI Com CEO Angelo Teodoli called these first sales on "Freaks," which is screening at Rome's MIA Market, "very important for us because due to COVID we were getting less titles," while now things are perking up again.

The RAI Com lineup at MIA also includes another Venice title, Roberto Andò's "The Hidden Child," starring Silvio Orlando, who plays Cardinal Voiello in "The Young Pope," and animation feature "Yaya and Lenny – The Walking Liberty" by Alessandro Rak, which launched from Locarno and will soon play in Italian theaters.

Teodoli pointed out that RAI Com, which sells films, TV dramas and also global rights to Italian performing arts events such as La Scala performances, is increasingly reaping revenues from streamers.

One of the main sources of revenue for RAI Com at the moment are transactional video on demand and other types of sales on eight streaming platforms where they have roughly 10,000 film titles and 970 TV dramas on sale, he noted.

"That's the bulk of RAI Com's business," said Teodoli. "It's a world that is in constant evolution that we are following very closely," he added, underlining that there are potential rights issues with RAI's RAI Play streaming platform.

"We have to figure out where we stand with AVOD [advertising-based video on demand] platforms like [ViacomCBS's] Pluto TV because that could turn into a direct conflict with RAI Play and the advertisers on RAI," Teodoli said.

Teodoli said RAI Com will have 2021 revenues of around €110 million (\$127.5 million) – while a figure for net profit is still being calculated.

On the TV side the company's top sellers are "Non Uccidere" ("Thou Shalt Not Kill"), starring Miriam Leone as a feisty female detective, which plays on Walter Presents in the U.K. and Stateside, and on ARTE in France and Germany; "Inspector Coliandro"; "Imma Tataranni," a new cop show with a female lead, which has been sold to Canal Plus in France, Disney Fox in Eastern Europe and AMC in Latin America; and Naples-set "The Bastards of Pizzofalcone."

<https://variety.com/2021/tv/news/rai-com-gabriele-mainettis-freaks-out-1235090021/>

Patricia Clarkson, 'Game of Thrones' Actor Nathalie Emmanuel to Star in AGC Television, Lionsgate Spy Series 'Gray' (EXCLUSIVE)



AGC Television, the TV unit of Stuart Ford's independent content studio AGC Studios, and [Lionsgate](#) have teamed on espionage thriller series "Gray," based on an original concept by best-selling novelist David Baldacci. [Patricia Clarkson](#) ("Six Feet Under," "Sharp Objects") and [Nathalie Emmanuel](#) ("Game of Thrones," "Fast & Furious" franchise) are attached to star.

Under the terms of their agreement AGC will distribute the series in the U.S., represented by CAA, and Lionsgate Television will handle international distribution rights.

The announcement was made by Ford, who is AGC chairman, Lourde Diaz, who is the company's president of television, and Agapy Kapouranis, who is Lionsgate's president of international television and digital distribution. Ford is currently attending Rome's MIA Market.

"Gray," which is written by John McLaughlin ("Black Swan," "Hitchcock"), will be directed by Ruba Nadda ("Manifest," "Magnum P.I."), who previously worked with Clarkson on the film "Cairo Time."

In "Gray," Clarkson will play CIA spy Cornelia Gray, who is coming in from the cold after 20 years in hiding, dodging the government agents who suspected her of being a traitor. She returns to her old life just as is discovered that there is a new mole within her old spy network putting her and her network in jeopardy.

"Gray" is being executive produced by Ford and Diaz with Baldacci, Clarkson and Marc Shmuger serving as producers, and Matt Bankstor serving as co-executive producer.

Additional casting is ongoing. The project is scheduled to begin production in early 2022.

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Evento: MIA MARKET

Testata: Variety

Data: 16/09/2021

The “Gray” deal was brokered by Lionsgate’s director of acquisitions and content strategy, Elliott Brannon, and by AGC’s senior VP of legal and business affairs, Anant Tamirisa, and VP of legal and business affairs, Meghan Victor.

Clarkson is repped by CAA and Anonymous Content. Emmanuel is repped by ICM Partners and A&J Artists. Nadda is repped by CAA, Untitled Entertainment and Del, Shaw, Moonves, Tanaka, Finkelstein and Lezcano; Baldacci is repped by Paradigm Talent Agency; McLaughlin is repped by A3 Artists Agency.

<https://variety.com/2021/tv/news/patricia-clarkson-nathalie-emmanuel-gray-agc-lionsgate-1235090089/>

Sky Greenlights 'Call My Agent' Italian Remake, Thriller Series 'Europa' From 'Downfall's' Oliver Hirschbiegel (EXCLUSIVE)

By Nick Vivarelli ▾



European pay-TV platform [Sky](#) will unveil an Italian adaptation of French hit series “Call My Agent,” and thriller series “Europa,” directed by German filmmaker [Oliver Hirschbiegel](#), who helmed the Oscar-nominated “Downfall,” at an event Friday at the Rome MIA Market.

The Italian “Call My Agent” remake is being produced by Palomar, the Rome-based company controlled by France’s Mediawan, which originated the hit show set at a Parisian talent agency (pictured).

“Whereas ‘Call My Agent’ is quintessentially Parisian, this will be quintessentially the [Rome-based] world of Italian cinema,” Nils Hartmann, senior director of Sky Italia original productions, told *Variety*. “It’s a great homage to Italian cinema and the country’s star system,” he added.

Lisa Nur Sultan, who penned the successful Italian version of “Liar,” is the head writer, while Luca Ribuoli (“The Mafia Only Kills in Summer”) will direct, with plans to start shooting in 2022, and a planned playdate also next year.

Elsewhere, in the Sky Original series “Europa,” a boat full of immigrants intersects in open sea with a luxury cruise ship and the topical theme of immigration takes a thriller twist.

“Europa” is based on a book titled “Bilal” by Italian investigative journalist Fabrizio Gatti. The eight-episode series draws inspiration from events experienced and narrated by Gatti, who went undercover, infiltrated the ruthless, cruel underworld of economic immigration to Europe, and recounted his hellish journey amid the illegal trafficking of 28 African migrants.

After rights to the book were taken by Germany’s Pantaleon Films, ace Italian writer Stefano Bises (“Gomorrah,” “Zero, Zero, Zero”) came on board and germinated the idea of having a luxury cruise ship intercept and rescue a boat of immigrants that had caught on fire as a narrative device, “so that the theme of immigration can be depicted in a way that has a genre element,” Hartmann said.

“The immigrants discover that the cruise ship is traveling toward Tunisia and Libya and this is where the story becomes a thriller,” he added.

The “Europa” story takes place on the cruise ship full of Western tourists. After having intercepted and rescued the illegal immigrants, the stories of the crew and guests of the luxury liner are intertwined with those of the migrants when the latter – having discovered that the ship is moving toward Africa, from which they departed – decide to occupy the boat and take all its crew hostage.

The show will tell the stories of its protagonists through two timelines. One in the present that sees them on the cruise ship and one in the past, which tells the story of each of them through flashbacks.

The plan is to start in November on what is expected to be a 20-week shoot. The cast is being kept under wraps. Sky is aiming for a 2023 playdate for the show, which is set to play across its pay-TV services in Italy, the U.K. and Germany.

“Europa” is being produced by Sky Studios with Pantaleon Films and Italy’s Indiana Productions. NBCUniversal will distribute it in the rest of the world.

[Sky Greenlights Italian Remake of 'Call My Agent,' Thriller 'Europa' - Variety](#)

‘Farpoint’ Creators Launch Into ‘Med Noir’ With Cyprus-Set Crime Drama – Rome MIA Market (EXCLUSIVE)



An unsolved murder, a detective with a dark past, a bitterly divided island on the edge. For the creators of “Farpoint,” which is being pitched at the co-production forum during Rome’s MIA Market this week, all the elements are there for a riveting “Med Noir” series that marks the first stab at high-end international drama for the island nation of Cyprus.

The series is produced by the U.K.’s Three River Fiction and Cyprus-based Caretta Films and Splash Screen Entertainment, with ZDF Enterprises onboard as a distributor. It’s inspired by a real-life murder case in the 1990s that rattled an island nation best-known to millions of annual holidaymakers for its sun-soaked beaches and hedonistic nightlife, but split between the Turkish North and the Greek South by a U.N. buffer zone.

“Cyprus is a country that’s home to Greeks, Turks, British, and also a huge number of U.N. forces that are throughout the buffer zone that cuts the island in half,” said series co-creator and co-writer Andreas Kyriacou. “I wanted to use [the murder case] as the basis for a fictional story that will give me the opportunity to speak a little bit more about the island, and it’s very unique place in Europe.”

To do so, he enlisted the help of fellow scripter and co-creator Sophie McVeigh, who was instantly drawn to the character of newly appointed Detective Chief Inspector Ashley Gallagher, the first ever female commander of the regional police force in the Sovereign Base Areas, a British territory located in Cyprus. “She’s a woman ahead of her time,” McVeigh said. “On top of being a fish out of water she’s having to deal with a great deal of pressure to prove herself in a male-dominated world.”

Gallagher is looking for a break after closing a long-running hunt for a serial rapist in the U.K. and dealing with the fallout from a messy divorce. Instead, she gets thrust into a murder investigation that forces her to confront dark secrets about the sun-splashed Mediterranean island – as well as some of her own.

“She thinks that she’s escaping. And Cyprus seems like the perfect opportunity,” McVeigh said. “She thinks that it’s going to be an easy posting in the sun, and a chance to just get away from it. But what I really like about her is that she can’t escape from who she is.”

The scribe compared her protagonist to recent small-screen characters like investigator Mare Sheehan in the HBO drama “Mare of Easttown” or DCI Silva in the BBC police procedural “Vigil.” “She’s a strong but complicated, multifaceted female lead who takes risks and sometimes makes mistakes, and whose own trauma informs her dogged search for justice – and that’s what makes her so compelling to me,” she said.

“Farpoint” co-creator and creative producer Ben McGrath, of Three River Fiction, said the series will offer a localized take on the wildly popular Scandi Noir genre, something the show’s creators have dubbed “Med Noir.”

“We are going for a similar aesthetic, but we’re kind of flipping it,” McGrath said. “In a Scandi Noir, you’d create tone and atmosphere with the landscape, and it would be quite sparse, it might be quite snowy, or quite brutalist... We want to do something very similar in terms of the effect it has on the viewer, embracing that real unique quality or qualities that Cyprus has. And I think it’s kind of reasonably unrivaled, and it’s untapped.”

Mirela Nastase, of ZDF Enterprises, said that audiences are ready for a different spin on the noir genre. “Viewers, after two years of the pandemic, they’re still fascinated with true crime and crime, but they want a bit more sun,” she said. “I think everyone will be really happy to travel and to discover an island that many visited but many haven’t, and to really understand the complexity, the political, the cultural, social complexity of this little place.”

It is, for viewers and creators alike, a chance to enter uncharted territory. “Cyprus is virgin ground for series,” said producer Constantinos Nikiforou of Caretta Films. “Nothing like this was even brought to the table for negotiations.” Not only does the island offer a variety of appealing locations – many of which have never been seen onscreen before – but it boasts an attractive cash rebate of up to 40%. Sweetening the deal for foreign producers is an additional rebate of up to 25% for above-the-line talent, on top of the 40%.

The creators of “Farpoint” believe they have all the ingredients for a series with long-lasting – and long-term – potential. “There are a number of story strands that we sort of have deliberately left open for that possibility,” McGrath said. “But then it’s quite clear from the [series bible] that it’s also a close-ended, six-part story in its own right.

“We’re looking to take this forward to script,” he continued. “A big part of the MIA experience is to effectively bring on board further partnerships to help us close that funding and take it forward, get a script written and build from that.”

['Farpoint' Creators Launch Into 'Med Noir' With Cyprus-Set Crime Drama - Variety](#)

ViacomCBS International Studios Partners With Italy's Minerva on 'Miss Fallaci Takes America' TV Series (EXCLUSIVE)



ViacomCBS International Studios (VIS) and Italy's expanding Minerva Pictures have teamed up on "Miss Fallaci Takes America," a high-profile TV series about the 1958 journey to the U.S. of iconic Italian journalist [Oriana Fallaci](#).

The show, which is the first Italian original produced for Paramount Plus, will portray Fallaci's early years in Hollywood before she became a legendary war correspondent known for her explosive personality. It is set to be the first Paramount Plus Original destined for the ViacomCBS-owned premium streaming service, following its Italian launch in 2022.

"What we loved the most was the fact that the story we are going to tell is based on Oriana's early years, which are probably the least known in her career," said VIS senior vice president Laura Abril, who is head of VIS EMEA and Asia, speaking at Rome's MIA Market. "And how her charm as a stranger in Hollywood made her what she later became as a war correspondent," Abril added.

Fallaci “was very particular and unique,” Abril went on to note, “because she wasn’t the typical movie star fan that was interviewing them. She had a disenchanted gaze of the Hollywood scene” and “wanted to have a very ironic and irreverent tone.”

The series will be based on true events recounted by Fallaci in her first books “The Seven Sins of Hollywood,” “Voyage to America,” “Penelope at War” and “The Useless Sex,” published by Rizzoli.

“We are happy to invest in Italian content, especially for our premium service Paramount Plus which will be available in Italy in 2022,” said Jaime Ondarza, executive vice president and general manager South Hub, ViacomCBS EMEA.

The “Miss Fallaci Takes America” project, which won the VIS prize at MIA last year, is the brainchild of young Italian writer/director Alessandra Gonnella, whose short “A Cup of Coffee With Marilyn,” which served as a promo of sorts for the series, won Italy’s prestigious Silver Ribbon prize.

Rising Italian star Miriam Leone (“1994,” “Medici”), who starred in the short, is in advanced talks to star in the title role also in the TV series. But the deal is not closed yet.

“Fallaci Takes America” is being produced by VIS and Minerva Pictures in collaboration with Italy’s RedString.

Minerva is the expanding film production and distribution company headed by Gianluca Curti, which has been expanding since 2019 when Santo Versace, who is the older brother of Gianni and Donatella Versace, decided to invest in the company with a €6 million (\$6.9 million) capital increase, becoming Minerva’s chairman of the board.

“This is the first TV series that we are producing directly and we are particularly pleased to be doing this together with [ViacomCBS International Studios](#), an international partner that focuses on quality of the product with whom both Santo Versace and I feel in great creative harmony,” Curti, who is Minerva CEO, said.

Cosetta Lagani, a former Sky Italia executive who now heads the new scripted and documentary productions unit at Minerva, noted that “Miss Fallaci Takes America” “fits perfectly with our mission: the creation of very high-quality projects, with a strong identity that are relevant for the international market.”

[ViacomCBS Partners With Minerva on 'Miss Fallaci Takes America' - Variety](#)

Eran Riklis Hopes to Strike a ‘Chord’ With Thessaloniki Road-Trip Dramedy – Rome MIA Market (EXCLUSIVE)



[Eran Riklis](#) (“Lemon Tree,” “Dancing Arabs”) is developing a new feature that he hopes will strike a chord at this week’s MIA Market in Rome, where the acclaimed Israeli director will be pitching it to potential partners.

“Last Chord in Thessaloniki” follows a family of jazz musicians who are forced to confront their dysfunctions while traveling together to perform in Greece’s second city, where the family’s roots, though buried deep in the past, upend the present and cast a dark shadow over the future. Setting off on a journey from Tel Aviv to Thessaloniki, they are waylaid and sidetracked along the way – offering an opportunity, however, for them to arrive at an unexpected destination.

“Sometimes you have to travel really far in order to rediscover yourself,” Riklis explained. “The distance is possibly quite short. It’s actually traveling somewhere between your mind and your heart. The fact that you’re out there almost forces you not to evade the bigger questions, and not to confront the issues that you’re surrounded with.”

Riklis is producing through his Tel Aviv-based shingle Eran Riklis Productions and directing off a script written by Zadok Zemach.

At the heart of “Last Chord” is the family’s patriarch, Avram, the troubled son of Holocaust survivors who fled Greece during the Second World War to settle in Israel, where he eventually became a jazz musician.

“Avram grew up with the burden of his parents’ experience in the Holocaust in Greece, growing up in a country, Israel, as an immigrant and somebody who has to find his place,” Riklis said. “Playing the saxophone and reaching out into jazz saved him, because it gave him something very specific to both master and then control, and yet it gave him a certain freedom.”

Yet his career – and his life – didn’t pan out quite the way he planned. “Here he is in his early 70s, possibly a failure in his own eyes, and possibly with a last chord, a last chance to redeem himself and do good by the people that he’s maybe not trying hard enough to show that he cares,” the director said. “It is [a story about] the individual, but it is about expressing love and getting love in return.”

To do that, the family must hit the road, offering Riklis an opportunity to tap into one of cinema’s most beloved genres. “We all grew up at a certain point in our lives on road movies,” he said. A formative film for the director growing up was Bob Rafelson’s 1970 classic “Five Easy Pieces,” starring Jack Nicholson as a former piano prodigy who abandoned his dreams of becoming a classical pianist for a rootless, blue-collar existence. “It very much stayed with me always – this persona who has this pure talent but has trouble expressing it.”

Making jazz music central to “Last Chord” was far from a difficult choice for the director. “Jazz has always been a part of me, and I think I love it simply because of both the accuracy and the freedom – the fact that a lot of it is built on improvisation, and yet you do have to have a plan,” he said.

Those characteristics, he added, should help “Last Chord” achieve a certain harmony. “I think the word jazz, as it’s reflected in the film, means that there’s a plan, but then anything goes,” he said. “I think that’s really at the core of this movie. There is a plan to go from A to B, but then everybody improvises on the way.”

Riklis is currently prepping an adaptation of Azar Nafisi’s bestseller “Reading Lolita in Tehran,” which will begin filming in Italy in mid-2022. Pic is produced by Israel’s United King Films, Topia Communications and Eran Riklis Productions, Italy’s Minerva Pictures and Rosamont, and France’s Davis Films.

He’s also in advanced stages of development on “The Tunnel,” an adaptation of the novel by Abraham B. Yehoshua, whose book “A Woman in Jerusalem” received the big-screen treatment in Riklis’ 2010 film “The Human Resources Manager,” which won five Israeli Academy Awards. The film is produced by Israel’s 2-Team Productions and Eran Riklis Productions, France’s MACT, and Germany’s Heimatfilm and Riva Film.

[Eran Riklis Hopes to Strike a 'Chord' With Road-Trip Dramey - Variety](#)

The Match Factory Presents Films By Nana Neul, Andreas Kleinert, Francesco Lagi at MIA Market

By Leo Barraclough ▾



Cologne-based [The Match Factory](#), one of the world's leading arthouse sales agencies, is at [MIA Market](#) in Rome with two German features and one upcoming Italian project, following a busy summer with 20 premieres between Cannes and Toronto.

Nana Neul, best known for her film "My Friend From Faro," is back with an entertaining German-Italian-Greek feature "Daughters," starring Birgit Minichmayr, Alexandra Maria Lara and Josef Bierbichler. Produced by Germany's Heimatfilm and distributed by Warner Bros Germany, the comedy hit German cinemas last week and has its international market premiere at MIA on Friday. The international festival premiere will follow soon.

Andreas Kleinert's "Dear Thomas" is an authentic portrait of Thomas Brasch, one of the most talked about German authors of the last 50 years. The film stars the German actor Albrecht Schuch from "System Crasher," "Berlin Alexanderplatz" and "Fabian: Going to the Dogs." It celebrated its world premiere in Munich in June and screened recently at the Hamburg Film Festival. The international premiere will be announced soon. The film screened to the buyers at MIA on Thursday.

Under the umbrella of the upcoming projects What's Next Italy, produced by the long-time partner Vivo Film in Italy, The Match Factory presents "Il Pataffio" by Francesco Lagi at MIA. The feature promises to be "a very Italian, funny and daring Middle Age tale about hunger and freedom, sex and power," said The Match Factory.

The Match Factory's team in Rome is led by head of sales Thania Dimitrakopoulou. Other films on its slate include Sebastian Meise's "Great Freedom," Tatiana Huezo's "Prayers for the Stolen," Michel Franco's "Sundown," Ryusuke Hamaguchi's "Drive My Car," Bent Hamer's "The Middle Man," Nanni Moretti's "Three Floors" and Lorenzo Vigas' "The Box."

[TMF Takes Pics by Nana Neul, Andreas Kleinert, Francesco Lagi to MIA - Variety](#)

Joe Russo on Fallout From Scarlett Johansson's 'Black Widow' Lawsuit: 'People's Nerves Are Fraying' (EXCLUSIVE)



Joe Russo weighed in on [Scarlett Johansson's "Black Widow" legal battle with Disney](#) on Thursday, calling it "unfortunate" that the conflict spilled out into the public domain, but suggesting that it's a sign of the times for an industry gripped by uncertainty.

"There's a lot of tension, just like there is in a lot of industries, because there's a lot of disruption," he said. "People's nerves are fraying, and it's hard to predict what's going to happen or where anything is going."

The "Avengers: Endgame" and "Avengers: Infinity War" co-director spoke to *Variety* during Rome's MIA market about Johansson's breach-of-contract lawsuit against the Mouse House, in which she alleged that the company sacrificed the movie's box office prospects — and millions in potential backend payments — by releasing "[Black Widow](#)" simultaneously in theaters and on its streaming platform, [Disney Plus](#).

Before [the lawsuit was settled last month](#), The Wall Street Journal reported that the [Russo Brothers](#) had hit a standstill in talks to direct another movie for Marvel, which is owned by Disney, due to uncertainty over how a potential next feature would be distributed and how they would be paid.

Russo declined to discuss the status of those negotiations, saying "it would be inappropriate for us to comment on a deal if we were in the middle of it."

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However, he added, "I'm glad that the lawsuit's resolved. I do think it was indicative of significant change that's been happening. The resolution speaks volumes about the respect for artists moving forward in this changing landscape."

The resolution, however, also belies an industry in a state of unprecedented flux. "Corporations are panicking at the moment, because I think that half the studios are going to disappear in the next 5-10 years, and the game has changed dramatically," he continued. "There are content producers who can outspend any studio, and it's just a rounding error for them, because they're \$1 trillion companies. We've never seen that before in the business."

Russo spoke to *Variety* after a wide-ranging keynote address at Rome's MIA market, which takes place Oct. 13-17 in the Eternal City, where he appeared in conversation with Skybound Entertainment president of film and TV Sean Furst to discuss the future of the movie industry.

Having directed two of the five highest-grossing films of all time alongside his brother Anthony, Russo insisted that the theatrical model isn't dead, though the disruption caused by the COVID-19 pandemic and the continued growth of streaming services has altered the business for good.

"I don't see a resurgence of independent movies in theaters in the future. I just don't," he said. "You get more money to make them digitally. Less headaches. The easiest thing for Netflix to do is to greenlight a smaller film. What I've found, and what a lot of other filmmakers have found, is that nobody really bothers you. That's an incredible experience to have."

Amid the flurry of wheeling and dealing at the fast-rising Rome market, where some 350 new titles in development and production are on display for prospective partners, the AGBO co-chairman spoke about his own interest in spotting and nurturing talent overseas.

"On a personal level, I'm just more interested in diversity of storytelling. I think the world is a better place the more diverse voices can be heard," he said. "All of my favorite stuff in the last five years is outside of Hollywood. I think that that is important because artists are coming at it with individuality and a fresh perspective that isn't tainted by or affected by the machine that we have in Hollywood."

He praised South Korean phenomenon "[Squid Game](#)" for its "high concept and execution," calling the production design "gorgeous and insane," while describing "ZeroZeroZero" and "Gomorra" producers Cattleya as "probably my favorite producers in the world right now."

The prolific multi-hyphenate also teased some of the projects currently on the slate at the Russo Brothers' AGBO production outfit, screening the trailer for "Extraction 2" – the sequel to the Chris Hemsworth-starring actioner which was Netflix's most-watched original movie – and discussing the upcoming Amazon Prime series "The Citadel," a globe-trotting espionage thriller being produced in multiple territories.

"It's sort of an experiment in narrative," he said. "It has a flagship show that then has regional shows that are built around the core idea. They're complementary narratives. It's regional talent producing and creating each one of those offshoot shows. It's a big experiment in community and partnership."

This summer, the Russos wrapped filming on the Netflix espionage thriller "The Gray Man," starring Ryan Gosling and Chris Evans as competing assassins. The first entry in a potential franchise, the film is said to have a \$200 million-plus budget, making it the priciest original to date for the streamer.

They also recently announced that AGBO would be re-teaming with the streaming giant on [a new heist movie](#) from Emmy-winning storyteller Noah Hawley and starring Emmy nominee Regé-Jean Page.

<https://variety.com/2021/film/global/joe-russo-scarlett-johansson-black-widow-disney-1235088864/>



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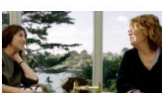
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Stuart Ford Says Proliferation Of Streaming Content May Have “Creeping Diluting Effect On Quality” – MIA Market



Indie film stalwart Stuart Ford has warned that the lack of “audience accountability” creators have when making content for streaming platforms may, over time, have a “creeping diluting effect on quality”.

Speaking at the MIA Market, which runs alongside the Rome Film Festival, the AGC Studios founder said that he had an “existential fear [that] if our industry becomes overly dominated by [the streaming] model then over a period of time the mindset of the creative community becomes business to business”.

He added that the mentality of creatives could shift to “as long as we can sell it [the content] we have done our jobs” rather than “we have to make something so great the audience responds”.

Ford made pains to assure the audience that he is not anti-streaming. In fact, AGC has multiple projects in the works for streaming services.

“I’m not one of those that says everything they [the streamers] do is crap,” he explained. “I have a number of friends who work for the streamers who want the content to be great. It’s not that they’re not focused on quality, it’s that nexus between the actual creators and the audience.”

The executive credited the digital giants with “fuelling much of the growth in production activity”, which has led to a “boom” for producers. He said that U.S. content continues to be the “most popular form of entertainment” being commissioned but noted that “they are also by and large putting tremendous focus on generating local-language product to help fuel subscriptions in strategically important territories”.

“It’s a golden period for local producers,” he added.

Addressing the ‘producer for hire’ model – often levelled at the streamers as a negative aspect of their business strategy, with creators benefiting from large initial fees but rarely being able to hold onto IP – Ford said there was nothing wrong with that setup but it depends who, as a producer, you want to be.

“The hamster wheel of making film and TV for the streamers is a lucrative hamster wheel and it’s speeding up,” he commented.

However, for AGC the priority is to “build an entity of corporate substance, a balance sheet” and to do that “you need more than revenue generation from fees, you need assets, you need to own at least some portion of what you’re making”.

“The only way to do that in the current landscape is to self-finance or co-finance, or sell rights when you’re far enough down the road with a project that you have leverage,” he continued.

One of the greatest challenges in the biz right now, Ford noted, is the lack of availability of talent.

“[Tentpole] movies take actors out of the market for six months at a time, and then in the remainder of their time they want to do a streamer movie or TV [because of the level of pay]. It has squeezed us all,” he said. “I think there’s a consensus that it has never been harder to assemble on screen talent and top end writers and directors.”

[Stuart Ford: Streaming Content May Have “Diluting Effect On Quality” – Deadline](#)

Joe Russo Talks Film Biz Future: “I Don’t See A Resurgence Of Independent Movies At Theaters” – MIA Market



Joe Russo
MIA Market

Joe Russo, best known for his collaborations with brother Anthony on Marvel blockbusters *Avengers: Infinity War* and *Avengers: Endgame*, spoke today about moving outside of the studio system with the formation of his indie company AGBO, and the future of the theatrical biz in the streaming era.

Appearing in-person during the MIA Market, which runs alongside the Rome Film Festival, Russo told Skybound Entertainment’s Sean Furst that he isn’t anticipating a comeback for indie movies at the cinema, and instead he expects the future of such content to be in the digital space.

“I don’t see a resurgence of independent movies at theaters, I just don’t,” the producer asserted. “You get more money to make them digitally. It’s the easiest thing for Netflix to greenlight and nobody really bothers you [creatively]. Movies are going to evolve, I’m not sure what theaters will look like but I know it’s going to be more premium.”

Having worked so successfully in the studio space on their Marvel movies, the Russo brothers founded their banner AGBO in 2017 to build a slate of their own film and TV. The company is working across the entertainment spectrum including streaming projects with the likes of Netflix (*Extraction*), Amazon (*Citadel*), and Apple TV+ (*Cherry*), as well as studios including Paramount (*Down Under Cover*) and Disney (*Hercules*) and indie distributors such as A24 (*Everything Everywhere All at Once*); that’s just naming a few examples of the work coming out of the already-prolific company.

Russo said he found the idea of being in an exclusive relationship with one distributor “inefficient” and that the duo had created their banner to facilitate their own storytelling. “It damages your leverage [having an exclusive deal], forces you to make choices you don’t want to make,” he commented.

The producer spoke about his admiration for international content, explaining that all of his favourite content from the last five years had come from “outside of Hollywood”.

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Evento: MIA MARKET

Testata: Deadline

Data: 14/10/2021

“What’s compelling to me is that we start hearing from different voices other than Hollywood. If you work in a regional market it’s critical you’re there to promote local talent,” he commented. “On a personal level I’m more interested in diversity of storytelling – the world is a better place when more diverse voices are heard.”

He singled out Netflix’s Korean phenomenon *Squid Game* for praise, and said that *ZeroZeroZero* and *Gomorrah* makers Cattleya are his “favourite producers in the world”.

“Artists are coming at it from a perspective that isn’t impacted by the machine,” he said on working outside of Hollywood. “Audiences are excited about regional content.”

<https://deadline.com/2021/10/joe-russo-film-biz-future-i-dont-see-a-resurgence-of-independent-movies-at-theaters-1234855819/>

Wild Bunch, Match Factory & Lucky Red Chiefs Debate Preserving Theatrical Distribution – MIA Market



It has been a tricky period for theatrical, but as a panel of leading European (and American) film industry experts highlighted today, change has been in the post and the cinema biz will need to adapt to survive.

Speaking during an event at the MIA Market in Rome, Michael Weber, MD at German indie The Match Factory, argued that there are simply too many films being made.

“There is an unbalance between what is produced and what the market can absorb, even with all these platforms. This is something we all have to think about,” he commented. “The last 18 months was an acceleration of what we’ve seen before, we have tried to prepare ourselves for it. For us it’s about identifying films that can still find an audience.”

Weber pointed to his recent hit *Drive My Car* as an example of a film that ticks that box. The three-hour Japanese movie, which comes from a relatively unknown director and doesn’t feature stars, has been a success in European cinemas since a buzzy Cannes premiere, where it won the screenplay prize in the fest’s main competition. The film has grossed \$1.5M in France and more than \$100,000 in Italy despite the ongoing challenges, a result that Weber said proved that the formula of being selective works.

Marc Gabizon, COO of Wild Bunch, explained that audience habits have changed since lockdown.

“The reflex of going to see a movie is not completely back. At the moment, audiences very carefully select the movie they want to see and it’s only that specific one. More and more you have a ‘winner takes all’ situation. You have one or two dominant pictures in each section – family, mainstream, arthouse – and it’s very difficult to emerge if you’re not the ‘must-see’ movie. As an independent, you can’t always be that movie,” he commented.

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Asked by host Andrea Occhipinti, Founder and CEO Lucky Red, if the evolution had made him more conservative in his choices, Gabizon responded “definitely”.

“You try to diversity. We are expanding into production so we can control the types of movies we release . Movies are so volatile,” he added, explaining that this current moment was particularly tricky because of a backlog of releases and that he hoped “the air will clear a bit” next year.

The panel also covered how companies utilizing more traditional models, including theatrical releases, can compete with the streamers.

“You’re competing against companies that don’t have to recoup, how do you do that?” Posed Jonathan Kier, who recently left his role as president of Sierra/Affinity to launch a production company backed by Constantin that will focus on local-language production.

“I don’t have the answer,” he admitted. “Streaming data seems to be more valuable at the moment than box office.”

“We need a well-balanced collaboration with platforms,” chimed in Rémi Burah CEO, ARTE France Cinéma. “That will protect independent producers – they don’t want to be line producers. We [in France] are working on a new model with Netflix and we will probably do it with the other platforms.”

The aforementioned model, currently being debated in the French biz, will likely include new legislation around windowing, which is strictly enshrined in French law at present.

“Every major seems to be coming up with a different chronology. In the U.S. there doesn’t seem to be consensus yet [on windowing]. A lot of the independent distributors are experimenting. It will depend on the genre and the film. The distributors are going to want to maintain flexibility. How much leverage are the theaters going to hold?” Asked Kier.

“What the majors have been achieving in the U.S. they’re now trying to impose in Germany. There are two battles: the windows and the [revenue] split. The trend is pretty clear – windows are going down and movies will be available sooner on other platforms,” said Gabizon.

“It’s about giving audiences more choice, they want it,” added Eve Gabereau, CEO at UK and Ireland distributor Modern Films, who noted that her company has been trying out a 31-day theatrical model, followed by a ‘virtual cinema’ release, i.e. a premium VOD release, and then 45-days to TVOD/SVOD.

“We need to keep having different viewing options. For the cinema, we need to be more event-driven. Why is someone going to go to the cinema rather than staying home to watch a film? It’s super important that the cinema lives up to the choice,” she continued.

Evento: MIA MARKET

Testata: Deadline

Data: 14/10/2021

“We have no intentions of leaving the theatrical space,” noted Gabizon. “We want to offer our filmmakers the chance to have that experience. But that doesn’t mean a Netflix or Amazon experience is not good. There is space for both.”

<https://deadline.com/2021/10/wild-bunch-match-factory-lucky-red-chiefs-debate-preserving-theatrical-distribution-1234855892/>

AGC Studios head Stuart Ford talks retaining IP and why pre-sales still make sense



SOURCE: MIA MARKET
AGC STUDIOS CEO STUART FORD

AGC Studios CEO and founder Stuart Ford discussed how his LA-based production, financing and sales powerhouse is riding the streamer-fuelled, global film and TV production boom in an in-conversation event at the MIA film and TV market in Rome on Saturday (October 15).

It is Ford's first trip to the burgeoning industry event set against the backdrop of the 17th-century Barberini Palace in the heart of the Italian capital. He revealed the key draw had been the market's TV component.

"Our television division is particularly active in the international co-production space. MIA seemed like a useful opportunity for us to get in a room with a number of European companies, whether they be producers or broadcasters to explore opportunities to work together and build partnerships," said Ford.

AGC Television, which is headed by Lourdes Diaz, announced new espionage thriller series *Gray* going into MIA and is currently wrapping production on several shows including Sebastian Gutierrez's *Leopard Skin*, Gabriel Garcia Márquez's *News Of A Kidnapping* for Amazon and *Tinder Swindler* for Netflix.

Ford said television had been at the heart of the business plan for AGC Studios “from the get-go”.

“When myself and my partners were sitting down to write the business plan for AGC, late 2017, early 2018, it was perfectly apparent that within the broader industry, television was going through a boom period.

“If the intention was for us to build a 360-degree content company, then a significant television pipeline, preferably of a wide variety of genres and formats, was absolutely essential. TV was intended to be roughly 50% of the business and we invested heavily in television development from day one.”

“Lourdes and her team have been beaver away for three years and 2021 is when a lot of that developmental activity started to bear fruit because we’ve sort of exploded into life from a producing perspective,” he added.

Looking at the current production boom in Europe, Ford suggested it was a “golden era” for local producers.

“The streamers are still making or acquiring a significant amount of US content, that’s still the most popular form of entertainment in the world, but [they] are also putting tremendous focus on generating local-language product to help fuel subscriptions in strategically important territories, whether that be in Western Europe, Latin America, India or the Middle East,” he said.

“My experience here in Italy, and in any number of other territories, is that it’s something of a golden period for local producers. The more traditional outlets and financing sources – the free and pay-TV broadcasters, or local film distribution companies – they still need a pipeline of extensively premium content to try to keep up. There are more buyers and more sources of production capital than ever.”

Holding onto IP

Ford acknowledged that the rise of the streamers and their voracious appetite for taking all rights on the content they board could be challenging but also emphasised there was nothing to be ashamed of about working as “a producer for hire”.

“It boils down to who do you want to be. For a production company that sees itself purely as a content generator, that hamster wheel of making film and television for the streamers is a lucrative hamster wheel to be on, that seems to be turning quicker and quicker.

“However, if your priority – as is the case with AGC and has always been the case with me, because I’m an entrepreneur as much as I’m a producer or a financier – is to build an entity of corporate substance, you need more than revenue generation from fees, you need assets. In other words, you need to own either all or at least some portion of what you’re making.”

AGC’s strategy, he added, was to have a high volume of output but to retain at least 50% of everything it produces, by equity financing or co-financing the features and series it works on. AGC was also open to making content directly for streamers, he said, citing *News Of A Kidnapping* for Amazon and romantic comedy *The Perfect Find* for Netflix.

Ford also said pre-sales still had a role to play in the way that AGC raises finance for some of its projects, even if this model is under pressure.

“The pre-sale model does still exist, it certainly exists in film. However, the sphere of movies where you can effectively use it as a financing strategy has definitely shrunk. We live in a time where small independent dramas are not significantly pre-sellable. Action programmers that were once the staple of the international sales business are not really what the buyers want, and it’s hard to pre-sell those effectively,” he said.

“Bigger, truly premium titles that are undeniably theatrical movies, preferably for a wide release, are highly pre-sellable. For example, the Roland Emmerich titles we’ve done (*Moonfall*, *Midway*) between the two of them have done hundreds of millions of dollars of pre-sales. It’s as robust a business it’s been at any time.”

[AGC Studios head Stuart Ford talks retaining IP and why pre-sales still make sense | News | Screen \(screendaily.com\)](#)

Joe Russo talks love of 'Squid Game', future productions 'Citadel', 'Battle Of The Planets'



Joe Russo took to the stage at the MIA film and TV market in Rome on Thursday (October 14) for a wide-ranging conversation touching on his early career, his artist-led AGBO production company with brother Anthony Russo, the demise of the theatrical release, and upcoming projects.

The US director, writer and producer is best known for the quartet of Marvel blockbuster hits he directed with his brother, spanning *Captain America: The Winter Soldier*, *Captain America: Civil War*, *Avengers: Infinity War*, and *Avengers: Endgame*. He recounted, however, that their filmmaking roots were in arthouse, experimental fare.

Russo said he and his brother acquired a love of the French New Wave and world cinema at the Cleveland Cinematheque as teenagers and then went on to make the "highly experimental, non-linear" debut feature *Pieces*. It cleared the cinema when it debuted at Slamdance in 1997 but led to them meeting future mentor Steven Soderbergh.

Nearly 25 years on, Russo credits Soberbergh's support and advice on content creation that was both commercial and artistically strong. His counsel set them on the road to a stellar career that encompasses 2000s hit series *Arrested Development*, the *Captain America* and *Avengers* franchises as well as independent feature *Cherry*.

Russo emphasised that he and his brother – who currently have more than one billion dollars worth of production in the pipeline across different projects – are also determined to "to pay it forward" by nurturing a diverse range of up-and-coming talent to share their stories.

Screen caught up with Russo after the talk to elaborate on some of his points.

You made a bit of a bombshell statement at the very end of the conversation when you said you didn't see "a resurgence of independent film in theatres" as the impact of the pandemic starts to subside? Did you

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really mean it?

I think we're in a transition. I've got four kids at home and I see every day how they consume content. They do not have the same emotional connection to a movie that we do. We all control media right now, so the perception is that movies are critical, that theatres are critical to the existence of storytelling. They're not and will become irrelevant at some point. And those generations will become relevant and dominant, and the way they tell and consume stories is very different from the way we do. In fact, I think they take it as a point of pride to do it differently. I don't see a world, moving forward. Maybe there is a small world, there's a bubble, but that bubble will pop pretty quickly because they will want to do things differently and technology will keep reinforcing that notion for them.

You mentioned a number of times how much you loved the hit Korean series *Squid Game*. Is it a property you might consider acquiring at AGBO for a remake?

Here's the thing that is compelling and where digital distribution has tremendous value. If a trade-off in the death of cinema is that we get more access to regional voices that traditionally would not have had access to a broad international audience then that it is a great trade-off.

You don't need to remake *Squid Game* because everyone in the world has seen already seen *Squid Game*. It's beautiful filmmaking, incredible acting and the last three episodes are the best three episodes of television I've seen in 10 years.

What is also great about digital distributors is the idea that subtitles have come back and no-one cares. Everybody is craving fresh ideas and surprises and they're OK reading the dialogue if it affords them a fresh idea or a surprise.

One of the things that has brought you to MIA is your collaboration with Italian producer Riccardo Tozzi at Rome-based Cattleya on the upcoming multi-territory series *Citadel* you're in the midst of creating for Amazon Prime Video. Has the Italian part started shooting yet?

They are completing development on it. The flagship show has been shooting in London. It's almost done on its first season. Once that gets released then the series of other shows will get released. I believe the Italian show is first, and then there will be an Indian show and a Mexican show.

Are any other territory versions in the works?

Not as yet but there might be in Season Two.

Can you give a few more details about the storyline?

It's under wraps. It's a big world set against the backdrop of a thriller. Each show features complimentary narratives, set in different locations, using different characters but are all tangentially associated with one of the two major organisations that are in the show.

The drama scene is booming here in Italy and wider Europe. Are you looking to do other projects in the region?

We'd love to. We're excited by the idea of working with artists globally for the same reason that audiences are excited to watch content from global artists, for

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the fresh and surprising approach. Also, we feel we owe karma debt to the universe for our careers. We would not be here if Steven Soderbergh had not held open the door for us. We were outsiders. We were never part of the establishment. Only another outsider like Steven who had come to the business in an unorthodox way, through breaking through at Sundance [with *Sex, Lies And Videotape*], understood what it was like. He understood that he needed to open the doors for others and now it's our job to do the same. We feel most compelled to do that for more regional artists from parts of the world that are not being heard.

Beyond mentoring up-and-coming talent, why is this idea of supporting diverse voices so important to you?

We're committed to the notion that the more diverse voices are heard the better the world is and if we can help those diverse voices, we'll do it.

Do you think that comes in some part from the fact that you grew up with a strong sense of your Italian heritage?

I think so but we also grew up in Cleveland, Ohio, which was really viewed a bit like Newcastle [in the UK]. It's a tough working class town that is made fun of by everyone else. We were outsiders. We didn't waltz into Hollywood and get a standing ovation. Everybody walked out of the theatre at our first movie. We never felt we were part of the establishment. We were always working outside of the establishment and I think that sense of being underdogs has fostered our appreciation for supporting other underdogs.

Another project you announced recently is the feature adaptation of the Japanese anime series *Battle Of The Planets* for which Daniel Casey is writing the script, in his first major screenplay since *Fast And Furious 9*. Do you have any updates on that?

We're just off on script on that. We took two years to acquire the rights to it and to settle that all up and the way we work at our company, it usually takes us a year to go to script because we'll do complementary artwork and investigate the world of the story, write a bible, write bios, so we have a deeper understanding of the story when we actually go to script... usually when we go to script we do it quickly.

A new teaser trailer for *Extraction 2* shown by Netflix at its Tudum event earlier this month suggests that Chris Hemsworth will return in the role of the protagonist Tyler Rake, who appeared to die at the end of the original series? Can you reveal a bit more detail? Is it a prequel or a sequel?

It's more fun to keep people in the dark. It will be answered when they watch the show. It will be a surprise.

Given that you have all the global platforms knocking at your, why did you decide to go the independent production route for your 2021 film *Cherry*, launching it via Endeavor Content in Cannes in 2019, ahead of its sale to Apple?

We knew it was a very unique movie and it would be very personal for us and we were at the point we could be independent with it. It's not like it has been difficult to work with the streamers; they're actually easier to work with

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Evento: MIA MARKET

Testata: Screen International

Data: 15/10/2021

creatively than most studios because they have deeper pockets. There is less at stake so there is less fear with executives which is refreshing. We felt *Cherry* would be best served by not having any kind of interference.

<https://www.screendaily.com/news/joe-russo-talks-love-of-squid-game-future-productions-citadel-battle-of-the-planets/5164306.article>

MIA Doc Awards 2021



The awards were handed October 16 during closing ceremony of MIA 2021, with two documentary projects featuring highly.

The Lazio Region once again presented the **Lazio Frames Award** to a project that best enhanced the Lazio Region and its productive potential via its talent, creative use of location, impact production, potential for international development and use of local resources. The prize went to **Marina Cicogna, The Producer** by Andrea Bettinetti, produced by Riccardo Biadene for Kama Productions:

Jury Citation: *"A young Roman production house that explores artistic expression in various forms. The work retraces the career of a woman like Marina Cicogna who has given voice to great filmmakers thanks to her personal and passionate journey within the universe of production and the history of worldwide cinema. The documentary fixes cinema and its history on screen as a tradition par excellence to be remembered and made known to the younger generations"*. The award was presented by the President of Lazio Innova, Nicola Tasco.

For the fourth year **National Geographic** sponsored the **NAT GEO Award** for Best Pitch, which underlines the desire of MIA Unscripted Category to pinpoint projects that combine solid artistic and productive qualities with commercial potential. The winning project this year was **Massimo Brega's Odyssey: Behind the Myth**, produced by Camilla Tartaglione for Kepach Production.

Jury citation: *"An engaging historiographical project deeply in line with the research and exploration values of the National Geographic brand. We believe that applying modern methods of investigation to studies, and telling the story of Odyssey in a popular and at the same time authoritative way, can help to better understand the past and consequently the present, taking into account that as we all know, this story is one of the most important of our history, a true pillar of our civilization. We rewarded the ambition and courage of Massimo, Camilla and their team because the story of Odyssey: Behind the Myth' has great potential to become a documentary of great impact, capable of narrating the wonderful journey of Ulysses, which is basically the history of man, to a wide-ranging global audience."* Paola Acquaviva, Programming sr. Manager Factual for National Geographic presented the award.

The seventh edition of MIA takes place in Rome from October 13 to 17, 2021 in the city center's historical venues of Palazzo Barberini, Cinema Moderno, and Cinema Quattro Fontane, and on the MIA Digital platform online.

[MIA Doc Awards 2021 - Business Doc Europe](#)

Business

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The voice of the European documentary trade



October 16 2021



MIA feature doc pitch: [Live Till I Die](#) by [Åsa Ekman](#), [Gustav Ågerstrand](#), [Anders Teigen](#) and [Oscar Hedin](#)

Co-director Åsa Ekman talks to Business Doc Europe about *Live Till I Die*, set in a Swedish elderly home and telling of the deep and emotional relationship that develops between Monica, an activity coach still grieving for her grandmother, and Ella, a 99-year-old resident who is facing her final days.



MIA doc series project: [Re-Making of Love](#), [Lucio Basadonne/Anna Pollio](#)

Eight young people between the ages of 18 and 24, the self-named Troublemakers, seek to create a new form of sex education for presentation to their peers. The process is followed by the husband and wife team of Lucio Basadonne and is one that proves to be as revelatory for them as for the film's subjects. Basadonne explains more to BDE.



MIA feature doc: [I Don't Forgive](#) by [Simone Spampinato](#), [Elisa Faccioni](#)

Just a few months ago, filmmakers Simone Spampinato and Elisa Faccioni came across a story of an unbreakable friendship between two women that developed out of the most tragic of circumstances. The son of one murdered the husband of the other. "We're fascinated by stories of people who even in the most tragic situations are able to find beauty in life." Faccioni tells Business Doc Europe.

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MIA series doc project: [Radicals by Matteo Ferrarini](#)

Why do Italians love the causes that the country's Radical Party espouses, but pointedly refuse to vote for the party during general elections. Massimo Brega's new doc ponders this question as he assesses the history of political protest, centering on party leader Marco Pannella, considered by some a genius and a prophet, by others an impostor and a buffoon. Producer Matteo Pecorara gets radical with Business Doc Europe.



MIA feature doc pitch: Sunken Memories by Luca Manes



In Luca Manes' feature doc project Sunken Memories, a concave object being used as a flower pot turns out to be part of a US plane that crashed and sank in the Mediterranean during the crucial 2WW Battle of Anzio in 1944. The discovery of the object's provenance changes irrevocably the lives of three men who previously had no idea of each other's existence.

The highly dramatic and emotional film will engage audiences on two fronts. First of all there is the story of the B52 bomber, its role in the conflict and its shooting down. Then there is the story of three men; Valerio who, at the age of 14, picked up the strange concave object only to discover some 40 years later its true significance; Casey, the son of a surviving crewman from the stricken plane, and Philippe, a French expert on the recovery of ship wrecks and who was involved with the team responsible for locating the plane in which French novelist Antoine de Saint-Exupéry was flying when he was shot down over the sea close to Marseille.

Each has a stake in the story that unfolds and which will conclude in a boat on the Mediterranean in Summer 2022 as an attempt will be made to locate and recover the sunken bomber.

"In the end each one of them is actually chasing his own father, hidden in the depths of the sea," says producer Leonardo Baraldi. "I think the fatal relationship between father and son is in fact the main theme of my film [and] the personal relationship they all have with the event will bring them closer to the viewers and eventually provide them with an emotional and universal message."

The €331,942 budget doc already has a partner in Italian Rai Doc. At MIA, Baraldi is looking for international co-producers, distributors and broadcasters. The shooting locations are Italy (including Rome and Anzio), Marseille and Seattle. "We have to find the budget abroad," says Baraldi, adding that other funding options include tax credits in Italy and public funds for production. "What we really want to at least have is a bilateral co-production, or a trilateral one is better for us."

Baraldi tells how Valerio felt a freedom to investigate the subject of the sunken ship after the death of his father, at which point he threw himself into the project with gusto, making it "his passion." His research formed the basis of his university master thesis. He was, Baraldi says, "in a way of reconnecting with his past, with his father."

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 16/10/2021

American Casey became part of the project after Baraldi posted a teaser on a US vets You Tube Channel. "Casey replied and said, 'hey, I'm the son of one of the guys who was in the bomber – Jonah Armstrong."

"We realized that he had a very strong relationship with his father," adds Baraldi, relating how Casey was his dad's favourite and confidant when telling his war stories. "But then after the death of his father some years ago, his family disbanded and he had problems with his siblings. So he's looking at this story and the research around the bomber as a way to unite his family and siblings, trying to get back the memory of their father."

Philippe plays more of a figurative father role in the documentary. This is "probably the last mission of this man, and so he wants this last mission to be a success, to find the bomber and to give this satisfaction and joy both to Casey and to Valerio," says Baraldi.

With a mooted delivery date of Autumn 2022, the project may have started life as a historical document concerning the downing of a plane during the Battle of Anzio but it soon evolved into something altogether more engaging and universal. "It has completely changed into a feature documentary dealing with very human stories," Baraldi concludes.

[MIA feature doc pitch: Sunken Memories by Luca Manes - Business Doc Europe](#)

MIA feature doc pitch: Slave Island by Jimmy Hendrickx, Jeremy Kewuan



“Slavery is despicable, yet the objective is to offer a multifaceted view,” write the directors of the Belgian project Slave Island, pitched at MIA. “A film that reflects on the universal mechanisms in which there are rulers and victims, in which religion is both a danger and a solution whilst our own moral judgement is an endless project under construction.”

The personal dilemma in the documentary project is stark. Jeremy Kewuan, co-director of the film and an activist for over a decade on the remote Sumba island in Indonesia, faces the ‘invisible power of ideology and faith’ as he combats traditions of present-day slavery on a remote island. Because what he also realises is that even in his own life, he is stuck in that same pattern of tradition.

The project notes tell how Jeremy’s girlfriend is unable to marry him due to an unfulfilled dowry payment hanging over his head. Trapped by cultural principles on both sides, Jeremy ‘victimizes’ his girlfriend through his activist ideals. To end slavery, structural support is needed, Jeremy realizes. Although he achieves some breakthroughs, the mere size and complexity of the problem require more than his video-activism...

The project started quite by chance, producer Van der Heyden points out. Co-director Jimmy Hendrickx, who lives ‘part-time’ in Jakarta needed a break and decided to go to Sumba island as he heard it was very beautiful, a place he could practice his photography.

“But the moment he arrived on the island, he got into a car with these nuns and Rina, the victim [of slavery, seen in the film trailer] was sitting in the back of the car. So that’s actually the very first footage he shot. He was surprised that this girl was coming back from like slavery in Malaysia,” says Van der Heyden. “He just stumbled into this story. So he reached out to me and said ‘look at this footage, I met these nuns and they’re dealing with local slavery, there’s something going on on this island we should investigate.’ And so as soon as I saw the footage, I was like, okay, clearly this is our next film.”

Together with local activist and co-filmmaker Kewuan, Hendrickx travels the island, following the personal stories of five side characters, including that of Rina, a traumatized teenager whose father sold her to Malaysia when she was just 11. Jeremy interacts with these characters as they suffer “bouts of anger and refusal, but sometimes also consideration and recognition,” while describing the practices of injustice each from their own perspective.

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 16/10/2021

The film notes further stress how what starts as an investigative documentary develops into a psychological portrait of an activist. How so?

“Well, the thing is that it sort of flows organically because the [anti-slavery] activist is Jeremy who’s also a co-director of the film, but he becomes a main character,” explains Van der Heyden. “The two directors become friends and they’re discussing about how do you deal with this situation. [But] Jimmy is a foreigner on this island and it’s hard to tell people to stop doing what they’ve been doing for so long, like how do you preserve a culture or a tradition, but take away the sort of things that we find morally wrong? And [there is] this whole discussion around what is morally right. And are we the ones to tell others how to behave or how to live their lives or how to treat people?”

The €605,000 budget production has Estonia, France and Taiwan on board as partners. Production shooting is planned for 2022 and the ultimate goal is to present the completed doc during the first quarter of 2023.

In terms of Impact, at the Kyoto Peace conference in October 2021 Van der Heyden will propose a fundraiser program partnership with an NGO to focus on mental health care for orphan children and teenagers on the island, and help improve the conditions of the children who have been conditioned to slavery. As the film is intended for international roll-out, audiences will be able to donate to the program through a QR code integration at the end of the film as well as on leaflets.

[MIA feature doc pitch: Slave Island by Jimmy Hendrickx, Jeremy Kewuan - Business Doc Europe](#)

MIA feature doc pitch: *Live Till I Die* by Åsa Ekman, Gustav Ågerstrand, Anders Teigen and Oscar Hedin



Co-director Åsa Ekman talks to Business Doc Europe about *Live Till I Die*, set in a Swedish elderly home and telling of the deep and emotional relationship that develops between Monica, an activity coach still grieving for her grandmother, and Ella, a 99-year-old resident who is facing her final days.

“Me and my co-directors, we were just fascinated about the people who are working with these old people who are going to die,” Åsa Ekman says of the reason why she and colleagues Gustav Ågerstrand, Anders Teigen and Oscar Hedin embarked on their vital documentary project set in an elderly care home. “How is it to really connect and take care of people that you know are going to leave you? Also because we’ve had relatives living in care homes, and have had some really depressing experiences with personnel...within this kind of the physical area that was really boring and without life. And we were sort of thinking, I don’t want to die like that. Does it have to *be* like this?”

The experience at the Kyrkbyn elderly home suggests no, absolutely, not, especially after the arrival of carer/activity coach Monica, who has rejuvenated the residents, turning them into a playful and vigorous gang ready to enjoy spa sessions, boxing lessons and themed dinners, all the time enjoying their new-found passion for life.

But at the heart of the ‘direct cinema’ film is the relationship between Monica and the cheerful but very poorly Ella, whose health deteriorates even more rapidly as she approaches her 100th birthday. Monica is determined that Ella makes the most of her last days, which becomes an emotional marathon for the carer, albeit a rewarding and fulfilling one, and imbued both with humour and love. In the film Ella also begins to say her final farewells to her friends in the home.

“To watch a film that handles death and pain and agony, you really have to also fill it with heaps of love and laughter and joy,” says Ekman of the documentary project which was shot before the pandemic, budgeted at €343,474 and is at final cut stage.

“So it’s a really like an emotional roller coaster with a lot of humor in it. And Monica is really a larger than life character. She would do crazy things with the old people, go to spas or go snow sledging...childish but funny things that make them laugh, but they also cried together. I mean, when they all get to know that Ella has passed away, she’s the one bringing the bad news to all the other old people living there, and they sit there and they cry together. So it’s really about how it is to be able to be a full person in this kind of institution.”

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 15/10/2021

Ekman also explains the effect of such close observation of life and its passing on the filmmakers themselves. "It was painful, but it was also very, very beautiful. When Gustav [Ågerstrand] was shooting the last moments, you know, he was really addressing her saying, 'Ella are you sure that we can film now?' and she's like, 'yes, I really want you to film now.' And then Gustav and the guy with the sound, they sat the whole night holding her hand, taking turns with Monica, sitting by her bed because they didn't know when Ella was going to pass away. So it was also a very beautiful experience to connect and to be so close."

The filmmakers underline the necessity for such loving care within a western world undergoing profound demographic change. "Today, the world's average life expectancy has increased to 72 years. In the industrialized world – such as the Scandinavian countries – studies show an even higher average of 81 years," they note. "We live longer. But how will old age feel and look like in this new context? In the next ten years there will be a severe shortage of caregivers in Sweden, with a deficit of up to 200,000 qualified personnel. Europe and the western world are in the same situation and many people will be asking the same question we do: who will take care of our parents, and ourselves, when we grow old?"

The film, of course, has even greater resonance post-Covid, a time when care for the elderly within homes was stretched almost to breaking point, and during test screenings Ekman has seen the emotional response that *Live Till I Die* generates in audiences. "I noticed that people are carrying a big collective grief from the pandemic, how we've treated the old people and how they were isolated in that system. When people see this film, it's kind of therapeutic or kind of trauma-healing for them to see those old people that are touching each other, being very close."

[MIA feature doc pitch: Live Till I Die by Åsa Ekman, Gustav Ågerstrand, Anders Teigen and Oscar Hedin - Business Doc Europe](#)

MIA docuseries pitch: Re-Making of Love by Lucio Basadonne and Anna Pollio



In the docuseries: Re-Making of Love, eight young people between the ages of 18 and 24, the self-named Troublemakers seek to create a new form of sex education for presentation to their peers. The process is followed by the husband and wife team of Lucio Basadonne and is one that proves to be as revelatory for them as for the film's subjects.

"This is a documentary project which was born from my desire to start a conversation about the right of knowledge," explains Basadonne. "The desire to see taboos for what they really are – layers of cultural and social ignorance. A different type of learning. To go beyond. With no mystery of faith. No confessionals. Where there is beauty, eroticism and love."

The film shows how the Troublemakers set out to reinvent and openly promote a sex education free of common misconceptions, deciding to call on a number of experts as they began their adventure with a series of experiential workshops, confronting at first hand some of the core issues of our times, such as consent, gender identity, the use of one's body, prejudice, disability.

In each episode, the group undergoes fundamental change and new light is shed on how to experience sex. The workshops become places of sharing, conflict and revelation. Four of the five series episodes were shot pre-pandemic, and a fifth, which will take this new brand of sex education beyond Italian borders, "from Norway to Romania," as Basadonne puts it.

Will the project be controversial? "I think it will be really sad if to talk about sex education is considered controversial," he responds. "But it could be in Italy, because here we're not used to sex education... So we thought, who is the best that can talk about sex to teenagers – other teenagers. So this is, I think, the most beautiful thing to do. Just create a safe place."

Basadonne acknowledges that this was a project best directed by a husband/wife team. "I think if you have to talk about sex, you need to have [balance]," he says. "I think I'm more focused on the practical stuff and she's more on the emotional stuff. So it's a work that we made together and [in which] we made our point of view, me as a man, and she as a female. And together as a couple, because of course talking about sexuality from every side involved us as a couple, but that's not in the documentary, as the documentary is focused on the young adults."

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 15/10/2021

He offers further clarification: "She [Anna] was the one that decided that at one point we need someone that follows them from an emotional perspective...So she was more like a mama for the group and making sure that everything is safe and we are working in a safe place. I was more the wild one to say, okay, let's make something more strange or let's film something more extreme. Okay. So I think the movie is a balanced space between our two points of view."

That said, the contribution of the Troublemakers themselves is just as important. "We gathered everything they made...so the documentary is a melting pot of stuff, some things that we created, some things that they created and some things that came from their phones."

Re-Making of Love retains an experimental vibe, Basadonne notes. "There's nothing scripted in the documentary part and we just followed what happened. It's totally experimental [but] we tried to make a normal narrative through the film editing."

The approximate budget is €569,059 of which €171,000 is in place. At MIA the filmmakers are looking for co-producers, pre-sales and distributors. Basadonne stresses that they are especially looking for an international online platform to "take it to the world."

[MIA docuseries pitch: Re-Making of Love by Lucio Basadonne and Anna Pollio - Business Doc Europe](#)

MIA feature doc pitch: *I Don't Forgive* by Simone Spampinato, Elisa Faccioni



In Simone Spampinato and Elisa Faccioni's rhetorically titled documentary *I Don't Forgive*, pitched this week at MIA, Claudia and Irene are bound together by a tragic event. Irene's son killed Claudia's husband at a police checkpoint.

After months of loneliness and grief, they decided to meet each other and, against all odds, embarked on a journey of reconciliation. Their bond soon became a profound friendship.

"We already made three feature documentaries with a similar thematic to the documentary that we want to do now," explains Faccioni. "Because we're fascinated by stories of people who even in the most tragic situations are able to find beauty in life."

She gives the example of their 2018 doc *Koi*, about people in Japan who are trying to keep alive the memory those who died in the tsunami. "We followed the story of a man who dived into the water every day to search for his wife. And even though he knows he won't ever find her he says that this is the one thing that gives him hope."

A third component in *I Don't Forgive* is son Matteo who is serving time for the murder, and who is undergoing rehabilitation within an association (Amicainoabele) founded by the women primarily to support the families of victims and offenders. They launched the initiative to transform the pain they were experiencing into something positive.

In the film, as the two women embark on a journey to see Matteo in jail, past and present intertwine to create a dynamic narration made of flashbacks, archive footage, interviews, present time footage, and animated sequences to delve deep into the characters emotional journey.

"We want to investigate Matteo to get his perspective," adds Faccioni. "We didn't want to tell the story only from the women's point of view, because we think that giving him a voice is equally important. We never take sides."

The budget is small (€85,000) but costs are kept in check as everything will be done in-house, say the filmmakers. "We have our own equipment and our own film crew and post-production [facilities]," says co-director Spampinato, adding that the pair are looking for partners especially for the 'distribution phase.' He adds, however, that they would be interested in partnering with co-producers from France or the UK.

Evento: MIA MARKET

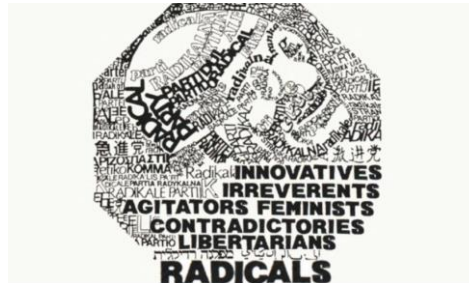
Testata: Business Doc Europe

Data: 15/10/2021

The directors further explain the significance of the title. "Reconciliation – which is very different from forgiveness – is at the heart of the documentary," they say. "It's not a unilateral act, but a journey to undertake together, a path in which we learn to empathize with others, regardless of the severity of their actions."

[MIA feature doc pitch: I Don't Forgive by Simone Spampinato, Elisa Faccioni - Business Doc Europe](#)

MIA docuseries pitch: Radicals by Matteo Ferrarini



Why do Italians love the causes that the country's Radical Party espouses, but pointedly refuse to vote for the same party during general elections. Matteo Ferrarini's new doc ponders this question as he assesses the history of political protest, centring on party leader Marco Pannella, considered by some a genius and a prophet, by others an impostor and a buffoon.

"Their battles were the right battles," explains project producer Matteo Pecorara as he addresses the dilemma at the heart of his film. He points out while most other European countries rarely hold referenda, Italian politics is rife with them, at which point the Radicals assume a temporary potency before inevitably playing the wallflower at the next election.

"Everybody loves their battles for divorce, abortion, euthanasia, legalization of drugs, legalization of prostitution, you know, there are always some battles that you fall in love with, or that you can understand and can support," the producer agrees. "But on the other hand, they never receive any support in the general election. You know, they never pass two or three per cent. So the question is why."

"The Radicals were complex and compromising, a hope and a disappointment," director Matteo Ferrarini further underlines in his notes for the film. "Telling the story of the Radical Party is therefore a fascinating and complex challenge, knowing that [leader] Marco Pannella and the Radicals, at least once, have wrung a gesture of approval from everyone."

The project is at very early development stage with €15,000 of its €830,000 budget in place. The core idea is to produce a 4 x 50-minute series but the producer stresses he is flexible, and can even produce a 100-minute if that's what the marketplace demands.

Meanwhile, Pecorara offers his own explanation as to why the Radical Party have thus far failed to gain any political traction and why the voting public have consistently placed their collective X elsewhere. "For right wing or centre voters they always seem like freaks, you know, hippy-like with drugs and so on, while for the left wingers they are just not left wing enough. They seem to be too connected with the bourgeoisie. So in the polarized war of Italian politics they are stuck in the middle."

At MIA, the producer wants to attract international interest in the form of co-producers and distributors, but his main goal is to secure home support via an Italian broadcast deal. That said, he has an initial, more pressing and not so radical objective. "The first target is to have a good pitch," he says.

[MIA docuseries pitch: Radicals by Matteo Ferrarini - Business Doc Europe](#)

MIA doc pitch: 5 NANOMOLES - The Olympic Dream of a Trans Woman by Elisa Mereghetti



Elisa Mereghetti's new documentary project follows Valentina Petrillo, a 48-year-old visually-impaired Paralympic athlete whose dream is to compete at the Tokyo 2021 Paralympics as Italy's first trans athlete in a women's category. The film is co-produced by the Italian lobby and support organization Gruppo Trans. The director explains more to Business Doc Europe.

Even when competing successfully in the track and field male category, 48-year-old Valentina Petrillo always perceived herself as a woman. In 2019 she started the process of transition and hormone therapy, but never lost her desire to compete. For two years she tried to convince the Italian sports federations that there are international rules regulating transgender people's participation in sports. Finally she becomes the first Italian transgender athlete competing internationally in the women's category, but will she be able to compete at the Tokyo 2021 Paralympics?

Mereghetti's film will follow Valentina as she tries to achieve this. It will also feature some of the extreme reactions that Petrillo's story elicits.

"That is an issue that we're working on in the film, the media representation of transgender people, and that is, as you know, a sensitive issue," says the director, who explains how some people refer to the previous names of trans people as 'dead' names. "TV programs really dug into her private life, her family. Also the transition is an emotional process...I'm documenting this so I'm learning a lot about this world, but what I can say is that transition is a very emotional process, first of all, and then a physical process. But the media usually digs into the intimate, physical details... She wasn't really prepared for that. It was a little bit crazy."

The documentary will be an Italian/Japanese co-production together with Daruma. The budget is €244,450 with €105,500 yet to be sought. Mereghetti confirms that the project is generating a lot of interest at MIA and that she is receiving many requests for meetings. "I think the film will have a better chance to interest the broadcasters mainly for pre buys," she says. "So it's going to be interesting to see."

Mereghetti also underlines how she will be mounting a strong impact campaign for the film.

"We participated in a very interesting workshop, which was led by Doc Society, on the impact distribution essentials. So we are preparing an impact campaign for when the film is going to be ready. We have already a wide network of LGBT organizations in Europe and elsewhere. So we are going to really plan on that because it's probably going to be the first impact campaign of this kind in Italy. I think we have a very good thing there to work on and to give visibility and to try to make the film meaningful for changes that might happen within the sports regulations and in the attitude of people towards transgender people," she says.

Evento: MIA MARKET

Testata: Business Doc Europe

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The 5 nanomoles of the title refers to the acceptable (and hotly disputed) level of testosterone within each litre of blood of trans athletes. The International Olympic Committee (IOC) has requires female athletes to have less than five nanomoles of testosterone per litre of blood. Petrillo shows levels consistently well below the two-nanomoles-per-litre mark.

"We are strongly motivated by Valentina's story for various reasons, among which the fact that it is a, exceptional story and that it has great impact potential," Mereghetti further stresses in her film notes. "We believe that it can open many doors, in its power of affecting both Italian society and the international sports scene. It's definitely a story that needs to be told, and we feel privileged to have this opportunity."

<https://businessdoceurope.com/mia-doc-pitch-5-nanomoles-the-olympic-dream-of-a-trans-woman-by-elisa-mereghetti/>

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MIA feature doc pitch: 7 Beats Per Minute by Yuqi Kang



National Film Board of Canada's Anita Lee discusses the new doc project charting Chinese Jessea Lu's attempt to free dive 100 metres in one breath. "It's going to be a combination of compelling, thrilling, but at the same time deeply psychological," she says. "Having a young, Asian female in this male dominated sport as a lead protagonist really brings another layer to the storytelling."

With distinct echoes of *Free Solo*, Yuqi Kang's *7 Beats Per Minute*, budgeted at approximately €1.02 million with roughly €426,000 in place, will chronicle Jessea Lu's mindbogglingly audacious attempt to extend the limits of human endurance by free diving 100 metres in one breath. It is also an extremely hazardous one, given that she blacked out underwater during the last free dive world-record attempt (93 metres) in 2018, and was rendered lifeless for four minutes.

But she was determined to get back in the water and summer 2022 will see the new attempt, as will we courtesy of Yuqi Kang's feature doc pitched at MIA 2021 this week.

"I had, of course seen Yuqi's first feature, *A Little Wisdom*, and was really interested in her as a director, and when she brought me the project as a proposal, I think just even on the page I saw so many wonderful elements, both in terms of character, the sport... that aspect, of course, of *Free Solo* and extreme sport, but also it is extremely character-driven," says NFB's Lee. I think the underwater aspect of free diving is going to lend itself to some gorgeous visuals. And Yuqi herself as a director is really very talented."

In her MIA notes, Yuqi underlines her doc credentials. "As a filmmaker, I am always interested in the cinematic potential in documentary stories and continuously look for stories that can immerse the audience through cinematic language (visually and auditorily), while also telling important stories of our time," she says. "Being an ethnic Mongol in China, then an Asian/Chinese in North America, the experience of adapting to different cultures, people, and places has made me realize that at the core, people, no matter their cultures, languages, and races, are fundamentally similar."

Lee acknowledges the duty of care necessary, given the inherent danger within the 2022 world record attempt. "I think one of the key things for us was really understanding where Jessea is at now, psychologically," she says. "The director and Jessea have really developed quite a close relationship. During COVID we couldn't film and a lot of the competitions were paused and it gave us this longer development period where the two of them spent time together. Yuki started to just do some very informal filming, doing interviews and spending time with Jessea and, you know, and really trying to get a sense of where she is psychologically. And so our feeling right now is that Jessea herself...is in a much stronger place than she was then, and she herself has really moved forward in addressing her demons."

"But at the same time we very much recognize that we are following Jessea in her career choice, and that is something that she would be pursuing regardless. You know, she's a really, really fierce driven athlete," Lee adds.

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The climax of the production will of course be the dive in summer 2022, so Lee won't be overly pressed on a precise delivery date for the film. "Because of COVID right now, things are still a little bit more uncertain...We've also got a few international travel aspects as well, including a trip to China." That said, she is confident that delivery will probably be in early 2023.

<https://businessdoceurope.com/mia-feature-doc-pitch-7-beats-per-minute-by-yuqi-kang/>

MIA project doc feature pitch: Topper Headon - I Fought the Law by Lionel Guedj



Drummers, like goalkeepers, are a totally different breed. They play by different rules, as evidenced by Topper Headon, who beat the sticks for The Clash in the first days of punk, and who is the subject of a new feature project by Lionel Guedj, who rocks (the casbah) with Business Doc Europe.

Lionel Guedj is, he admits, a huge fan of The Clash who were, as MIA cognoscenti will no doubt know, the band of bands, the outfit to whom other thrash musical combos doffed their collective cap, the primus inter pares of punk rock.

And the man who kept them in musical time was Topper Headon, who may have been diminutive in stature but was a giant among drummers.

The director first met Topper when he was co-directing his debut feature *Rock'n'roll...Of Corse!* and first heard Topper's post-Clash story of poverty, addiction and survival. Guedj was immediately determined that the drummer would be the subject of a feature doc. Topper had gone through "thirteen rounds of rehab," had resorted to busking on the London tube, had been homeless and had even served time at her Majesty's pleasure, ie in jail. What's more he had lost all contact with friends and associates.

"He struck me, he just moved me," says Guedj of their encounter after he managed to track Topper down to star in his feature film debut. "I just wanted to understand how life works when it goes like that. You know, when you've been the guy Topper Headon has been from The Clash, the guy who amongst other things wrote 'Rock the Casbah', which is, you know, one of the biggest [songs] of The Clash. I mean, how?"

Guedj continues: "I wanted to do something on him because it wasn't just about, you know, a guy who was a brilliant musician. I mean, there's tons of brilliant musicians and we could do, I don't know, hundreds of movies about brilliant musicians. But there was some kind of very touching and moving story behind him. And he's a drummer and a drummer is different, you know. As we used to say, he's not a fucking musician, he is a drummer."

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The €536k budget film will comprise interviews with the great and the good of the age and rarely-seen archive, which may be grainy and scratchy “but what I’m looking for is authenticity,” underlines Guedj, who is looking for financial partners, sales agents, buyers and potential co-producers at MIA.

“We have access [to archive] because we are totally backed by the management and the band itself. So we’re going to dive into that,” he adds, although he remains on the look-out for more footage from the late 1970s. “And, of course, then we’re going to film new original material. So we’re going to film a lot with Topper, probably go back to those places, you know, those mythical places, the venues and stuff like that from the past. We’re going to go with the band’s members [remaining members, given that lead singer Joe Strummer died tragically young in 2002]. We’re going to go with the people surrounding The Clash who have always surrounded The Clash. And the idea is to try to recreate the atmosphere, but everything from a modern point of view.”

In his notes Guedj says how, “music will act as a second narrator alongside Topper’s voice. We’ll strive to stick to Topper’s personality, always on the move while making room for the sensory aspect, favouring a mix of voices, songs and exclusive footage in order to put into perspective an extraordinary fate.”

Guedj will continue to shoot in the UK and the US and hopes to complete photography by summer 2022 before editing, post-production and delivery by May 2023.

Furthermore, the director is convinced of his project’s contemporary appeal to audiences both who remember The Clash in their pomp or who resort to raiding their parents’ old vinyls for inspiration and instruction. “This film might be even more relevant today than it was 40 years ago. And you know, that’s very interesting,” ends Guedj, with a drum roll.

<https://businessdoceurope.com/mia-project-doc-feature-pitch-topper-headon-i-fought-the-law-by-lionel-guedj/>

MIA feature doc pitch: Wanted - Roni Kalderon by Erez Laufer, Hilla Medalia



As one of the golden footballers of his generation Roni Kalderon had the world at his feet, playing for the mighty Ajax and impressing for the Israeli national team. But then he turned to the dark side, morphing into an international drug lord. He served time, and then he disappeared. Erez Laufer and Hilla Medalia tell BDE more about Kalderon's life of two halves, and how they will document it.

It's not every 17-year old who gets to share a football pitch with the likes of Johan Cruyff before eyeing up a future in the mould of Pablo Escobar. But that's what Israeli footballer Roni Kalderon did.

Co-director Laufer says that Kalderon could manipulate a football like no other and defenders came to expect the unexpected. "It seems to be that the way he moved the ball, that's the way he moved his life," he says.

Kalderon ended up in Brazil where he was imprisoned for 32 years before planning and executing a successful escape plan. Since then, nobody has seen or heard a thing from him. There are rumours that he was assassinated by rival drug dealers in Brazil and that he lives the life of an Orthodox Jew in New York. He might well be dead, or he may still be alive...

As the directors note, Roni Kalderon's story "has all the elements a scriptwriter could want: football, love, passion, and crime. Roni is the type of living legend that, even after his disappearance, myths continue to live on long about afterwards."

"Like every good story it is all about strong characters," says Laufer. "When you follow his character from childhood, with the background that he came from in this poor neighbourhood of Tel Aviv, where his parents deserted him when he was 12 years old and moved to America...that probably influenced a lot of his choices along the line, such as his relationships with women. He had a wife and two daughters that he deserted, and then he had another woman in America. And then we, of course, we have the Brazilian wife that you can see in [the project]."

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"The film also asks this big universal question," adds co-director Hilla Medalia. "Are choices that we make in life really our own, and if everything is already (pre)decided, if you believe in that from the get-go, can we create another destiny for ourselves? So there are all kinds of bigger universal questions, but I think that the heart of the film is the story itself. It is just such a great story."

Medalia (who reveals that she too has sporting antecedents, as a competitive triple jumper) adds that the project is also highly entertaining. "It's fun. It's what people want, especially now... I feel that sometimes within the doc community, we forget that those films are super important and they're also important to break outside of the traditional documentary audience. So we are hoping that we're able to reach a wider audience with this film, and have fun."

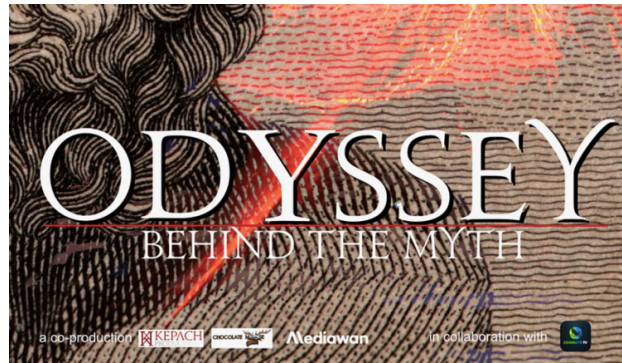
"I think we both have a lot of experience that we can make a film that can be very popular for a wide audience, but still be a festival film," adds Laufer of the €489,133 budgeted film, of which just over half is secured (including €150,000 from Israeli broadcaster yesDocu).

The pair refuse to be drawn on Kalderon's current status (ie whether he is alive or dead) or his whereabouts, if indeed they know any of these details. But they do concede that the third act of the film will constitute a search for their elusive subject. Most of the film is in the can, they say, with a final New York trip planned (Covid permitting).

Their plans for MIA go beyond the Kalderon project. "Every market is an opportunity to meet new people, new friends, new connections and new partnerships that lead to something bigger, both for this film and for other films and other projects that we do," says Medalia. "With respect to this film we are looking for partners, we're looking for distribution. We want partners in more countries to be able to make the film that we want to make, but also to be able to deliver the film to the audience."

<https://businessdoceurope.com/mia-feature-doc-pitch-wanted-roni-kalderon-by-erez-laufer-hilla-medalia/>

MIA docuseries pitch: Odyssey - Behind the Myth by Massimo Brega



In his 6-part/3-part series Massimo Brega will follow in the footsteps of Odysseus along his epic journey back from the Trojan War. The director will traverse The Mediterranean, shedding new light both on the Greek hero and his chronicler Homer, ultimately looking to determine whether the epic voyage ever really took place.

Camilla Tartaglione of Italian production house Kepach points out that the myth of Odysseus and his 10-year journey back to his kingdom of Ithaca is very much a tale with contemporary resonance, played out on a sea that once united countries but which now divides them. It also features a complex and flawed hero. As director Massimo Brega notes, "On the one hand he is strong and resolute, on the other he is a victim of his own weakness and temptations. He is a traveller and a hero connecting people and cultures, while, at the same time, his curiosity and lust for knowledge often push him to betray his own faithful companions."

The Italian/English/French-language series, budgeted at € 733,419 (with just over €600,000 secured) will be available in various packages, as 6x52' and 3x52', or even as a 1x60' film. Shooting will complete in January 2022 before delivery in June 2022. One of the first broadcasters to sign up was, appropriately, Cosmote TV (Greece). "It is a tripartite co-production, between Italy, France, and Canada. So, the Italian rights are still available and this is the reason why we're going to Mia because we're really looking forward to securing an Italian broadcaster."

In determining whether the myth has basis in fact the series will analyse the many different theories on the actual geographical route taken in The Odyssey. It will also include Felice Vinci's hypothesis which claims that the epic events took place in the Baltic Sea, which is why the production of Odyssey: Behind the Myth has also ventured into northern Europe. There will be an episode devoted to Homer, the enigmatic and supposed author of the classical works. "Obviously we will be doing this with the help of international Homeric experts and scholars," says Tartaglione. "And we will be also using multidisciplinary applied sciences to reveal the basis of some of the Odyssey's most compelling tales, like Polyphemus (the one-eyed giant), or Circe (the enchantress and minor goddess), which in reality, might have been linked to some phenomenon, because of course this is mythology. So we are attempting to provide clues on the relationship between the myth and what might've really happened. Or indeed where it might have happened."

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Data: 14/10/2021

“Obviously we will contextualize it through ancient history and we will be using the arts in all their forms, including 3d animations,” she comments, adding that she is in negotiation with the makers of ‘Assassin’s Creed Odyssey for use of their gaming animation in the series.

Director Brega reflects further on the projects’ appeal to Italian, European and global audiences, whether they be scholars or laypersons. “I have had the opportunity to visit almost every corner of the Mediterranean region, starting from my home country Italy and venturing around the entire coastline to find the same colourful and vibrant peoples, with its contradictions, hopes and dreams. This is where I have realized how Ulysses, the most human of mythological heroes, is himself an embodiment of this unique civilisation.”

<https://businessdoceurope.com/mia-docuseries-pitch-odyssey-behind-the-myth-by-massimo-brega/>

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MIA feature doc pitch: Stonebreakers by Valerio Ciriaci



Documentary, more than any other medium, embraces, analyses and contextualises events in this world that we all inhabit. Which is why documentary is the perfect medium for *Stonebreakers*, Valerio Ciriaci's project about the tearing down of historical monuments within a very contemporary US. Business Doc Europe chisels away at the director.

It all started with Christopher Columbus, of course. At least it did for director Valerio Ciriaci three years ago when looking to determine the legacy of the Italian explorer. He was especially interested in studying "the very strong relationship now between the Columbus symbol and/Italian American identity."

But then Covid intervened, people stayed at home and worried for their personal safety. Within this new reality, who could ever be interested in statues? "We decided to put the whole thing on the back burner...We were kind of telling ourselves, this isn't really an issue that's very timely or very urgent with everything that's going on," Ciriaci comments.

But then George Floyd was murdered, BLM protests erupted across the US (and around the globe), and suddenly Columbus statues were being torn down wholesale. "So we told ourselves, well, maybe actually this [subject] is suddenly very, very important again," continues director Ciriaci.

"The fact that Columbus had been so quickly associated by protestors and activists with perhaps more explicit symbols of anti-black racism in the United States such as Confederate monuments, the way that these symbols were being equated in the conversation made us realize that we also needed to extend the scope of our project to discuss not only Columbus, but other instances of memorialization in the US and really reflect in general about what it means to build monuments," he tells BDE.

More than that, the film is about "the meaning of memorialization and how history can inflame present-day political action."

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Produced by Isaak Liptzin of Awen Films, the 90-minute project's approximate budget is €175,000, with €46.500 already sourced. At MIA Liptzin and Ciriaci are looking to boost coffers via co-production deals and pre-sales, as well pique festival and sales interest.

The film notes stress how the filmmakers seek "to explore the shifting landscapes of historical memory in a time of upheaval and uncertainty. Across the country, activists, researchers, and artists call into question the narratives carved into the stone of the nation's most famous symbols. As the dust settles, space opens up to reclaim long-neglected sites of memory and create new forms of memorialization. Unfolding as a broad mosaic of American memories and amnesias, *Stonebreakers* bears witness to an exceptional season of continuing collisions between history and present."

Photography is more or less completed on the project. "Of course, the main bulk of editing and post-production is still in the future," says Ciriaci. "But we think it's *the* urgent topic, so it is important to get it out there as soon as possible. Our goal at this point would be to basically edit in November and December and [finish] the rough cut...We also have a lot of markets and meetings with new partners who may come in, and depending on how that goes, it may end up being a longer process. But either way our ideal release window would be probably during the summer of 2022."

<https://businessdoceurope.com/mia-feature-doc-pitch-stonebreakers-by-valerio-ciriaci/>

MIA MARKET 2021: ROMA LAZIO FILM COMMISSION PROMOTES THE REGION TO GLOBAL ATTENDANTS

Roma Lazio Film Commission renews its presence at MIA - International Audiovisual Market with diverse initiatives aimed at operators in the audiovisual sector.



Roma Lazio Film Commission is attending MIA - International Audiovisual Market to promote the resources of the Lazio area, meet national and international operators for the development of co-production and to promote regional tools to support the sector, Lazio Cinema International and Regional Audiovisual Fund.

Rome Lazio Film Commission renews its presence at MIA - International Audiovisual Market (13-17 October) with initiatives aimed at operators in the audiovisual sector, within the Lazio Region space at Palazzo Barberini.

Roma Lazio Film Commission, at the Presidency of the National Coordination of Italian Film Commissions IFC Italian Film Commissions, **will also be present at the IFC STAND in Palazzo Barberini. to meet operators and to promote local locations and audiovisual resources.**

Among the initiatives in collaboration with the Cinema Office of the Lazio Region and the MIA, **Roma Lazio Film Commission participates in "Subject Civita - New stories and new ideas for Civita in the audiovisual" on 17 October 2021**, in which the participants of the MIA of the New Generation section and **the pitching initiative "From the word to the screen" will meet Sergio Manfio from Gruppo Alcuni in a Masterclass on animation and creativity**, and will visit the territory to collect inspiration and suggestions to participate in the contest of innovative stories about Civita, in the context of initiatives to support Civita's candidacy for UNESCO Cultural and Natural Heritage Landscape.

On 16 October at 6.00 pm in the MIA awards ceremony, the Lazio Frames prize of the Lazio Region will be awarded to a work present in the sections of MIA - What's next Italy, Greenlit and Italians doc it better - whose content, production impact, possible international developments and the involvement of local resources can best represent the productive potential of Lazio, highlighting the talents and locations of the territory.

<https://senalnews.com/en/events/mia-market-2021-roma-lazio-film-commission-promotes-the-region-to-global-attendants>

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MIA MARKET 2021: TRENTINO FILM COMMISSION CELEBRA DIEZ AÑOS DE TRABAJO

Con el fin de promover el patrimonio cultural de la región, la TFC promueve y apoya producciones cinematográficas, televisivas y documentales tanto italianas como extranjeras.



En el marco del MIA Market, la **Trentino Film Commission** celebró 10 años de trabajo continuo en donde promovió y apoyó producciones cinematográficas, televisivas y documentales tanto italianas como extranjeras que fueron capaces de difundir el patrimonio cultural, medioambiental e histórico de la zona de Trentino.

“Cuando iniciamos nuestra actividad en 2011, Trentino tenía muy poca experiencia en la industria audiovisual y nuestro trabajo se basó en algunos conceptos fundamentales, uno de ellos es la formación, tanto de los profesionales de la industria como de las empresas relacionadas al sistema audiovisual y el segundo concepto fundamental fueron los servicios. El trabajo de intermediario entre los productores y el territorio dio resultados muy importantes porque el territorio siempre responde a las demandas de los productores de manera muy clara y veloz”, señaló Luca Ferrario, responsable de la Trentino Film Commission.

La Trentino Film Commission ofrece apoyo logístico a las producciones a través de la búsqueda de locaciones, instalaciones hoteleras, implicación de profesionales activos en la zona y la búsqueda de contactos tanto con las administraciones públicas como con los cuerpos y fuerzas de seguridad.

La región no ofrece solo la típica imagen de cabañas en medio de prados verdes y magníficas montañas, sino también muchos más paisajes que pueden ser usados en las producciones audiovisuales. *“Los films que apoyamos en los últimos años y que se filmaron en nuestras montañas son realmente pocos. Trentino ofrece paisajes naturales pero también representa la típica ciudad italiana, así mismo como castillos y edificios históricos y un lado más moderno relacionado al el mundo de los museos, la investigación y la Universidad que han sido un gran descubrimiento para los escenógrafos y los directores”,* aclaró Ferrario.

Al mismo tiempo, el TFC apuesta por impulsar el desarrollo de la industria audiovisual local y ofrecer oportunidades de formación que capaciten cada vez más a los profesionales presentes en el área. **Mauro Casotto, Director de Trentino Sviluppo al respecto comentó a Señal News** que la Trentino Film Commission siempre apuntó a ofrecer todos los aspectos fundamentales que hacen realizable las producciones cinematográficas como las autorizaciones, licencias, entrega de materia prima y de servicios, *"este es nuestro objetivo principal ahora. En el futuro, **queremos dar un paso más allá, y aumentar las contribuciones brindadas a las producciones cinematográficas que se llevan a cabo en Trentino y así como también un desarrollo de la actividad administrativa más eficaz en modo de que los recursos económicos y de financiamiento lleguen a las producciones cinematográficas más rápidamente**", subrayó. "Por otra parte, queremos mejorar el sistema de investigación incluyendo todos los puntos competitivos y los servicios digitales que puedan ser útiles para mejorar la calidad de las producciones cinematográficas".*

Producciones en aumento

Desde la creación de la Trentino Film Commission, el número de producciones fue en alza, así como también los días de rodaje en el año. *"En un territorio como el nuestro, haber 500 días de rodaje en un año entre producciones de ficción y documentales, es un dato muy importante. Asimismo, podemos hablar no solo de cantidad de calidad, ya que muchos films rodados en Trentino luego fueron lanzados en festivales internacionales",* apuntó Ferrario.

Claudio Martinelli, dirigente del Sector Cultura de la provincia de Trento agregó que los atractivos de Trentino se pueden describir en tres elementos fundamentales, las extraordinarias locaciones; la fiabilidad de todo el aparato de la provincia que pone a disposición los permisos y facilita las producciones en el territorio; y la garantía de los fondos a través de las convocatorias anuales.

"Nuestro objetivo futuro es haber en Trentino la profesionalidad, la competencia y también los instrumentos tecnológicos para una mejor realización de producciones", comentó. *"Actualmente esperamos que vengan muchas producciones porque las convocatorias que abrimos tuvieron muchas consultas y en el futuro creo que debemos unir dos cosas importantes, la primera, no perder la calidad cultural de los productos y segunda, atraer las producciones de series que dan una visibilidad muy amplia al territorio y así como también tenemos intenciones de impulsar el sector de los videojuegos",* cerró el funcionario.

[MIA Market 2021: Trentino Film Commission celebra diez años de trabajo - Señal News \(senalnews.com\)](https://www.senalnews.com)

MIA MARKET 2021: TRENINO FILM COMMISSION CELEBRATES ITS TENTH ANNIVERSARY

In order to promote the cultural heritage of the region, the TFC promotes and supports Italian and foreign film, television and documentary productions.



Within the framework of the **MIA Market**, the **Trentino Film Commission** celebrated 10 years of continuous work where it promoted and supported both Italian and foreign film, television and documentary productions that were able to disseminate the cultural, environmental and historical heritage of the Trentino area.

"When we started our activity in 2011, Trentino had very little experience in the audiovisual industry and our work was based on some fundamental concepts, one of them is training, both for industry professionals and companies related to the audiovisual system and the second fundamental concept was services. The work of intermediary between the producers and the territory gave very important results because the territory always responds to the demands of the producers in a very clear and fast way," **said Luca Ferrario, head of the Trentino Film Commission.**

The Trentino Film Commission offers logistical support to productions through the search for locations, hotel facilities, the involvement of professionals active in the area and the search for contacts both with public administrations and with security forces and bodies.

The region offers not only the typical image of cabins in the middle of green meadows and magnificent mountains, but also many more landscapes that can be used in audiovisual productions. *"The films that we supported in recent years and that were filmed in our mountains are really few. Trentino offers natural landscapes but it also represents the typical Italian city, as well as castles and historical buildings and a more modern side related to the world of museums, research and the University that have been a great discovery for set designers and directors"*, indicated Ferrario.

At the same time, **the TFC is committed to promoting the development of the local audiovisual industry offering training opportunities.** Mauro Casotto, Director of Trentino Sviluppo commented to Señal News *"The Trentino Film Commission always aimed to offer all the fundamental aspects that make film productions feasible such as authorizations, licenses, delivery of raw materials and services, this is our objective main now. In the future, we want to go a step further, and increase the contributions made to the film productions that take place in Trentino and we are also thinking about a more efficient development of administrative activity so that the economic resources and funding reaches film productions more quickly,"* he stressed. *"On the other hand, we want to improve the research system including all competitive points and digital services that may be useful to improve the quality of film productions."*

Productions on the rise

Since the creation of the Trentino Film Commission, the number of productions was on the rise, as well as the shooting days in the year. *"In a territory like ours, having 500 days of filming in a year between fiction and documentary productions is a very important. Likewise, we can speak not only of quantity of quality, since many films shot in Trentino were later released at international festivals",* pointed out Ferrario.

Claudio Martinelli, head of the Cultural Sector of the province of Trento added that the attractions of Trentino can be described in three fundamental elements: the extraordinary locations; the reliability of the entire apparatus of the province that makes permits available and facilitates productions in the territory; and the guarantee of funds through the annual calls. *"Our future objective is to have in Trentino the professionalism, the competence and also the technological instruments for a better production of productions",* he commented. *"Currently we hope that many productions will come because the calls that we opened had many queries and in the future I believe that we must unite two important things, the first, not to lose the cultural quality of the products and second, attract the productions of series that give visibility very broad to the territory and as well as we also intend to promote the video game sector",* Martinelli said.

[MIA Market 2021: Trentino Film Commission celebrates its tenth anniversary - Señal News \(senalnews.com\)](https://www.senalnews.com)

MIA MARKET 2021: GRUPPO ALCUNI'S CEO KICKS OFF MIA NEW ANIMATION SECTION

Francesco Manfio will co-coordinate of MIA Market's newly inaugurated Animation Section and will also present all the news of the Italian leading company.



Gruppo Alcini's CEO Francesco Manfio is co-coordinator of MIA Market's newly inaugurated Animation Section. This makes MIA the first Italian market to bring together audiovisual categories like Film, Drama, Docs and Animation into a single event.

In its 7th Roman edition October 13-17, MIA is rapidly becoming a vibrant hub of audiovisual excellence where award-winning talents, exceptional content and top industry players converge for premium global networking appointments and opportunities.

Manfio comments: "I'm enthusiastic that we managed to create this trial run Animation section with MIA. MIA is a not-to-be-missed event for scripted and unscripted Film and Drama, and I'm sure the same will be said for Animation already by next year. Meanwhile, let's enjoy this introductory version which, despite the difficult health restrictions, is eagerly taking off."

Gruppo Alcini will be present an Italian Animation Showcase including the presentation of "Leo da Vinci 2" (52 episodes in production), and the newly finished season 4 of "Mini Pet Pals – Start School" (52 episode series). The event will take place on Friday, October 15, 6:00 pm - Cinema Moderno, Rome.

On the other hand, Gruppo Alcini will participate in the panel "In Conversation With Director Sergio Manfio" coordinate by APA President Giancarlo Leone on Saturday, October 16, 3:30 pm - Cinema Moderno, Rome.

Finally, on Sunday, October 17, 11:00 am at Palazzo del Vento, Civita di Bagnoregio will take place "Meet MIA New Generation" in the suggestive Civita di Bagnoregio, UNESCO World Heritage Site candidate. MIA New Generation is dedicated to the new generation of start-ups and young professionals eager to access the audiovisual sector.

<https://senalnews.com/en/events/mia-market-2021-gruppo-alcunis-ceo-kicks-off-mia-new-animation-section>

MIA MARKET 2021: NEXO DIGITAL KICKS OFF GLOBAL SALES OF "RESHAPE EMPOWER HUMAN POTENTIAL"

The original documentary series is an Emotion Network's project in cooperation with Facebook and co-produced by Lotus Production and it was purchased by Sky Arte for Italy.

Nexo Digital launches international sales at MIA of "Reshape- Empower Human Potential", the 6-episode (6x30 min) docuseries on international leaders, entrepreneurs, visionaries, sport champions and successful artists, sharing their values and passions with exceptional Italian hosts. **The original documentary is an Emotion Network's project in cooperation with Facebook and co-produced by Lotus Production, and it was purchased by Sky Arte for Italy.**

"Reshape. Empower Human Potential" offers a gallery of interviews with people of uncommon vision, from special fields and with rare talents, that can inspire, release personal and collective potential, and show the way to striking a new delicate balance between emotions and technology, individual and community and, above all, between man and planet.

The docuseries takes off from Italy, from the excellence of its products and its territory, to explore a new dimension of living and doing business, where human beings with their emotions and passions add value to technological innovation processes, guiding them in a more ethical, sustainable, competitive direction.

The people taking part in this journey are exceptional leaders, sports champions, thinkers and entrepreneurs from all over the world, who connect with Italy and its stakeholders in building dialogues on the key issues of 'Made in Italy' products and the global economy, as well as shining a spotlight on the extraordinary potential that Italy still needs to unlock.

Topics such as tourism and hospitality, fashion and design, the bio-economy and sustainability, manufacturing and engineering, culture and education, all pave the way for a conversation that, starting from creating businesses and pursuing one's passions, extends from one episode to the next, towards a new idea of humanistic capitalism where technology and emotions come together to develop human potential to the fullest.

"Reshape. Empower Human Potential" eschews the notion that business, par excellence, cannot be attentive to human talent and flair. On the contrary: the reasoning behind the series is that it is fundamental for there to be reflective thinking in companies, as there is between artists and thinkers, and that the result should generate encounters between individuals that become pivotal to new ideas, intuition and knowledge.

<https://senalnews.com/en/events/mia-market-2021-nexo-digital-kicks-off-global-sales-of-reshape-empower-human-potential->

UniFrance et les premières de films français au MIA 2021

24 sociétés de ventes françaises seront sous ombrelle UniFrance à l'occasion du MIA 2021, du 13 au 17 octobre. En effet, la 7ème édition du marché international audiovisuel MIA se tiendra à Rome du 13 au 17 octobre 2021. 24 sociétés de ventes françaises, hébergées sur le stand ombrelle UniFrance seront présentes au MIA Market 2021 pour mettre en lumière la créativité et l'excellence françaises en matière de production cinématographique et audiovisuelle : Ampersand, Artedis, Bac Films Distribution, Be For Films, Charades, Fighting Spirit, France tv distribution, Gaumont, Kinology, Le Pacte, Les Films du Losange, Luxbox, Orange Studio, Playtime, Pulsar Content, Pyramide International, SND Groupe M6, TF1 Studio, The Bureau Sales, The Party Film Sales, UDI – Urban Distribution International & Reservoir Docs, Wide, et WTFilms. La présence d'UniFrance et de ses adhérents au MIA bénéficie du soutien de Choose France.

<https://www.lemediaplus.com/unifrance-et-les-premieres-de-films-francais-au-mia-2021/>

'Billie Eilish' Director R.J. Cutler on How Ted Sarandos Helped Him Predict the Documentary Boom



Before [Netflix](#) had grown into a world-conquering streaming giant, “[Billie Eilish: The World’s a Little Blurry](#)” director [R.J. Cutler](#) would routinely bump into the company’s co-CEO [Ted Sarandos](#) on the film festival circuit. Netflix was still a DVD-by-mail rental service at the time, and Sarandos confided to him that “The War Room” – Cutler’s Oscar-nominated Bill Clinton campaign doc – was among its most popular rentals.

Flash forward a few years, and the streaming-fueled boom in documentary filmmaking didn’t seem so far-fetched to Cutler. “It made complete sense to me that when Netflix transformed to a streaming service, and then began producing original content, the audience’s passion for nonfiction would continue to form a key element of the streamer’s success,” he said. “If it works on Netflix, that meant it would work on Amazon, Hulu, Disney Plus, Apple TV Plus, HBO Max, Discovery Plus, Peacock and others.”

At a keynote address at Rome's MIA Market on Friday, Cutler reflected on a 30-year career that began with "The War Room," the critically acclaimed feature which he produced, through Apple TV Plus' "Billie Eilish" doc and a forthcoming project on Martha Stewart that was [acquired by Netflix](#).

Describing the 2020s as "the decade of the doc," he told the audience: "In a time where truth itself is under siege, our artform, which uses real life as the raw material to tell powerful stories that examine the complexities of truth, is engaging with audiences more than ever before."

Cutler admitted that such success wasn't guaranteed when he decided to collaborate with cinéma vérité pioneers D.A. Pennebaker and Chris Hegedus on "The War Room," which would earn an Academy Award nomination for best documentary feature and enjoy a wide theatrical release. He recalled being offered a \$25,000 advance by October Films, eventually haggling his way up to \$100,000 on a movie that "had probably cost us a million dollars to make."

"Thirty years ago, there was no financial ecosystem for documentary films. Every film had to find its own business model," he said. "Every project was a passion project."

Driven by the surge in demand for unscripted content from the likes of Netflix, Amazon, and other global streaming platforms, the landscape has since changed dramatically. "Documentaries have proven to be just as popular as narrative features. And just as big business," he said. "Feature docs are routinely commanding eight-figure deals in the marketplace, filmmakers are enjoying lifelong careers and getting paid for their work. Some of them have even risen to the status of 'doculebrity.' Most importantly, the artform itself is thriving."

Despite the streaming boom, Cutler added, “big-screen distribution is as robust as ever.” More than 200 documentary films enjoyed Oscar-qualifying theatrical runs last year, he noted, while in the midst of the coronavirus pandemic, three documentaries – including “Billie Eilish” – enjoyed theatrical releases on more than 700 screens in 2021.

The director offered a behind-the-scenes look at the work that went into the critically heralded “The World’s a Little Blurry,” which relied not only on the filmmaker’s footage, but video shot by Eilish herself; the singer’s mother, Maggie Baird; and, for a finale filmed during a performance in Milan, material crowd-sourced through the Internet from thousands of fans in attendance.

The ubiquity of real-life footage – a development Cutler traced back to the introduction of the iPhone 3GS in 2009, which allowed individuals to become “the cinematographers of their own lives” – marks a technological shift that he said will transform the medium moving forward.

“We are living in a time I would like to call neo-vérité, which offers remarkable opportunities for documentary filmmaking,” he said. “Every subject offers the chance to go more deeply into their personal experience than ever before. Vérité crews, in combination with subject-shot footage will, I believe, become the new wave. This is the future of intimate, emotional, access-based, cinematic vérité filmmaking.”

Having captured intimate details from the life of Eilish, as well as high-profile subjects including Anna Wintour (“The September Issue”) and Dick Cheney (“The World According to Dick Cheney”), Cutler said his films are built on trust with his subjects, and an awareness of the boundary between them.

“I respect the fact that the film, the story, belongs to the subject – the life story belongs to the subject, not to me,” he said. “I’m not out there trying to get them to do something. I’m not out there looking to film certain things. My job [in ‘The World’s a Little Blurry’] is to see Billie’s life as clearly as possible for the year that I’m filming with her. And it’s her life. It has nothing to do with what I want.”

When asked by *Variety* about his forthcoming Stewart documentary, whose details have been kept under wraps, Cutler said: “We’re hard at work on it and very, very excited about it. As always, when we’re making the films, we don’t talk a lot about them. But I can tell you that Martha is a remarkable subject and unique in American culture, society, and history, if not world culture, society, and history. And her full story will be told.”

[‘Billie Eilish’ Director R.J. Cutler on How Ted Sarandos Helped Him Predict the Documentary Boom \(yahoo.com\)](#)



Italy's RAI Com, which is the gross sales arm of Italian state broadcaster RAI, is scoring gross sales to key territories on Gabriele Mainetti's "Freaks Out," following the genre-bending movie's launch in competitors at Venice.

Mainetti's lavish historic fantasy set in 1943 Rome, the place 4 "freaks" who work in a circus are left to their very own gadgets when the Everlasting Metropolis is bombed by Allied Forces, has been offered to Metropolitan Movie for France and to The Klockwork Co. for Japan.

In an interview with *Selection*, RAI Com CEO Angelo Teodoli known as these first gross sales on "Freaks," which is screening at Rome's MIA Market, "essential for us as a result of as a result of COVID we had been getting much less titles," whereas now issues are perking up once more.

The RAI Com lineup at MIA additionally consists of one other Venice title, Roberto Andò's "The Hidden Little one," starring Silvio Orlando, who performs Cardinal Voiello in "The Younger Pope," and animation characteristic "Yaya and Lenny – The Strolling Liberty" by Alessandro Rak, which launched from Locarno and can quickly play in Italian theaters.

Teodoli identified that RAI Com, which sells movies, TV dramas and in addition international rights to Italian performing arts occasions corresponding to La Scala performances, is more and more reaping revenues from streamers.

One of many principal sources of income for RAI Com in the intervening time are transactional video on demand and different forms of gross sales on eight streaming platforms the place they've roughly 10,000 movie titles and 970 TV dramas on sale, he famous.

Evento: MIA MARKET

Testata: The Shock News

Data: 16/10/2021

“That’s the majority of RAI Com’s enterprise,” stated Teodoli. “It’s a world that’s in fixed evolution that we’re following very intently,” he added, underlining that there are potential rights points with RAI’s RAI Play streaming platform.

“We’ve got to determine the place we stand with AVOD [advertising-based video on demand] platforms like [ViacomCBS’s] Pluto TV as a result of that might flip right into a direct battle with RAI Play and the advertisers on RAI,” Teodoli stated.

Teodoli stated RAI Com could have 2021 revenues of round €110 million (\$127.5 million) – whereas a determine for internet revenue remains to be being calculated.

On the TV aspect the corporate’s prime sellers are “Non Uccidere” (“Thou Shalt Not Kill”), starring Miriam Leone as a feisty feminine detective, which performs on Walter Presents within the U.Ok. and Stateside, and on ARTE in France and Germany; “Inspector Coliandro”; “Imma Tataranni,” a brand new cop present with a feminine lead, which has been offered to Canal Plus in France, Disney Fox in Jap Europe and AMC in Latin America; and Naples-set “The Bastards of Pizzofalcone.”

[RAI Com Sells Gabriele Mainetti’s ‘Freaks Out’ to France, Japan; CEO Talks Strategy \(EXCLUSIVE\) - The Shock News](#)

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EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

13 OTTOBRE

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence



Rome's new concept MIA Market dedicated to international TV series, feature films, documentaries and more kicked off Wednesday in the Eternal City's 17th century Palazzo Barberini with 1,700 registered industry execs – roughly 600 of whom have made the trek from abroad – and 350 new titles of various types, in development and production, on display.

At a press conference attended by Italian Culture Minister Dario Franceschini and all top Italian industry reps, organizers also boasted a 30% increase in completed films screening at the MIA film market where about 80 mostly European titles will be having their market – or, in some cases, even world – premieres.

While the Oct. 11-14 Mipcom market in Cannes is suffering a reduced presence, and the AFM this year has gone entirely online, MIA (the acronym stands for Mercato Internazionale Audiovisivo, or International Audiovisual Market) seems to be reaping the benefits of being conceived more congenially to how the global content industry is evolving.

“MIA was born as a challenge,” said market director Lucia Milazzotto who launched MIA in 2014. “Its great intuition has been to anticipate business models. It's the first market to host the entire cycle of film, TV series, and documentary production – and now also factual and, increasingly, animation,” she noted. Milazzotto also pointed out that from the outset MIA embraced streaming platforms and this year is even opening up to “the world of social media and TikTok.”

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“Certainly the growth in investments that [giant] streamers are making on European product now make the MIA market more important,” noted Giancarlo Leone, president of Italy’s TV producers’ association APA.

Leone cited a report that APA will present at MIA according to which streamers are expected to invest €120 million (\$138 million) in Italy in 2021, while linear broadcasters, RAI, Mediaset and Sky will invest a total of €250 million (\$289 million) this year. But by 2023 APA expects streamers and linear broadcasters will both each invest €250 million on Italian productions. “Streamers are increasing their production spend all across Europe,” said Leone, pointing out that, at least in Italy “this is not due to investment quotas” dictated by the EU’s recent AVMS directive, which Italy has still not implemented.

Francesco Rutelli, head of Italy’s motion picture association ANICA, underlined this year’s strong presence of high-caliber execs flying over from the U.S. As previously announced, these include [Joe Russo](#) who with his older brother Anthony co-directed 2019’s “Avengers: Endgame,” which is the highest grossing movie of all time; writer-producer Alon Aranya (“Hostages,” “Your Honor”); Emmy-winning documaker R.J. Cutler whose Billie Eilish doc is an Oscar contender this year, and producer Stuart Ford, chairman and chief executive officer of AGC Studios.

Rutelli, who is a former mayor of Rome, also pointed out that MIA is the only content market in the world “where you can meet and do business under a painting by Caravaggio or Raphael or even a Bernini statue.”

Palazzo Barberini, which is Italy’s National Ancient Art gallery, is also MIA’s main hub where company stands are set up amid Renaissance and Baroque masterpieces, while screenings are held in nearby movie theaters.

Previously announced feature film projects being pitched at MIA’s Co-Production Market and Pitching Forum comprise “After the Hurricane” by British director Julian Jarrold (“The Crown”); “Last Chord in Thessaloniki” by Israeli director Eran Riklis; and “Arturo’s Voice” by Italy’s Irene Dionisio (“Pawn Streets”).

Standout TV series projects, also previously announced, that are being brought to market see Italy’s Susanna Nicchiarelli (“Nico, 1988”) make her first venture into television with her own project, a show titled “Fireworks”; while London-based producers Paula A. Vaccaro will be pitching a series titled “Coverdale” produced by her Pinball London shingle; the U.K.’s Three Rivers Fiction and Cyprus-based Caretta Films have “Farpoint,” for which Germany’s ZDF Enterprises is on board as distributor; and “D’Artagnan and Co.,” created by France’s Yann Le Gal (“Léo Mattéi, Brigade des Mineurs”), and being lead-

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produced by Belgium's AT-Production.

Among high-profile docs being pitched is "Queen of Chess," the real story of Hungary's Judit Polgar, considered the greatest female chess player of all time, and her antagonism with Russia's Garry Kasparov, who before being beat by her was a male chauvinist. The five-episode doc series is being directed by Hungary's Bernadett Tuza-Ritter ("A Woman Captured").

On the animation front, an Italian animation showcase sees "Arctic Friends – Puffins," produced by Iervolino and Lady Bacardi Entertainment, featuring the voice of Johnny Depp in the role of Johnny Puff; "Pinocchio and Friends," the new toon series from "Winx" maker Rainbow; and "Yaya e Lennie – The Walking Liberty," by Neapolitan animation auteur Alessandro Rak ("Cinderella the Cat"), which launched from Locarno and will soon go on theatrical release in Italy.

The seventh edition of MIA, which is taking place alongside the Rome Film Festival, will run Oct. 13-17.

<https://variety.com/2021/film/news/rome-mia-plenty-of-product-u-s-presence-1235087944/>

Rome MIA Market Chief Lucia Milazzotto on Becoming 'The Home' of European Film, TV Projects (EXCLUSIVE)



Rome's new-concept MIA Market, which had the rare distinction of holding a physical edition last year – albeit with an online component – has unsurprisingly succeeded in luring a robust group of international industry heavyweights, including a copious U.S. contingent, for its upcoming Oct. 13-17 seventh edition. They are also boasting a 30% increase in completed films screening on its film market side.

MIA director [Lucia Milazzotto](#) spoke to *Variety* about why her vision for an informal mart encompassing TV series, feature films and documentaries in early stages is getting more traction in the current market landscape. Edited excerpts.

There is plenty of fresh product and also lots of high-caliber industry people attending this year. Does this reflect the restart spirit?

On the one hand this is a very special edition that marks a moment of great interest both towards Italy and towards MIA. We do have lots of market premieres of films for the theatrical market and also lots of big U.S. players in both the scripted and unscripted content realms who are coming. And there is certainly a spirit of restart. But this is taking place amid a re-positioning of our market due to the fact that we've been flexible enough to adapt to the fluidity and changes in the landscape that are now happening particularly fast. Having anticipated this, we are particularly efficient.

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How do you see the market landscape changing?

I'm seeing that European film and TV product has a very strong identity that is becoming even stronger. And MIA is increasingly becoming a home for this, just as Italy is repositioning itself in the media ecosystem. The fact that we have such a strong U.S. presence reflects the fact that European content is on the rebound in all its aspects: from factual to drama, to docs and films. Our [Europe's] increasingly consolidated capability to create and produce is generating plenty of interest, even in its diversity and national specificity. We also have plenty of interest from Asia and Latin America, despite the limitations due to COVID this year. They can't travel, but they will attend online.

This response to MIA is happening just as Mipcom is suffering defections and AFM has gone online again. Both are markets mostly for completed product.

Yes, we are a market for product that is in much more initial stages. That's another sign [of the times]. Product is being sold in much earlier stages, which as a business model that is more congenial for international co-productions. Product increasingly has a global blueprint from the outset and, in turn, a more European – and therefore international – blueprint. The acceleration of streamers is pushing this process because more content is being conceived for the international market whether it's for the streamers or not. In this scenario we are a more congenial market.

Paradoxically, however, some Italian companies are lamenting that there are less international buyers at MIA this year. They say it's because you are not supporting them in terms of complimentary travel and so on. Is this true?

It's not. There are plenty of buyers coming to MIA. But it's true that there are less sales agents. That said, you have to look at the market pragmatically. Over the past year-and-a-half several buyers have not survived, not just because of the pandemic but also due to changing business models. We invite and support active players and we work with sales agents. But there are no longer 40 French buyers who are really active, who can really buy and distribute films. That's the first consideration [on this topic]. That said, our market is evolving to the point where even big players come without our support. We chose players who are ready to invest in us. We are still supporting 70% of our international attendees, but there is a growing portion who are coming spontaneously.

<https://variety.com/2021/film/news/rome-mia-lucia-milazzotto-european-film-tv-1235086877/>

The Open Reel scores deals on 'Mia & Moi', 'Dramarama' heading into MIA



SOURCE: THE OPEN REEL
'MIA & MOI'

Italian sales and production company The Open Reel has announced a raft of deals and a new acquisition in advance of Rome's MIA Market (October 13-17).

Spanish drama *Mia & Moi* by writer-director Borja de la Vega has been sold to TLA Releasing for North America and the UK, and to Optimale for French-speaking

territories.

The film follows a pair of siblings who move to their family's dilapidated country house after their mother dies, where they are also joined by the brother's boyfriend. Bruna Cusi (*Summer 1993*), Eneko Sagardoy and Ricardo Gomez star in de la Vega's feature directing debut.

Optimale has also bought French-speaking territory rights to Colombian drama *Leading Ladies* directed by Ruth Caudeli (*Eva + Candela*) and US LGBTQI+ comedy drama *Dramarama*, the feature debut of Jonathan Wysocki.

Filmin has also acquired *Leading Ladies* and *Dramarama* for Spanish-speaking territories as well as a third title – Daniel Sánchez López's debut romantic drama *Boy Meets Boy* – while Cinemien has taken *Dramarama* for German-speaking territories.

Further sales on Open Reel's slate include Judith Colell's debut feature *15 Hours*, a co-production between Spain's Selene Films and Dominican Republic's Turkana Films, which has gone to SomosTV for North America and Terra Gollut for Spanish-speaking territories.

In addition, The Open Reel has just boarded the Colombian coming-of-age drama *Good Manner* by Santiago Leon Cuellar. The film tells the story of a gay teenager's sexual awakening over a weekend at her grandparents' golden wedding anniversary celebrations. Luen Cuellar's own Mudra Films is producing.

<https://www.screendaily.com/news/the-open-reel-scores-deals-on-mia-and-moi-dramarama-heading-into-mia/5164195.article>

MIA—INTERNATIONAL AUDIOVISUAL MARKET KICKS OFF

The annual MIA—International Audiovisual Market, directed by Lucia Milazzotto, has launched its seventh edition.

This year's edition features 1,700 participants from over 50 countries, with more than 90 percent physically taking part in the event. MIA's lineup includes more than 140 events, 80 of which are market previews and world premieres.

Featured guests of the seventh edition, which will host 350 original titles in development and in production, include Stefano Accorsi, Phaim Bhuiyan, Marco Bellocchio, Fabrizio Bentivoglio, Alessandro Borghi, Alessandro Gassmann, Luigi Lo Cascio, Neri Marcorè, Valerio Mastandrea, Ferzan Ozpetek, Alessandro Rak, Giorgio Tirabassi and Zerocalcare.

MIA has renewed its content, networking and market tools by strengthening its three divisions: scripted, curated by Gaia Tridente, including film and drama; unscripted, curated by Marco Spagnoli, including doc and factual; and strategic development, which comprises the market screenings, content showcases and activities related to the sale of the complete product, entrusted to Francesca Palleschi.

MIA is a joint venture between ANICA—Associazione Nazionale Industrie Cinematografiche Audiovisive Multimediali, presided by Francesco Rutelli, and APA—Associazione Produttori Audiovisivi, chaired by Giancarlo Leone.

The seventh edition of MIA takes place in Rome at the Palazzo Barberini, Cinema Moderno and Cinema Quattro Fontane from October 13 to 17.

<https://worldscreen.com/tveurope/2021/10/13/mia-international-audiovisual-market-kicks-off/>

Doc and Unscripted at MIA 2021



"MIA is a market of ideas," says Marco Spagnoli ahead of the event's 2021 roll-out. It's also a place that is very much open for business, he adds, especially following a past 18 months of stay-at-home frustration and uncertainty.

"I believe in meeting people," says the MIA Head of Unscripted, reminding that he was once a journalist whose modus operandi involved face to face engagement, at the same time acknowledging that virtual markets have been somewhat of a 'headache'. "I don't think that any industry can progress without the 'meeting'... When you meet people, you understand if you want to *work* with this person, you can *trust* this person and you can learn also, what is the expectation, for example, of the producer wanting to work with you."

Core to events this week in Rome is the presentation of 14 new unscripted/documentary projects, seven international and seven from Italy, of which 10 are feature-length docs and four are doc series.

These projects cover a smorgasbord of subjects both artistic and potentially crowd-pleasing, from the Hungarian doc series *Queen of Chess*, that examines the complex relationship between Judit Polgar, the greatest ever female player of the game, and her nemesis Garry Kasparov; to French director Lionel Guedj's *Topper Headon: I Fought the Law*, about the complex life of The [eponymous] Clash drummer; to *Wanted: Roni Kalderon*, the story of the Israeli professional footballer turned international drug lord.

Italian projects include the doc series *Re-Making of Love* in which eight young people between the ages of 18 and 24 share the dream to create a new form of sex education and present it to their peers. The series *Odyssey: Behind the Myth* comprises an epic journey in the footsteps of the mythical hero Ulysses, while *I Don't Forgive* tells the most unlikely story of reconciliation and friendship between two women after the son of one murdered the husband of the other.

Documentary is currently in the ascendant, Spagnoli acknowledges, adding how the job of him and his colleagues is to support the sector, whether internationally or at home in Italy.

Spagnoli therefore flags up Saturday October 16's 'Italians Doc it Better' showcase of 17 Italian documentaries completed in the last year that are yet to be released internationally. During the event producers are each given five minutes to present their new work to an audience of international buyers, commissioning editors and press.

The Unscripted chief refers to the "new sensibility" of Italian docmakers, which he says derives from their greater sense of "internationalism." In this, he compares the local doccers to Italian footballers (one of many sporting metaphors he deploys) whose game has improved by playing in, and/or studying the

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game of, foreign leagues. While their doc output remains recognizably Italian, it is demonstrably better, he argues. "We have a new generation of documentary filmmakers," says Spagnoli, which he is determined to shout about.

He further points out that the majority of top Italian decision-makers from the broadcast and funding sectors will be in Rome, as well as potential co-producers to back international productions. "We really want to make people meet each other in an environment that offers possibilities, where you can make also discoveries," Spagnoli says of the "one stop shop" event. "You don't *only* get to meet Rai or Mediaset or Italian Netflix at MIA."

Industry analysis of documentary and unscripted comes via a wide-ranging programme of key-notes and panels. These include an address titled Dispatches from the Golden Age, during which acclaimed producer/director R.J. Cutler will assess the new documentary landscape dominated by streamers, and looks towards what the non-fiction filmmaking community has in store.

Archive is in the frame as German visual researcher Elizabeth Klinck guides us through the world of research, archival imagery and music rights clearances (October 14) while an October 16 panel that includes speakers from Rai and Cinecittà will explain issues such as rights management and the budgeting of footage costs via concrete doc examples.

MIA will also host Cecilia Penati, Creative Content Development Senior Manager at Discovery Italia, who will discuss the approach her company is taking with local content from a creative and strategic perspective, its signature style in real-life entertainment, and its role within the ever-growing and changing audiovisual landscape.

A case study that English delegates may find particularly distressing is the 14 October (Thursday) panel about *Sogno Azzurro*, the series that follows the Italian national football team's gilded path to victory (against England) in the final of the 2021 European Championship.

Spagnoli continues with sporting allusion in describing the essence of MIA 2021. "Italy is the home team, but it's not *the* team," he says. "MIA is a place where you can [meet] many Italians, but you also get to meet people from all over Europe and from some parts of the world [he acknowledges current travel restrictions]. It's in Rome, but it's a very international market."

He also underlines that the MIA event is one that he and his colleagues are continually eager to improve. "Rome wasn't built in a day, of course, but when it was, it took a lot of people from all over the world to build it."

<https://businessdoceurope.com/doc-and-unscripted-at-mia-2021/>

MIA 2021

Europa Distribution set to recover, reboot and reshape the industry in Rome



Europa Distribution will hold its 15th Annual Conference during the [MIA Market – Mercato Internazionale Audiovisivo](#) in Rome. The event will take place from 13 to 17 October and will bring together around fifty professionals, all members of the European Network of Independent Film Publishers and Distributors.

Continuing with the now traditional "Everything you always wanted to know about distribution but were afraid to ask" talk series, Europa Distribution and MIA will co-host an open panel entitled "Recover, Reboot, Reshape" on Saturday 16 October from 09.30 to 11.00. The discussion will focus on the longer-term effects of the crisis and in what ways distributors' businesses will possibly evolve, considering the diversified realities of their national markets. Indeed, the Covid-19 outbreak brought huge disruption to the film industry and impacted the way audiences watched films when there was no other choice. If some saw the emergence of a revolutionary "New Normal" in terms of business and culture, others suggested that pre-pandemic trends were accelerated. The panel will include discussions on the evolution in audience consumption patterns, potential ideas for successful matches of traditional and innovative release models, European films' visibility on VOD platforms, along with the tools available to increase such visibility for independent films.

The panel's speakers will be the distributors [Eve Gabereau \(Modern Films, UK\)](#) and [Olivier Van den Broeck \(The Searchers, Benelux\)](#), the sales agent [Thania Dimitrakopoulou \(The Match Factory, Germany\)](#), and the PhD Researcher [Catalina-Mihaela Iordache \(SMIT-VUB, Belgium\)](#). This panel will be moderated by British consultant and journalist [Michael Gubbins](#), founder of SampoMedia.

Previously to the panel, on 13 October attending distributors will participate in Europa Distribution's General Assembly, which will provide an opportunity for members to discuss the activities of the Association according to their needs. On 14 October, the many evolutions to come for the independent distribution sector will be addressed at dedicated private Round Tables session, where distributors will explore and exchange ideas on several key topics for this constantly evolving ecosystem, with a focus on the impact of streamers on theatrical and online releases, innovation tools to strengthen distributors' releases and risk management through adapted safety net systems. During the days of the MIA Market, distributors' members of the network will also participate in the MIA activities, including works in progress and special screenings, meetings and networking events.

<https://cineuropa.org/en/newsdetail/411801/>

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MIA MARKET DÍA 1: MÁS DE 1.700 PARTICIPANTES SE REÚNEN EN ROMA

El tradicional evento dirigido por Lucia Milazzotto logró una asistencia que engloba a 50 países y un 90% de ellos participa del mercado de manera presencial.



Roberto Fiorini_Lucia Milazzotto_Nicola Zingaretti_Anna Ascani_Francesco Rutelli_Dario Franceschini Flaminia Gennari Santori_Giancarlo Leone

El MIA - International Audiovisual Market comenzó una nueva edición en la ciudad de Roma con resultados más que positivos. **El evento dirigido por Lucia Milazzotto logró reunir a 1700 participantes de 50 países, y el 90% de ellos con asistencia presencial,** convirtiéndose así en un destino imperdible para los players de la industria que quieran incrementar las exportaciones de productos, realizar coproducciones y aumentar sus relaciones comerciales a nivel internacional.

Reconocidos actores de la industria como Stefano Accorsi, Phaim Bhuiyan, Marco Bellocchio, Fabrizio Bentivoglio, Alessandro Borghi, Alessandro Gassmann, Luigi Lo Cascio, Neri Marcorè, Valerio Mastandrea, Ferzan Ozpetek, Alessandro Rak, Giorgio Tirabassi, Zerocalcare son, este año, algunos de los protagonistas de **la edición del MIA que ofrecerá más de 350 títulos originales, tanto en desarrollo como en producción.**

Enfocado en anticipar las tendencias y modelos de negocio de la industria y apoyar el ecosistema de manera eficiente desde un punto de vista internacional, MIA renovó sus ofertas de contenido, networking y mercado fortaleciendo sus tres divisiones: Scripted, dirigida por Gaia Tridente, incluyendo Film y Drama; Unscripted, liderada por Marco Spagnoli, incluidos Doc y Factual; y Desarrollo Estratégico - que comprende las proyecciones de mercado, las exhibiciones de contenido y las actividades relacionadas con la venta del producto completo - a cargo de Francesca Palleschi.

Italia y su posición en el mundo

La Agencia de promoción e internacionalización de las empresas italianas ICE presentó un informe sobre la posición actual de la industria audiovisual italiana en los mercados internacionales, teniendo en cuenta tanto las formas tradicionales en las que se realiza el comercio de bienes y servicios, como las diferentes formas de consumo de contenidos audiovisuales, incluidos los cines y la distribución digital en plataformas.

En general, a pesar de las barreras culturales y políticas que limitan la distribución internacional de contenidos audiovisuales en italiano y de la persistencia de problemas estructurales vinculados a

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las características de las empresas más pequeñas, la industria audiovisual italiana parece estar en una fase de vitalidad productiva, con signos interesantes de mejora de su posición internacional, tanto en términos de su capacidad para atraer inversiones extranjeras como en términos de participación de mercado.

Según, **Lucia Borgonzoni, Subsecretaria de Estado de Cultura del Ministerio de Cultura, el cine italiano es importante para el Ministerio y esto se refleja no solo en los fondos tradicionales que la Institución brinda sino aquellos otorgados durante la pandemia**, *"un periodo en el cual hubo un aumento de la demanda de contenidos de todo tipo, no solo films y series sino también de documentales que antes no tenían tanta demanda"*, manifestó. *"Nuestro trabajo se aúna al trabajo del Gobierno Nacional y las Film Commissions, así mismo al rol de Cinecittà, un motor para la reinicio de nuestro sector, en donde el cine y el mundo audiovisual son un multiplicador para el país."*

Por su parte, **Roberto Luongo, CEO y Director Gerente de ITA - Agencia Italiana de Comercio e Inversiones comentó que el último informe presentado por la Institución revela la importancia estratégica de apoyar al sector al nivel industrial en los mercados internacionales**. *"Me llamó mucho la atención la capacidad de crecimiento del sector en los últimos cinco años y las Film Commissions tuvieron mucho que ver en esto, así mismo la creación del polo de Cinecittà, las producciones extranjeras buscan territorios atractivos e Italia tiene muchos"*, opinó.



Leilo Lapadre, profesor de la Universidad dell' Aquila e Centro Rossi-Doria fue el encargado de explicar el informe del ICE que evidencia una gran expansión del mercado audiovisual en el mundo entre los últimos años, antes de la pandemia. *"Las tecnologías digitales transformaron los paradigmas productivos y los objetivos del mercado"*. Asimismo, la distribución digital se volvió fundamental durante la pandemia y aportó 62 millones de dólares a Italia durante este periodo. *"Hasta el 2019 esta expansión se realizó esencialmente mediante el consumo de productos con soportes físicos, mientras que los cines consiguieron mantener un rol de gran relevancia"*, señaló Lapadre. Por otra parte, los efectos económicos y sociales de la pandemia aceleraron estos procesos infringiendo un duro golpe a los canales tradicionales de consumo de contenido audiovisual y abriendo camino a varios tipos de consumo digital. *"En general, a pesar de las barreras culturales y políticas que limitan la difusión internacional de contenidos audiovisuales en italiano y la persistencia de problemas estructurales vinculados a las características de las empresas más pequeñas, la industria audiovisual italiana parece estar en una fase de vitalidad productiva con interesantes signos de fortalecimiento de su posición internacional, tanto en términos de su capacidad para atraer inversiones extranjeras como en términos de participación de mercado"*, afirma la investigación. Probablemente estos resultados también dependan del gran compromiso con el que las políticas de apoyo al sector se han reorganizado y fortalecido con la nueva ley de cine de 2016. *"Surge una clara relación positiva a largo plazo entre la intensidad del apoyo público a las empresas italianas en el sector audiovisual y su cuota de mercado en términos de oferta"*, concluyó el profesor.

En otro panel, **la Asociación de Productores Audiovisuales APA presentó su reporte anual sobre la actualidad de la industria italiana**. Su presidente, Giancarlo Leone, comentó que la televisión permanece como el medio más relevante en el sistema audiovisual pero, prosigue y se acentúa el rápido crecimiento del video online que en el 2020 aportó casi 20 billones de euros. *"El 2021 se caracteriza por el crecimiento de los ingresos online (VOD, y publicidad digital) y del rebote de las inversiones publicitarias sobre la televisión (+33,2% en el primer semestre del año)"*.

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Por otra parte, los contenidos audiovisuales consumidos en los medios tradicionales (TV, cine y home video) generaron en el 2020 el 81% de los recursos del total del mercado, mientras la cuota de los consumos online (VOD) gratis y pagos sumaron el 19%. **En el 2023, la cuota de los ingresos de los medios online podría sumar el 25% sobre el total del mercado audiovisual**, según una estimación de APA. *"Esta transformación del mercado audiovisual introduce modificaciones estructurales a la demanda de productos originales y constituye el principal desafío para los operadores de la TV lineal"*.

El valor general de la producción audiovisual de todos los géneros (film para los cines, fiction, animación, documentales y otros géneros que son atractivos para los operadores de TV y los SVOD), se fue de entre 1.312 y 1.342 millones de euros en el 2020. *"El valor de la producción de fiction destinada a la televisión y a las plataformas no lineales creció en el 2020 alrededor del 28% gracias al aumento de la compra de los operadores VOD y al crecimiento del contribución de los productores sostenida por el incremento del Tax Credit y del éxito de la aplicación del protocolo sanitario en los sets de filmación y es relevante también el aporte de los productores extranjeros que son un testimonio del interés hacia el producto original italiano"*, sostuvo Leona.

La contribución de los operadores SVOD es cerca del 15% del costo total de las producciones mientras que los operadores de TV lineales contribuyen un 42% con cerca de 260 millones de euros. **"La Rai continúa siendo el player fundamental y es el motor económico en términos de inversión y producción"**, sostuvo Leone.

Como conclusión, Leone indicó dos propuestas futuras, la primera a las OTT. *"Es necesario un pacto entre los streamers y productores audiovisuales y cinematográficos para crear reglas de investigación sobre la valorización de los derechos y limitaciones temporales"*. La segunda propuesta del APA es para el Gobierno italiano, y riguarda a la abolición de la tasa de concesión gubernativa sobre el canon, para dejar inalterable el importe total que corresponde al usuario y neutralizar los graves efectos negativos de la reforma en curso del tusman que disminuirá

sensiblemente los ingresos publicitarios de Rai.

TV publica, TV paga y streaming

Luego de la presentación, se sumaron al panel Maria Pia Ammirati, Jefa de Drama RAI; Eleonora Andreatta, vicepresidente de la serie original Italia Netflix y Daniele Cesarano, Responsable de Drama RTI SpA - Gruppo Mediaset; para contar sus estrategias en ficción desde el lado de los operadores lineales, de pago y el mundo streaming.



"Cuando lanzamos nuestra OTT Rai Play teníamos 42 millones de abonados y ahora tenemos 140 millones y es una tendencia de crecimiento muy positivo", señaló Ammirati. *"El crecimiento del On Demand es vertiginoso, y nuestro trabajo sobre el lineal no puede hacer menos que adaptarse a esta tendencia y por esto, Rai Play no puede hacer menos que crecer"*, agregó. Por otra parte, el mercado de producción italiano es maravilloso y está al centro de la atención europea. *"Nuestra capacidad es la de ser un ecosistema, un mundo de intercambio, y los actores que lo forman intercambian información. Soy muy positiva al respecto, el mercado es muy positivo y lo único que no debemos hacer es dejar a nadie de lado"*, subrayó.

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Daniele Cesarano, Responsabile de Drama del Gruppo Mediaset; señaló la importancia de trabajar con más productores y de "enriquecerlos", al hacerlos más participes en los derechos de los contenidos. *"Esto es lo que va hará que la producción de la ficción crezca"*, sostuvo.

Por su parte, Eleonora Andreatta comentó que este año la **Netflix entendió que una historia es buena sin importar de donde venga y es así como le brinda la posibilidad a Italia de que se convierta en un país que exporta sus historias.** *"Queremos darle la posibilidad a las producciones italianas de tener un lugar en 190 países, con contenidos doblados pero también en idioma original"*, dijo. *"Sabemos que somos capaces de construir este camino largo de exportación y también trabajamos muy cerca de la diversidad cultural, reconocimiento historias universales pero con rasgos identitarios del país"*.

Andreatta también aseguró que Netflix quiere romper tabús y ser provocador. En esa línea, adelantó un proyecto en desarrollo que habla de sexualidad femenina y la maternidad, otro que retrata el sufrimiento de los jóvenes durante la pandemia y aseguró que también les interesa afrontar el tema de los antihéroes. *"No lo haremos copiando, partiremos desde nuestra tradición para contar estas cosas"*, indicó.

Por último adelantó los proyectos italianos futuros de la plataforma entre los que se encuentran el drama "Briganti", otro proyecto sobre la primera mujer abogado de la ciudad de Torino en el año 1800; "La vita bugiarda degli adulti" que saldrá el próximo año, la adaptación de "Fidelidad" y la animación para adultos "Zerocalcare".

<https://senalnews.com/es/eventos/mia-market-dia-1-mas-de-1700-participantes-se-reunen-en-roma>

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence



Rome's new concept MIA Market dedicated to international TV series, feature films, documentaries and more kicked off Wednesday in the Eternal City's 17th century Palazzo Barberini with 1,700 registered industry execs – roughly 600 of whom have made the trek from abroad – and 350 new titles of various types, in development and production, on display.

At a press conference attended by Italian Culture Minister Dario Franceschini and all top Italian industry reps, organizers also boasted a 30% increase in completed films screening at the MIA film market where about 80 mostly European titles will be having their market – or, in some cases, even world – premieres.

While the Oct. 11-14 Mipcom market in Cannes is suffering a reduced presence, and the AFM this year has gone entirely online, MIA (the acronym stands for Mercato Internazionale Audiovisivo, or International Audiovisual Market) seems to be reaping the benefits of being conceived more congenially to how the global content industry is evolving.

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Evento: MIA MARKET

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<https://news.yahoo.com/rome-mia-market-kicks-off-155525291.html>

Rome MIA Market Kicks Off With Plenty of Product, Strong U.S. Presence



Rome's new concept MIA Market dedicated to international TV series, feature films, documentaries and more kicked off Wednesday in the Eternal City's 17th century Palazzo Barberini with 1,700 registered industry execs – roughly 600 of whom have made the trek from abroad – and 350 new titles of various types, in development and production, on display.

At a press conference attended by Italian Culture Minister Dario Franceschini and all top Italian industry reps, organizers also boasted a 30% increase in completed films screening at the MIA film market where about 80 mostly European titles will be having their market – or, in some cases, even world – premieres.

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<https://www.yahoo.com/entertainment/rome-mia-market-kicks-off-155525291.html>

Abacus Media Rights Boards Spy Series 'The Recruiter' From 'Ransom' Creator David Vainola – Rome MIA Market (EXCLUSIVE)

" executive producer and co-creator David Vainola, one of the buzz titles being presented during the co-production forum at Rome's MIA market this week."The Recruiter" is a high-stakes espionage thriller inspired by the work of the "Five Eyes," an alliance of the intelligence agencies from the U.S., Canada, the U.K., New Zealand, and Australia. Produced by Jennifer Kawaja of Sienna Films ("Ransom," "Trickster") and co-created by former Canadian intelligence agent Allan R. MacDougall, it's a tense human drama set against what Vainola calls the "emerging Cold War between China and the West."

The show follows Canadian intelligence agent Sam Garrison, who's tapped by the CIA to recruit a key asset in China who holds vital information that could lead to rising tensions between the global superpowers. Upon her arrival, she catches the eye of Chinese secret agent Ulan Bayar, setting off a cat-and-mouse game between the rival spies. But when someone from Sam's past re-emerges, putting her life and mission in jeopardy, Ulan may be the only person she can turn to – if she can be trusted.

The series' creators said they're determined "to show something that is not being seen and not being talked about, and something that's a little bit underneath the headlines," according to Kawaja. "What was important to us was...to show that there are three-dimensional human beings and characters on both sides, who have real concerns about the fate of the world, the fate of their country," added Vainola. "It seems important right now to do a show that kind of shows both sides of that." headtopics.com

To achieve that, they've enlisted the help of co-creator MacDougall, a 26-year veteran of the Canadian Security Intelligence Service who Vainola described as "a full-blown spy." ("I've been called a lot worse," quipped MacDougall.) The former spook added insight into the "drama and intimacy" at the heart of the relationship between a recruiter and field agent, bringing a riveting human element to the story's larger geopolitical drama.

It's a story that grows timelier by the day, according to MacDougall. "Right now, we're probably flying fairly close to the sun in terms of what's happening in the real world," he said. "Each day it seems to be escalating, to the point where the risk of miscalculation is very apparent."

Along with his experience with the inner workings of the Canadian intelligence services, MacDougall has tapped contacts at the CIA and even defectors from China's secretive Ministry of State Security. "Getting information about how the Chinese intelligence services work is not an easy task," said Vainola, who also served as consulting producer on the Hulu crime drama "Cardinal." "And we want to be as credible and realistic as possible with that."

The six-episode first season will focus on Canadian special agent Garrison and her Chinese counterpart Bayar, while subsequent seasons will each highlight an individual intelligence agent who becomes personally involved in a spy drama that could have global consequences. "Events in each season create dynamics that flow into the next one," said Vainola, as the geopolitical landscape shifts and alliances are shaken and reforged. headtopics.com

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Evento: MIA MARKET

Testata: Head Topics

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With roughly 40% of the series' financing in place, the creators are looking for production companies from fellow "Five Eyes" members, such as Australia or the U.K., as well as partners from China or a neighboring Asian country that can bring an added degree of verisimilitude to the project.

"Hopefully MIA will help us to start putting it together in a way that makes the most amount of sense for the content as well, not just to finance it," said Kawaja.

"This project is very organically international. It's not being forced into a bottle in any way. We try to create structures that support the content, both financially and creatively."

<https://headtopics.com/us/abacus-media-rights-boards-spy-series-the-recruiter-from-ransom-creator-david-vainola-rome-mia-22103294>

Fincons Group and MIA- International Audio-visual Market -overcome uncertainty with the MIA DIGITAL hybrid platform

Fincons Group and MIA present the annual audio-visual industry event in hybrid format for the second year running, thanks to an innovative digital platform that integrates on-site experience with online

Milan, 14th October 2021 - Fincons Group, an IT business consulting and international system integration company with over 2000 employees in offices across Italy, Switzerland, the US, the UK, France and Germany, has developed an innovative platform that enables hybrid in-person and digital participation for the annual [MIA event \(International Audio-visual Market\)](#), running in Rome 13th - 17th October 2021.

The MIA, fruit of the consolidated joint venture and commitment of ANICA and APA, aims to promote new opportunities for financing and circulation of audio-visual products. To do this, the event offers content screenings, conferences and networking opportunities.

The platform was developed ad hoc by Fincons Group on Amazon AWS and enables the protection of original content screened, eliminating the risk of illicit sharing thanks to its Digital Rights Management (DRM) solution. It also guarantees integration with the direction room for the transmission over a DRM-protected live channel of events typically held within Palazzo Barberini in Rome.

The interactive scheduling system allows users to consult the entire schedule and to create their own agenda of preferred events and videoconferences, while also organizing networking meetings by viewing participants' real-time availability and choosing whether to carry out the meeting digitally, via chat, or in person. The integrated webinar system also supports round tables and talks. Finally, the platform offers a virtual space for digital booths, thus allowing exhibitors to advertise content and services.

"We are very pleased to be able to count on the collaboration of a solid group like Fincons, whose skills and professionalism have enabled the development and implementation of the MIA Digital platform, a key tool enhancing market experience for participants for the second year in a row," declares Lucia Milazzotto, Director of MIA Market.

"The MIA DIGITAL platform merges safe in-person with digital experience, thus achieving one of our main objectives: facilitating our customers' journey towards digital transformation. Fincons shares the clients' objectives entirely, in the spirit of true partnership, combining this attention to the client with a vision for the future that is based on investment in the integration of emerging technologies and on innovation ", explains Michele Moretti, CEO of Fincons Group.

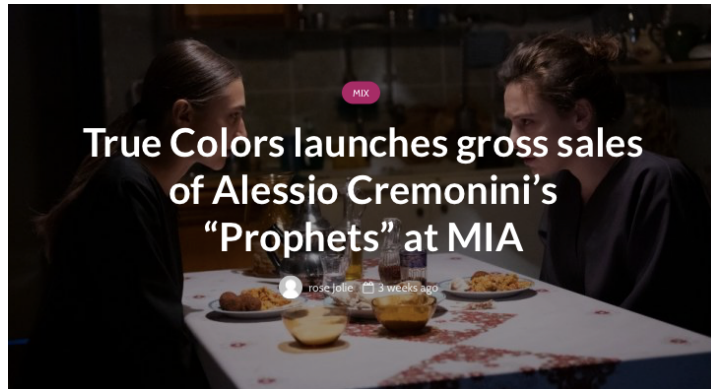
"Fincons Group's commitment towards the Media and Broadcast sector is now acknowledged internationally, where our solutions and our innovation-based approach have received numerous industry awards. We are proud to count MIA among the many prestigious companies that we have been able to support in a key sector or us, and we believe that this platform responds to a global market need", confirms Francesco Moretti, Group Deputy CEO and CEO International.

-ENDS-

About Fincons Group

With over 2000 employees worldwide and 38 years of experience, Fincons is an award-winning IT business consultancy, providing a broad range of services and solutions in strategy, digital, technology and operations to a diverse range of industries. In the Media sector, the Group has long term and successful relationships with Tier-1 clients, providing solutions and ICT services covering the entire Digital Supply Chain, from Rights Management, Programming and Scheduling, to Advertising Sales and Omnichannel Video Delivery. Fincons has offices in the UK (London), Italy (Milan, Rome, Bari, Verona, Catania), Switzerland (Lugano, Bern, Zurich, Küsnacht am Rigi), Germany (Munich), France (Paris) and in the US (New York, Los Angeles).

<http://www.itnewsonline.com/Realwire/Fincons-Group-and-MIA--International-Audio-visual-Market--overcome-uncertainty-with-the-MIA-DIGITAL-hybrid-platform/25903>



The Italian True Colors has offered two fresh titles which it should current to worldwide patrons on the MIA market in Rome: "Prophets", an IS-themed drama by Alessio Cremonini ("On my skin") and "Breath of Life," a doc on a 97-year-old Italian transsexual lady named Lucy, who is among the few survivors of the Nazi Dachau focus camp.

Both movies are at the moment posted and can breathe proven as work-in-progress at MIA, the primary within the "What's Next Italy" part, the final in the course of the "Italian Doc it Better" session at MIA.

"Prophets" is Italian star Jasmine Trinca ("Fortunata") as Sara, an Italian journalist kidnapped in Syria by ISIS whereas engaged on a wartime record in 2015. She is being held in captivity in the course of a coaching camp by Nur, a youthful fighter, spouse of a soldier of the Caliphate. Nur's stout will to proselytize in addition to the camp chief's strict orders prompted makes an attempt to metamorphose Sara and combine her in Islamic extremism.

Cremonini's police brutality drama "On My Skin" went to Venice in 2018 after which aired in Italian theaters and on Netflix, which has dropped images worldwide. The politically charged drama has received a number of awards, together with Best Debut Work and Best Producer, on the David di Donatello Awards in Italy. The manufacturing group behind "Prophets" is the identical as on "Skin", comprising Cinemaudici and Lucky Red, who will too manipulate the movie's nationwide launch, this time in partnership with RAI Cinema.

"A Breath of Life" is the primary documentary directed by Matteo Botrugno and Daniele Coluccini following the director duo's histrionic function movies "Et In Terra Pax" and "Tainted Souls" ("Il Contagio"), each premiered within the Venice Days part on the Lido and traveled on the competition circuit.

The documentary is a portrait of Lucy, 97, thought of the oldest transsexual lady in Italy, a alive witness of the twentieth century and all its dim shadows. In his condo, images yellowed by time testify to an adolescence lived as a boy then a youthful man referred to as Luciano on the time and who lived and survived the Dachau focus camp.

"The events of his eventful life become a metaphor for a humanity that does not give up and that cherishes the most important gift in history, memory, as a unique and irreplaceable starting point," explains the promotional materials.

"Breath of Life" is an Italian-German co-production between the administrators' manufacturing firm Blue Mirror, Italian Bielle Re, Kimera Film and German Tama Filmproduktion.

True Colors, which launched from Rome's MIA market in 2015 after being collectively created by Lucky Red and Indigo Film, has since grown into a number one Italian gross sales firm now headed by Managing Director Gaetano Maiorino, who works in immediate collaboration with the corporate's gross sales supervisor, Giulia Casavecchia. .

<https://wlord.org/true-colors-launches-sales-of-alessio-cremoninis-prophets-at-mia/>

True Colours Launches Sales on Alessio Cremonini's 'Prophets' at MIA

Italy's True Colours has taken sales on two new titles that it will introduce to international buyers at Rome's MIA Market: "Prophets," an ISIS-themed drama by Alessio Cremonini ("On My Skin") and "A Breath of Life," a doc about a 97-year-old Italian transsexual woman named Lucy, who is among the few survivors of the Dachau Nazi concentration camp.

Both films are in post and will be presented as works-in-progress at MIA, the first in the "What's Next Italy" section, the latter during MIA's "Italian Doc it Better" session.

"Prophets" toplines Italian A-lister Jasmine Trinca ("Fortunata") as Sara, an Italian journalist kidnapped in Syria by ISIS while working on a wartime news report in 2015. She is held in captivity in the midst of a training camp by Nur, a young fighter, wife to a soldier of the Caliphate. Nur's strong will to proselytize along with the strict orders of the leader of the camp prompt an attempt to convert Sara and make her join Islamic extremism.

Cremonini's police brutality drama "On My Skin" went to Venice in 2018 and was subsequently released in Italian cinemas and on Netflix, which dropped the pic globally. The politically charged drama went on to win several prizes, including best first work and best producer, at Italy's David di Donatello Awards. The production team behind "Prophets" is the same as on "Skin," comprising Cinemaudici and Lucky Red, who will also handle the film's national release, partnering this time with RAI Cinema.

"A Breath of Life" is the first doc directed by Matteo Botrugno and Daniele Coluccini following the directorial duo's feature film dramas "Et In Terra Pax" and "Tainted Souls" ("Il Contagio"), which both premiered in the Venice Days section on the Lido and travelled on the fest circuit.

The doc is a portrait of 97-year-old Lucy, deemed to be the oldest transsexual woman in Italy, a living witness of the 20th century and all its dark shadows. In her apartment, photos turned yellow by the passing of time stand as testimony to an adolescence lived as a boy and then a young man who at the time was called Luciano and who experienced, and survived, the Dachau concentration camp.

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True Colours, which launched from Rome's MIA Market in 2015 after being jointly set up by Lucky Red and Indigo Film, has since become a top Italian sales company now headed by managing director Gaetano Maiorino, who works closely with the company's head of sales Giulia Casavecchia.

<https://leakherald.com/true-colours-launches-sales-on-alessio-cremoninis-prophets-at-mia/>

'The Albanian Virgin' Picked Up By The Playmaker Munich, Bows Trailer



Sales company **The Playmaker Munich** has signed a cope with **Elsani & Neary Media** to deal with the worldwide gross sales for "The Albanian Virgin." The movie had its world premiere within the competitors part of the Warsaw Intl. Film Festival on Friday, and The Playmaker Munich will current it to consumers at **MIA Market** in Rome, with a bodily screening going down on Thursday.



The movie, which was written by Katja Kittendorf and directed by Bujar Alimani, is about in 1958 in Albania. An organized marriage forces Luana to disclaim her love for Agim. To meet her father's expectations, she virtually sacrifices her love, however she quickly realizes that the Kanun – the set of conventional legal guidelines governing Albanian society – solely advantages males. So, she decides she has to turn out to be one in all them: A person.

"'The Albanian Virgin' does not judge or raise a moral finger, but presents the events in real terms as they could have happened exactly then in Albania, or even today?," Anita Elsani, the movie's producer and CEO of Elsani & Neary Media, mentioned.

"The film shows possibilities for a new era without promising a universal solution and without telling the audience what's right and what's wrong. This film wants to inspire [the audience] to talk and to empathize. It touches and moves, shakes and shocks and is equally a plea for reconciliation, love."

Alimani made his characteristic debut in 2011 with "Amnesty," the primary Albanian movie ever to be funded by Eurimages. It performed on the Berlin Film Festival, successful the CICAE Prize, in addition to jury prizes at Lecce and Lisbon movie festivals. The movie was Albania's candidate for the Foreign Language Film Oscar in 2012.

Evento: MIA MARKET

Testata: USA Newsguru

Data: 13/10/2021

“Chromium,” Alimani’s second characteristic movie, performed at movie festivals in Hamburg, Montpellier, Brussels, Segovia and Munich, and was additionally the Albanian candidate for Best Foreign Language Film on the Academy Awards in 2017.

“The Delegation,” his third characteristic, additionally acquired Eurimages funding. It gained finest characteristic on the Trieste Film Festival in 2019 and the Grand Prix at Warsaw Film Festival.

“The Albanian Virgin” is produced by Elsani & Neary Media, in co-production with Potemkino Port, 90 Production, Circle Production and ZDF/ARTE. The manufacturing was supported and funded by Film- und Medienstiftung NRW, Eurimages, Filmförderungsanstalt FFA, Deutscher Filmförderfonds, Filmförderung Hamburg Schleswig-Holstein, Kosovo Cinematography Center, Albanian National Center of Cinematography, the Belgian Tax Shelter, the MEDIA Programme of the European Union, and RTSH.

The Playmaker Munich will launch a number of new movies as market premieres at MIA Market, together with “Monte Verita” by Stefan Jäger, which premiered in Piazza Grande at Locarno Film Festival this 12 months, Zurich Film Festival’s opening movie “And Tomorrow We Will Be Dead” by Michael Steiner, and “A Pure Place” by Nikias Chryssos, which gained one of the best director award on the Munich Film Festival’s German Cinema New Talent Awards in July.

<https://usanewsguru.com/entertainment/the-albanian-virgin-picked-up-by-the-playmaker-munich-bows-trailer/>

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MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

28 SETTEMBRE

Rome MIA Market Recruits ‘Avengers’ Director Joe Russo as Keynote For Upcoming Edition, Packed With New Film, TV and Docs



Rome's growing [MIA market](#), dedicated to international TV series, feature films and documentaries, has secured a rich roster of fresh international product in various stages and announced a clutch of prominent U.S. and European execs set to make the trek for the mostly in-person Oct. 13-17 event.

While companies such as ITV Studios, Banijay and Fremantle are either bowing out or reducing their presence at the Oct. 11-14 Mipcom market in Cannes – and the AFM has gone entirely online – MIA (the acronym stands for [Mercato Internazionale Audiovisivo](#), or International Audiovisual Market) seems to be succeeding in luring a robust group of international industry heavyweights. They are also boasting a 30% increase in completed films screening on its film market side while some 80 new European film, TV and doc projects will be pitched to prospective partners.

[Joe Russo](#), who with his older brother Anthony became the creative superheroes of the Marvel Universe with a string of four blockbusters climaxing with 2019's "Avengers: Endgame," is set for MIA's opening keynote for which he will hold an onstage chat with Sean Furst, president of TV and film at Skybound Entertainment, who has produced global hits including "The Walking Dead."

Another MIA keynote will be held by writer-producer Alon Aranya ("Hostages," "Tehran," "Your Honor"), whose Paper Plane Productions is currently producing "Bestseller Boy" with CBS Studios. The Aranya keynote will be moderated by CAA Global TV Agent Michael Gordon.

Feature film projects being pitched at MIA's Co-Production Market and

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Pitching Forum comprise “After The Hurricane” by British director Julian Jarrold (“The Crown”); “Last Chord in Thessaloniki” by Israeli director Eran Riklis; and “Arturo’s Voice” by Italy’s Irene Dionisio (“Pawn Streets”).

Standout TV series projects at the forum see Italy’s Susanna Nicchiarelli (“Nico, 1988”) make her first venture into television with her own project, a show titled “Fireworks”; while London-based producers Paula A. Vaccaro will be pitching a series titled “Coverdale” produced by her Pinball London shingle; the U.K.’s Three Rivers Fiction and Cyprus-based Caretta Films have “Farpoint,” for which Germany’s ZDF Enterprises is on board as distributor; and “D’Artagnan and Co.” created by France’s Yann Le Gal (“Léo Mattéi, Brigade des Mineurs”) and being lead-produced by Belgium’s AT-Production.

Among high-profile docs being pitched is “Queen of Chess,” the real story of Hungary’s Judit Polgar, considered the greatest female chess player of all time, and her antagonism with Russia’s Garry Kasparov, who before being beat by her was a male chauvinist. The five-episode doc series is being directed by Hungary’s Bernadett Tuza-Ritter (“A Woman Captured”).

Further details of the projects are presently being kept under wraps.

MIA panels will zero-in on the rise of ad-supported TV in new forms in a session moderated by Skybound Galactic CEO Rick Jacobs. Skybound Galactic is a joint venture between Skybound Entertainment and Sony Pictures Television. Panelists include U.S. branded entertainment vet Stuart McLean, CEO of Fast Studios; Cristina Sala, senior business development for Italy at Samsung’s TV Plus ESBO; and Tobias Queisser, co-founder and CEO of L.A.-based Cinelytic.

On the film side, another MIA session titled “Film Financing Bundles” will look at the new film financing models, moderated by Andrea Scarso, director of investments at the U.K.’s Ingenious Media. Scheduled panelists are Carolyn Steinmetz, executive VP and head of content finance at STX Entertainment; Alexandra Hoesdorff, co-founder and CEO of Luxembourg’s Deal Productions; Maxime Cottray, VP of finance and production of L.A.-based XYZ Films; Matteo Perale, co-founder of WIIP and former head of strategy and corporate development at CAA; and Fremantle COO Andrea Scrosati.

The new concept market, headed by Lucia Milazzotto, is held 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, while screenings are held in nearby movie theaters.

<https://variety.com/2021/film/news/rome-mia-market-2021-joe-russo-1235072082/>

Rome's MIA market poised for bumper year following the AFM's move online



SOURCE: MIA
MIA MARKET, ROME

Rome's MIA film and TV market has unveiled the line-up and highlights of its seventh edition, unfolding October 13 to 17 in and around the Italian capital's Piazza Barberini district.

The market is expected to be of greater importance for European film buyers and sellers this autumn, after the Covid-19 pandemic deterred many from travelling to

Toronto earlier this September and forced the American Film Market (Nov 1-5) to move online for a second year.

In a sign of this, MIA has reported a 30% increase in the number of feature films due to screen in the market this year. So far 140 titles have been registered, around 80 of them for world or market premieres

Another 14 feature film projects will be presented in the MIA Production Market and Pitching Forum, including Silvio Muccino's *Les Italiens*, Tina Gharavi's *Forough: A Lonely Woman*, Ray Yeung's *Today... Tomorrow...* and Eran Riklis's *Last Chord In Thessaloniki*.

Fourteen international series projects will also be pitched. Paula A. Vaccaro at Pinball London and Aaron Brookner will unveil their latest collaboration *Coverdale*.

The line-up also includes *Farpaint*, co-produced by Caretta Films and Three River Fiction and distributed by ZDF Enterprises, and French drama *D'Artagnan And Co*, created by Yann Le Gal and produced by AT-Prod.

Further programme highlights include a keynote conversation with US director, writer and producer Joe Russo. The *Captain America* director will discuss the work of Agbo, the production company he founded with his brother and producing and directing partner Anthony Russo in 2017.

Evento: MIA MARKET

Testata: Screen International

Data: 23/09/2021

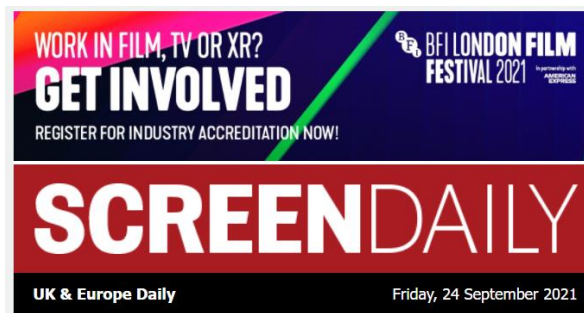
Conceived as an artist-founded, artist-first independent studio to develop and produce film, TV, and interactive platforms spanning intellectual property universes, its productions to date include *21 Bridges*, *Mosul*, *Relic*, and *Extraction*.

Further keynote speakers will include producer Alon Aranya, executive producer of Showtime's *Your Honor*, the US remake of the Israeli series *Kvodo*, with Bryan Cranston.

[Rome's MIA market poised for bumper year following the AFM's move online | News | Screen \(screendaily.com\)](#)



Rome's MIA market
poised for bumper year
following the AFM's move
online



LATEST NEWS



UK-Ireland box office
preview: 'The Green
Knight', 'Sweetheart'
head final pre-Bond
weekend



Industry returns to a
rousing, Covid-secure
San Sebastian



'Notting Hill' director
Roger Michell dies aged
65



Finnish Film Affair
winners include 'The
Great Silence', 'Bubble',
'Nasrin's Voice'



Feminist take on Mata Hari among projects being showcased at the Holland Film Meeting



Russia's KinoPoisk steps up film and TV investment with English-language deal (exclusive)



Rome's MIA market poised for bumper year following the AFM's move online



Alejandro G. Inarritu wraps production in Mexico on 'Bardo'



REVIEWS



'Jesus Lopez': San Sebastian Review



'C'mon C'mon': Review



'Summit Of The Gods': Review



'No Time To Die': How UK cinemas are preparing for the belated launch of the 25th Bond film

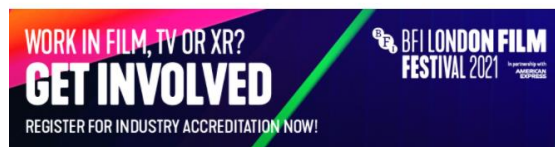


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MIA UNVEILS LINEUP FOR 2021 EVENT

The MIA—International Audiovisual Market is returning for its seventh edition next month, with director, writer and producer Joe Russo among the featured guests.

Russo, co-chairman of AGBO, will be the protagonist of the opening keynote interview for the MIA Scripted Division, curated by Gaia Tridente. He counts among his credits four movies within the Marvel Cinematic Universe: *Captain America: The Winter Soldier*, *Captain America: Civil War*, *Avengers: Infinity War* and *Avengers: Endgame*. Sean Furst, president of film and TV at Skybound Entertainment, will interview Russo for his fireside chat at MIA.

Producer and writer Alon Aranya (*Your Honor*), whose production company Paper Plane Productions is under a first-look deal at Apple TV, will be the subject of a keynote interview that will explore his innovative producing career. Guest moderator of the keynote will be Michael Gordon, global television agent at CAA.

The Co-Production Market & Pitching Forum will feature a preview of 28 feature film and TV series projects.

On the film side, there are 14 feature film projects from eight countries that will be exhibited to domestic and international players, with five of the 12 projects from women directors and half the titles from directors on their first or second project. Selected titles include *After the Hurricane* by Julian Jarrold, *Arturo's Voice* from Irene Dionisio, *Forough: A Lonely Woman* by Tina Gharavi, *Last Chord in Thessaloniki* by Eran Riklis, *Les Italiens* by Silvio Muccino and *Today... Tomorrow...* by Ray Yeung.

In addition to the international selection, for the second year, the Film Co-Production Market & Pitching Forum is presenting *Wanna Taste It?*, a section dedicated exclusively to Italian film projects in development.

Fourteen international TV series projects will be showcased at the Drama Co-Production Market & Pitching Forum, by producers from 12 different countries: Italy, the U.K., Canada, Cyprus, France, Finland, Belgium, Ukraine, Germany, Iceland, Spain and Bulgaria. Highlights include: *Coverdale* (Pinball London), *Farpoint* (Caretta Films, Three River Fiction; ZDF Enterprises) *D'Artagnan And Co* (AT-Prod), *Nest of Snakes* (Film.UA Group), *177 Days. The Kidnapping of Farouk Kassam* (Bim Produzione), *Gangs of Rome* (Minerva Pictures Group), *Fireworks* (Fandango, Matrioska), *The Recruiter* (Sienna Films) and *The Trip* (Glassriver).

Evento: MIA MARKET

Testata: World Screen

Data: 23/09/2021

Panels and talks in the scripted section include the New Business Models in Television panel featuring Stuart McLean, CEO of Fast Studios; Cristina Sala, senior business development for Italy for TV Plus ESBO Samsung; and Tobias Queisser, co-founder and CEO of Cinelytic. Rick Jacobs, CEO of Skybound Galactic, is the session co-curator and is moderating.

The Film Financing Bundles will have as speakers: Carolyn Steinmetz, executive VP and head of content finance for STX Entertainment; Alexandra Hoesdorff, co-founder and CEO of Deal Productions; Maxime Cottray, VP of finance and production at XYZ Films; Matteo Perale, co-founder at WIIP; and Andrea Scrosati, COO of Fremantle. Andrea Scarso, director of investments for Ingenious Media and panel co-producer, is moderating.

MIA's scripted division has partnered with TorinoFilmLab for a Hosted Pitch session of the nine projects realized at the fifth edition of SeriesLab. Under the guidance of Head of Studies Nicola Lusuardi and tutors, the 2021 participants developed pilot treatments and concept pitches to be exhibited during MIA.

C EU Soon is a program dedicated to first and second works of European directors for which five films were selected. Curated by Francesca Palleschi, the program's selected projects include *Nasim* by directors Ole Jacobs and Arne Büttner; *Temps Mort (Time Out)*, produced by Belgium's Kwassa Films, co-produced with Les Films de l'Autre Cougar and from French director Eve Duchemin; the debut film by Slovakian director Michal Blaško, *Obet' (Victim)*; *Māsas (Sisters)*, the feature debut of Latvian director Linda Olte; and *Berdreymi (Beautiful Beings)*, directed by Guðmundur Arnar Guðmundsson.

The MIA unscripted section, curated by Marco Spagnoli, will include a keynote by producer and director R.J. Cutler (*The War Room, American High, Billie Eilish: The World's A Little Blurry*). Also featured are the director and editor duo Cosima Spender and Valerio Bonelli, who will discuss how to develop characters and construct a narrative in a documentary.

The Doc Pitching Forum will include 13 feature documentaries and docuseries projects, ranging from sports to music, environment issues and politics. In the feature category are *Live Till I Die*, directed by Anders Teigen, Oscar Hedin, Gustav Ågerstrand and Åsa Ekman and produced by Film and Tell; *Topper Headon, I Fought the Law* by Lionel Guedj and produced by To Be Continued; *Slave Island*, produced by Harald House Belgium BV and directed by Jimmy Hendrickx and Jeremy Kewuan; *The Mayor—Me, Mussolini and the Museum*, by Piergiorgio Curzi and Sabika Shah Povia and produced by Maurizio Carta for Road Television; and *Stonebreakers* by Valerio Ciriaci and produced by Awen Films.

Also among the selected projects are *Sunken Memories*, produced by Leonardo Baraldi for Schicchera Production and directed by Luca Manes; *5 Nanomoles—The Olympic Dream of a Trans Woman* by Elisa Mereghetti; *I Don't Forgive*, by Simone Spampinato and Elisa Faccioni and produced by Manuel Grieco for Jumping Flea; and *Wanted: Roni Calderon*, directed by Erez Laufer and Hilla Medalia.

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Evento: MIA MARKET

Testata: World Screen

Data: 23/09/2021

In the docuseries category are *Queen of Chess*, by Bernadett Tuza Ritter and produced by Queenside Pictures; *Radicals*, directed by Matteo Ferrarini and produced by Matteo Pecorara for Small Boss; *Odyssey: Behind the Myth* by Massimo Brega and produced by Camilla Tartaglione for Kepach; and *Remaking of Love*, produced by Zenit Arti Audiovisive and directed by Lucio Basadonne and Anna Pollio.

Additional MIA 2021 highlights include a new program dedicated to the latest technologies applied to the audiovisual sector, Innovation for Creative Industries. The section Next Generation EU, in collaboration with the Lazio Region, is once again accessible as a market incubator for young professionals and talents of the future. There will also be in-depth studies related to business models, the industry and Italian products.

MIA is being held in Rome from October 13 to 17. The event is a joint venture between ANICA—l'Associazione Nazionale Industrie Cinematografiche Audiovisive Multimediali, presided by Francesco Rutelli, and APA—Associazione Produttori Audiovisivi, chaired by Giancarlo Leone. It has the support of the Ministry of Foreign Affairs and International Cooperation, ICE, and MIC (Ministry of Culture), Ministry of Economic Development, Lazio Region, MEDIA program of the European Union. Partnerships were also confirmed with UniCredit, Fastweb, Fondazione Cinema per Roma and Alice nella Città.

[MIA Unveils Lineup for 2021 Event - WORLD SCREEN](#)

MIA Mercato Internazionale Audiovisivo unveils line-up for 2021



The MIA Unscripted program of Mercato Internazionale Audiovisivo 2021 (October 13-17) will present 13 new documentary projects during the upcoming edition, comprising 9 feature docs and 4 docu-series.

Curated by Marco Spagnoli, the MIA Unscripted program will also welcome a number of prestigious documentarians who will share their expertise, knowledge and experience with Italian and international guests in attendance, both in person and online.

This includes a keynote by acclaimed producer and director R.J. Cutler, “who has been on the frontline of American documentary filmmaking for the past thirty years,” write market organisers. “From his Oscar-nominated feature doc *The War Room* to his groundbreaking Emmy-winning prime time series *American High*; from his Sundance Award winning *The September Issue* to this year’s global sensation *Billie Eilish: The World’s A Little Blurry*, Cutler’s work has been demonstrating the wide appeal and marketplace vitality of non-fiction since long before anyone was talking about the Golden Age of Documentary.”

In an era when streamers are routinely paying eight figure sums for documentary features, and as non-fiction films and series “dominate the cultural conversation,” Cutler will examine the current state of the documentary landscape and examine what the non-fiction filmmaking community can expect in years to come.

Two other key protagonists of the seventh edition are the 20-year director/editor team of Cosima Spender and Valerio Bonelli, responsible for *Palio* and *SanP, Sins of the Savior*. During a masterclass they will explore the development of characters and narrative construction within a documentary, from inception to delivery, be it feature length or series. The most delicate or vulnerable stage is the edit, they argue, when the director and editor’s vision can make or break the story.

MIA UNSCRIPTED: Doc Pitching Forum

With 13 projects ranging from sport to music, from environmental issues to politics, this year’s Doc Pitching Forum showcases a wide spectrum of content, centring on strong, controversial and intriguing characters.

Evento: MIA MARKET

Testata: Business Doc Europe

Data: 23/09/2021

Feature Doc category:

- LIVE TILL I DIE directed by Anders Teigen, Oscar Hedin, Gustav Ågerstrand and Åsa Ekman, produced by Film and Tell
- TOPPER HEADON, I FOUGHT THE LAW by Lionel Guedj, produced by To Be Continued
- SLAVE ISLAND, produced by Harald House Belgium BV, and directed by Jimmy Hendrickx and Jeremy Kewuan
- THE MAYOR – ME, MUSSOLINI AND THE MUSEUM, by Piergiorgio Curzi and Sabika Shah Povia, produced by Maurizio Carta for Road Television
- STONEBREAKERS by Valerio Ciriaci, produced by Awen Films and set during the pandemic.
- SUNKEN MEMORIES, produced by Leonardo Baraldi for Schicchera Production and directed by Luca Manes.
- 5 NANOMOLES – THE OLYMPIC DREAM OF A TRANS WOMAN by Elisa Mereghetti.
- I DON'T FORGIVE by Simone Spampinato and Elisa Faccioni, produced by Manuel Grieco for Jumping Flea.
- WANTED: RONI KALDERON, directed by Erez Laufer and Hilla Medalia.

Docuseries category

- QUEEN OF CHESS by Bernadett Tuza Ritter, a five-episode project on the story of the true Queen of Chess, the Hungarian Judit Pogar, produced by Queenside Pictures and selected in collaboration with Docs Barcelona.
- RADICALS directed by Matteo Ferrarini and produced by Matteo Pecorara for Small Boss; ODYSSEY: BEHIND THE MYTH by Massimo Brega, produced by Camilla Tartaglione for Kepach.
- REMAKING OF LOVE, produced by Zenit Arti Audiovisive, and directed by Lucio Basadonne and Anna Pollio

Across the wider MIA Mercato Internazionale Audiovisivo presentation, 2021 sees a 30%+ increase in feature film screenings (140+ screenings and 80+ worldwide and market previews), which marks “a clear proof of the desire to plunge back into the cinematic experience and meet face to face with distributors, directors and the international film community.”

Other new highlights of MIA 2021 include a new program dedicated to the latest technologies applied to the audiovisual sector. ‘Innovation for Creative Industries’ is presented thanks to an agreement with the Ministry of Economic Development.

The Next Generation EU section, presented in collaboration with the Lazio Region, is an innovative market incubator for young professionals, screenwriters and talents of the future.

More details of the MIA programme will be published over the coming weeks. Official website: www.miamarket.it

[MIA Mercato Internazionale Audiovisivo unveils line-up for 2021 - Business Doc Europe](#)

Newsletter 23 settembre



The voice of the European documentary trade



Industry: [MIA Mercato Internazionale Audiovisivo unveils line-up for 2021](#)

The seventh edition of MIA (Oct 13-17) takes place once again in Rome's Palazzo Barberini, Cinema Moderno and Cinema Quattro Fontane. Nine feature doc and four docuseries projects are selected for MIA Unscripted: Doc Pitching Forum. Keynote will be given by R.J. Cutler. Cosima Spender and Valerio Bonelli to give joint masterclass. Joy Russo named as key protagonist of MIA Scripted.



Industry: [German Competition selections at DOK Leipzig 2021](#)

Fifteen productions selected for the German Competitions for Long and Short Documentary and Animated Films. Among them are 11 world premieres, one European and 3 German premieres. Female filmmakers are heavily represented in the German Long Doc Competition, having directed seven of the eight documentary films nominated.



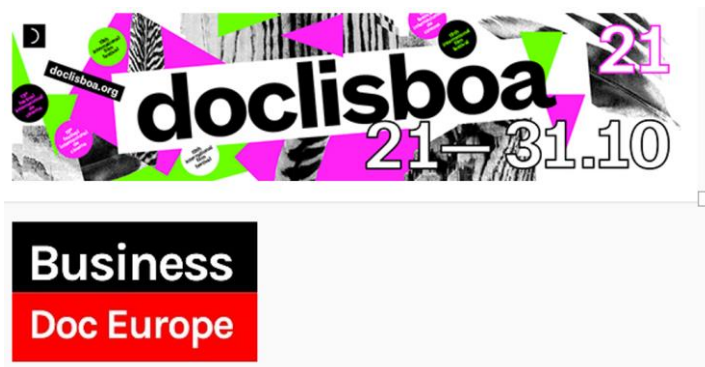
Industry news: [Painter goes to Picture](#)

Oliver Hirschbiegel's new film *The Painter*, a docufiction collaboration with leading German visual artist Albert Oehlen, starring Ben Becker and narrated by Charlotte Rampling, has been picked up for international sales by Picture Tree International. Mike Downey executive produces the Hirschbiegel/Oehlen Production which is currently in post-production.



News: [National Geographic Docs announces UK release of *The Rescue*](#)

The TIFF People's Choice Award winner, directed by Free Solo's E. Chai Vasarhelyi and Jimmy Chin, will be released by Dogwoof in UK cinemas 29 October 2021, with previews on 26 October. *The Rescue* is produced by Ventureland's John Battsek and P.J. van Sandwijk of Storyteller Productions.



Newsletter 25 Settembre

Business
Doc Europe

The voice of the European documentary trade



Industry: [Finnish Film Affair's Best Doc Award goes to Nasrin's Voice](#)

Finland's largest film industry event Finnish Film Affair closed its 10th edition September 24. Organised both in Helsinki and online, the international event was attended by a total of over 400 guests from 27 countries. Top documentary prize went to director Kaisa Rastimo and producer Ella Ruohonen for Nasrin's Voice. (Plus all doc pitch highlights.)



Industry: [Mirage appears on the Norwegian horizon](#)

Norwegian producer Racha Helen Larsen and director/cinematographer Egil Håskjold Larsen talk to Business Doc Europe about their new festival Mirage that launched 24 September, running through 26 September. "We wanted to create a space for those films falling between TV and cinema distribution...we wanted to challenge some of the traditional conceptions of what 'documentary' film is."



Industry: [MIA Mercato Internazionale Audiovisivo unveils line-up for 2021](#)

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San Sebastian: [Michelin Stars II: Nordic by Nature by Rasmus Dinesen](#)

The geographical footprint of the Faroe Islands may comprise 99% water and 1% land, and its population may not even have reached 50,000, but the place still boasts a 2-star Michelin restaurant. Director Rasmus Dinesen whets the appetite of Business Doc Europe as he talks island life and the most exquisite of culinary offerings.



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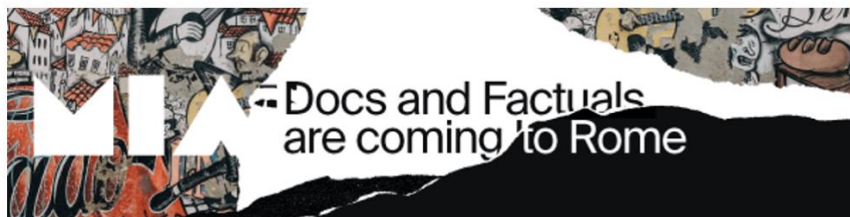
Industry news: [FIPADOC puts out call for international pitch projects](#)

FIPADOC (Biarritz) launches call for international doc projects for the next edition of the festival, running January 17 to 23 2022. The festival is planned to be held on-site, with opportunities to engage with people online. Deadline for project submission: Nov 16.



News: [Hito Steyerl Top 10, 4-film Artavazd Pelechian program at IDFA](#)

International Documentary Film Festival (IDFA) announces the first films selected for its 34th edition: the Top 10 program curated by Guest of Honor Hito Steyerl, and a four-title program of films by Artavazd Pelechian, who will also receive a Lifetime Achievement Award. Both directors will be in attendance at IDFA 2021, which runs November 17 to 28.



Business
Doc Europe

MIA 2021

Top players from all over the world will shine at the MIA in Rome



From 13 to 17 October 2021, the [MIA International Audiovisual Market](#), directed by **Lucia Milazzotto**, will be back. The seventh edition will take place as usual in Rome, in the spaces of the Palazzo Barberini, the Cinema Moderno and the Cinema Quattro Fontane. After being one of the few in person appointments in 2020, the MIA reports for 2021 an increase of 30% in the number of screenings with more than 140 of them, and 80 between market and world premieres, further proof of the desire to return to seeing films at the cinema and to meet in person again. As in the previous edition, the on-site activity will be enhanced and integrated with the online one, through the MIA Digital platform.

The opening keynote of the MIA Scripted division will be given by award-winning North American director, writer and producer **Joe Russo**, co-chairman with his brother **Anthony** of the production company AGBO, which has record-breaking films to its credit, such as the four films made for the Marvel Cinematic Universe. Among the protagonists of the seventh edition is producer and writer **Alon Aranya**, executive producer of the series *Your Honor*, produced for Showtime.

The [Film Co-Production Market & Pitching Forum](#) will present a selection of 14 feature film projects from 8 countries. Five of the selected projects are by female directors.

There are also 14 international series projects premiering at this year's [Drama Co-Production Market & Pitching Forum](#). Producers from 12 different nationalities will take turns on stage: Italy, UK, Canada, Cyprus, France, Finland, Belgium, Ukraine, Germany, Iceland, Spain and Bulgaria. The busy programme of the Scripted section includes the panel "New Business Models in Television," on the new landscape of AD-supported TV, including a reflection on the role that content analysis based on artificial intelligence can play in films and series. Speakers on the panel will be **Stuart McLean**, CEO of Fast Studios; **Cristina Sala**, senior business development Italy TV Plus ESBO of Samsung; **Tobias Queisser**, co-founder & CEO of Cinelytic. The "Film Financing Bundles" panel will instead analyse film financing opportunities and the ways in which the approach to film financing has evolved in recent years. Speakers will include: **Carolyn Steinmetz**, EVP, head of content finance at STX Entertainment; **Alexandra Hoesdorff**, co-founder and CEO of [Deal Productions](#); **Maxime Cottray**, VP Finance and Production at XYZ Films, **Matteo Perale**, co-founder of WIIP, and **Andrea Scrosati**, COO [Fremantle](#).

Five films were selected in C EU Soon, the work-in-progress programme dedicated to European first and second films in post-production.

The MIA Unscripted section will offer a series of international meetings featuring a number of personalities from the industry. Among them will be acclaimed producer and director **R.J. Cutler**, who has been at the forefront of American documentary filmmaking for the past three decades. In the keynote "R.J. Cutler. Dispatches from The Golden Age," the director will discuss the state of the art form, analysing the current documentary landscape at a time when films and non-fiction series are effectively dominating the cultural conversation. Among the protagonists of the seventh edition are also **Cosima Spender** and **Valerio Bonelli**, respectively director and editor of [Palio \[+\]](#) and [SanPa - Sins of the Savior \[+\]](#), at the centre of the keynote "Documentary Storytelling".

Finally, with 13 projects ranging from sports to music, from the environment to politics, this year's [Doc Pitching Forum](#) will feature a wide variety of content, focusing on strong, contradictory and mysterious characters.

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The selection:

Film Co-Production Market & Pitching Forum

After the Hurricane – Julian Jarrold (UK)

Producer: Merlin Merton (Paradox House)

Arturo's Voice – Irene Dionisio (Italy)

Producer: Costanza Coldagelli (Matrioska)

Clouds on Leashes – Günel Eva (Azerbaijan/Germany)

Producer: Georg Neubert (Reynard Films)

Forough: A Lonely Woman – Tina Gharavi (UK)

Producer: Christopher Granier-Deferre (Poisson Rouge Pictures/Bridge + Tunnel)

Les Italiens – Silvio Muccino (Italy)

Producer: Gianluca Curti, Cosetta Lagani (Minerva Pictures Group)

Last Chord in Thessaloniki – Eran Riklis (Israel)

Producer: Eran Riklis (Eran Riklis Productions 1997)

Olimpia's Way – Corrado Ceron (Italy)

Producer: Nicola Fedrigoni, Valentina Zanella, Francesca Moino (K+)

Passport to Ukraine – Fernando Fraiha (Brazil)

Producer: Karen Castanho, Bianca Villar (Biônica Filmes)

Redemption – Sonja Prosenc (Slovenia/Norway)

Producer: Rok Secen (Monoo)

The Register – Marco Amenta (Italy)

Producer: Simonetta Amenta (Eurofilm)

Today... Tomorrow... – Ray Yeung (Hong Kong)

Producer: Michael J. Werner, Teresa Kwong (New Voice Film Productions)

The Trial – Mark Hammond, Lilia Schneider (Lithuania/Moldavia/Romania)

Producer: Kestutis Drazdauskas (Artbox)

Wanna Taste It

Homicide House – Emanuele Aldrovandi (Italy)

Producer: Ariens Damsi (Eliofilm)

The Man Who Stopped the Time – Paolo Casalis, Stefano Scarafia (Italy)

Producer: Alessandro Borrelli (La Sarraz Pictures)

Mishima – The Roses of Vendetta – Gigi Roccati (Italy/Japan)

Producer: Gigi Roccati (Ardita Film), Taro Imai (Harakiri Films)

Drama Co-Production Market Pitching Forum

177 Days. The Kidnapping of Farouk Kassam – 6×50' (Italy)

Producer: Bim Produzione

Coverdale – 8×60' (UK)

Producer: Pinball London

D'Artagnan and co – 12×26' (Belgium)

Producer: AT-Prod

Farpoint – 6×60' (Cyprus/UK/Germany)

Producer: Caretta Films/Three River Fiction/ZDF Enterprises

Fireworks– 6×50' (Italy)

Producer: Fandango/Matrioska

Gangs of Rome – 8×50' (Italy)

Producer: Minerva Pictures Group

Gold War – 6×54' (Bulgaria)

Producer: AGITPROP

LAB-4 – 8×50' (Spain)

Producer: Kanzaman Productions

Marhaba – 5×60' (Spain)

Producer: Vértice 360

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Nest of snakes – 8×50' (Ukraine)
Producer: Film. UA Group

Nirvana – 8×45' (France)
Producer: [Nolita/Ardimages](#)

Seconds – 6×45' (Finland)
Producer: Fire Monkey

The Recruiter – 6×60' (Canada)
Producer: Sienna Films

The Trip – 8×50' (Iceland)
Producer: [Glassriver](#)

Doc Pitching Forum

5 Nanomoles – The Olympic Dream of a Trans Woman - **Elisa Mereghetti** (Italy) (feature)
Producer: Ethnos Snc

I Don't Forgive - **Simone Spampinato, Elisa Faccioni** (Italy) (feature)
Producer: Jumping Flea

Live Till I Die - **Asa Ekman, Gustav Ågerstrand, Anders Teigen, Oscar Hedin** (Switzerland)
(feature)
Producer: Film And Tell

The Mayor – Me, Mussolini and the Museum - **Piergiorgio Curzi, Sabika Shah Povia** (Italy) (TV
One-Off)
Producer: [Road Television](#)

Odyssey: Behind the Myth - **Massimo Brega** (Italy) (series)
Producer: Kepach

Queen of Chess - **Bernadett Tuza Ritter** (Hungary) (series)
Producer: Queenside Pictures

Radicals - **Matteo Ferrarini** (Italy) (series)
Producer: Small Boss

Remaking of Love - **Lucio Basadonne, Anna Pollio** (Italy) (series)
Producer: [Zenit Arti Audiovisive](#)

Slave Island - **Jimmy Hendrickx, Jeremy Kewuan** (Belgium) (feature)
Producer: Harald House Belgium Bv

Stonebreakers - **Valerio Ciriaci** (US) (feature)
Producer: Awen Films

Sunken Memories - **Luca Manes** (Italy) (feature)
Producer: Schicchera Production

Topper Headon, I Fought The Law - **Lionel Guedj** (France) (feature)
Producer: [To Be Continued](#)

Wanted: Roni Kalderon - **Erez Laufer, Hilla Medalia** (Israel) (feature)
Producer: Medalia Productions

<https://cineuropa.org/en/newsdetail/411113/>

Global players to meet at record-breaking MIA in Rome



Directed by **Lucia Milazzotto**, **MIA | Mercato Internazionale Audiovisivo** will have one of the best editions ever with record-breaking numbers in all the business segments reflected at the Italian tradeshow that covers the entire local film & television landscape as well as regional and international players. The seventh edition, to take place on October 13-17 at Palazzo Barberini, Cinema Moderno and Cinema Quattro Fontane, will be more international than ever, highlighted the organizers.

2021 features a +30% increase in the number of feature film screenings, 140+ screenings and 80+ worldwide and market previews - a clear proof of the desire to plunge back into the cinematic experience and meet face to face with distributors, directors and the international film community. As for the previous edition, the physical event will be integrated virtually, through MIA Digital.

Curated by **Gaia Tridente**, **MIA Scripted** will offer great international guest stars with Award-winning and record-breaking director **Joe Russo**, Co-Chairman of **AGBO** —the production company founded in 2017 with his brother, Co-Chairman **Anthony Russo**—, who will be the protagonist of the opening keynote. Through a quartet of movies within the Marvel Cinematic Universe, the Russos raised the bar for blockbuster filmmaking in artistry, scope, and box office returns with their franchise: *Captain America: The Winter Soldier* (2014); *Captain America: Civil War* (2016); *Avengers: Infinity War* (2018); and *Avengers: Endgame* (2019).

Another top producer and writer will be **Alon Aranya**, who will explore his innovative career: he is Executive Producer of *Your Honor* (**Showtime**), the US remake of the Israeli series *Kvodo*, with Bryan Cranston, for which the second season has already been ordered. Alon is also the Executive Producer of *Tehran*. He was instrumental in developing and financing the show, helping it become a global success on **Apple TV +**. His production company, Paper Plane Productions is under a first look deal at Apple TV, and currently in production on Best Seller Boy, an original new Dutch show, and a co-production with **CBS Studios International**, **Willy nWaltz International** and the **NPO** in Holland. The company is developing shows in the U.S., Israel, Holland, Germany, France and Ireland. Guest moderator of the Keynote will be **Michael Gordon**, Global Television Agent at CAA.

The "Co- production Market and Pitching Forum" will offer a preview of 28 feature film and TV series projects, including a selection of 14 feature film projects from 8 countries that will be exhibited to domestic and international key players of the sector. As many as 5 of the 12 projects selected are by women directors, proof of the market's commitment to women's inclusive growth and working empowerment. Moreover, half the titles are by directors at their first or second work.

The lineup includes: After the Hurricane by Julian Jarrold, former director of several episodes of *The Crown* for **Netflix**; *Arturo's Voice*, second work of director Irene Dionisio, winner of numerous film awards (including the Silver Ribbon and Solinas); *Forough: A Lonely Woman* by Tina Gharavi; *Last Chord in Thessaloniki* by Eran Riklis, one of the most important representatives of Israeli cinema; *Les Italiens* by Silvio Muccino, written with fixed co-screenwriter Carla Vangelista; *Today... Tomorrow...* by Ray Yeung director of *Suk Suk*, successfully screened at the Berlinale.

In addition to the international selection, for the second year the "Film Co-Production Market & Pitching Forum" presents "Wanna Taste It?", a section dedicated exclusively to Italian film projects in development, a true flywheel for the Italian film industry and its talents, thanks to targeted networking with potential buyers and financiers, meetings with experts and representatives of institutions and funds. This year, 14 international TV series projects will be showcased at the Drama Co-production Market & Pitching Forum. On stage, producers from 12 different nationalities: Italy, United Kingdom, Canada, Cyprus, France, Finland, Belgium, Ukraine, Germany, Iceland, Spain and Bulgaria.

Highlights include *Coverdale* produced by **Pinball London** and created by Paula A. Vaccaro e Aaron Brookner; *Farpoint* co-produced by **Caretta Films**, **Three River Fiction** and distributed by **ZDF Enterprises**; *D'argagnan and Co*, created by Yann Le Gal and produced by **AT-Prod**; *Nest of*

Snakes, produced by **Film.UA Group** and created by Anastasiia Lodkina; the TV series *177 Days*. *The Kidnapping of Farouk Kassam*, produced by **Bim Produzione** and written by Vincenzo Marra, Lea Tafuri and Antonio Manca; again from Italy, *Gangs of Rome* produced by **Minerva Pictures Group** and written by Peppe Fiore based on an idea by Gianluca Curti,; and then *Fireworks* co-produced by **Fandango** and **Matrioska**, directed by Susanna Nicchiarelli and written with Marianna Cappi; the second series of *The Recruiter*, produced by Sienna Films and created by David Vainola and Allan MacDougall; *The Trip*, produced by **Glassriver** and written by Andri Ottarsson and Baldvin Z.

The busy program of the Scripted section includes events dedicated to cinema, television and digital platforms. "New Business Models in Television" turns a spotlight on the new landscape of AVOD and FAST platforms all the way to SVOD / AVOD hybrid models, featuring **Stuart McLean**, CEO, **Fast Studios**; **Cristina Sala**, Senior Business Development Italy, TV Plus ESBO **Samsung**; **Tobias Queisser**, Co-founder & CEO, **Cinelytic**. Moderator: **Rick Jacobs**, CEO, **Skybound Galactic**, also the session co-curator.

"Film Financing Bundles" will analyze film financing options and the evolution of film funding in recent years with **Carolyn Steinmetz**, EVP, Head of Content Finance, **STX Entertainment**; **Alexandra Hoesdorff** Co-Founder and CEO, **Deal Productions**; **Maxime Cottray**, VP Finance, and Production, XYZ Films; **Matteo Perale**, Co-Founder, **WIIP** and **Andrea Scrosati**, COO, **Fremantle**. Moderator: **Andrea Scarso**, Director of Investments for **Ingenious Media** and panel co-producer.

MIA Scripted division has partnered with **TorinoFilmLab** resulting in a Hosted Pitch session of the 9 projects realized at the 5th edition of SeriesLab, a high-level training program dedicated to prestigious and innovative European TV series projects. Under the guidance of the Head of Studies **Nicola Lusuardi** and international distinguished tutors, the 2021 participants developed pilot treatments and concept pitches to be exhibited during the MIA days.

Dedicated to first and second works of European directors, five films were selected for **C EU Soon**, a special work-in-progress program curated by Francesca Palleschi and dedicated to European first and second feature films in post-production. Among the projects, *Nasim*, by directors Ole Jacobs and Arne Büttner; *Temps Mort (Time Out)* produced by Belgian company **Kwassa Films** and co-produced with **Les Films de l'Autre Cougar**, by French director Eve Duchemin; the debuting film by Slovakian director Michal Blaško, *Obet (Victim)*; *M Sas (Sisters)*, the feature debut by promising Latvian director Linda Olte; *Berdreymi* (Beautiful Beings), directed by Guðmundur Arnar Guðmundsson, whose first feature film *Hjartasteinn* (Heartstone) premiered at the Giornate degli Autori and was awarded the Queer Lion at the 73rd Venice International Film Festival, eventually screened at the European Film Awards and the Discovery section of the Toronto International Film Festival.

The MIA Unscripted section, curated by Marco Spagnoli, will host several international events at the utmost level, held by prestigious personalities of the industry. These include a keynote by acclaimed producer and director **R.J. Cutler**, who has been on the frontlines of American documentary filmmaking for the past thirty years. From his Oscar-nominated feature doc *The War Room* to his groundbreaking Emmy-winning prime time series *American High*; from his Sundance Award winning *The September Issue* to this year's global sensation *Billie Eilish: The World's A Little Blurry*, Cutler's work has been demonstrating the wide appeal and marketplace vitality of non-fiction since long before anyone was talking about the "Golden Age of Documentary". Now that streamers are routinely paying eight figures for documentary features, and non-fiction films and series dominate the cultural conversation, Cutler assesses the state of the documentary landscape and looks forward to what the non-fiction filmmaking community has in store.

Among the protagonists of the seventh edition, highlights include **Cosima Spender** and **Valerio Bonelli**. Documentaries have three writing stages: the research, the production and the edit. Cosima and Valerio have worked together for 20 years, the director and editor team of *Palio* and *Sanpa, Sins of the Savior*. In this talk they will explore how to develop characters and construct a narrative in a documentary, be it a feature length or a series, from inception to delivery. The most malleable stage is the edit: that's when the director and editor's vision can make or break the story.

The Doc Pitching Forum, inside this section, will offer 13 feature doc e docuseries projects in worldwide preview, ranging from sport to music, from environment issues to politics, this year's Doc Pitching Forum showcases a great variety of content, centered on strong, controversial and intriguing characters. For the "Feature Doc" category: *Live Till I Die* directed by Anders Teigen, Oscar Hedin, Gustav Ågerstrand and Åsa Ekman, produced by **Film and Tell**; *Topper Headon, I Fought The Law* by Lionel Guedj, produced by **To Be Continued**; *Slave Island*, produced by **Harald House Belgium BV**, and directed by Jimmy Hendrickx and Jeremy Kewuan; *The Mayor - Me, Mussolini and The Museum*, by Piergiorgio Curzi and Sabika Shah Povia, produced by Maurizio Carta for **Road Television**; *Stonebreakers* by Valerio Ciriaci, produced by **Awen Films** and set during the pandemic.

Among the selected projects also *Sunken Memories*, produced by Leonardo Baraldi for **Schicchera Production** and directed by Luca Manes; *5 Nanomoles - The Olympic Dream of a Trans Woman* by Elisa Mereghetti; *I Don't Forgive* by Simone Spampinato and Elisa Faccioni, produced by Manuel Grieco for **Jumping Flea**; *Wanted: Roni Calderon*, directed by Erez Laufer and Hilla Medalia. A relevant part of the section is dedicated to the "Docuseries category", starting from *Queen of Chess* by Bernadett Tuza Ritter, a five-episode project on the story of the true Queen of Chess, produced by **Queenside Pictures** and selected in collaboration with **Docs Barcelona**. *Radicals* directed by Matteo Ferrarini and produced by Matteo Pecorara for **Small Boss**; *Odyssey: Behind the Myth* by Massimo Brega, produced by Camilla Tartaglione for **Kepach**; *Remaking of Love*, produced by **Zenit Arti Audiovisive**, and directed by Lucio Basadonne and Anna Pollio.

There are many new highlights at MIA 2021, with its increasingly rich schedule, including a new program dedicated to the latest technologies applied to the audiovisual sector, "Innovation for Creative Industries", thanks to an agreement with the Ministry of Economic Development. The section "Next Generation EU" in collaboration with the Lazio Region, is once again accessible as a market incubator for young professionals and talents of the future, thanks to its program related to innovation and young screenwriters. There will also be in-depth studies related to business models, to the industry and to Italian products, including content showcases of films, drama, doc and factual. This and much more in the extremely rich program of MIA 2021, which will be released in full in the upcoming weeks.

MIA was formed and continues to grow thanks to the consolidated joint venture between **l'Associazione Nazionale Industrie Cinematografiche Audiovisive e Digitali** (ANICA) presided by **Francesco Rutelli** and **Associazione Produttori Audiovisivi** (APA) chaired by **Giancarlo Leone**, with the renovated support of the Ministry of Foreign Affairs and International Cooperation, the **Agency for the promotion abroad and the internationalization of Italian companies** (ICE), and with the support of Ministry of Culture, Ministry of Economic Development, Lazio Region, MEDIA program of the European Union. Also partnerships were confirmed with UniCredit, Fastweb, Fondazione Cinema per Roma, Alice nella Città.

[Global players to meet at record-breaking MIA in Rome - English \(prensario.net\)](#)

MIA MARKET UNVEILS THE PROGRAM AND GUESTS OF ITS 7TH EDITION

Among the guests of this year, the director writer and producer Joe Russo will have presence, along Alon Aranya, R.J. Cutler, Cosima Spender and Valerio Bonelli.



MIA International Audiovisual Market, the leading event of the Italian Film and Audiovisual system, directed by Lucia Milazzotto, is back with varied program. Hundreds of accredited buyers are a confirmation of the operators' growing confidence in the territory and their intention to expand business in Italy, also thanks to MIA which has become crucial in the production of scripted and unscripted titles. **2021 features a +30% increase in the number of feature film screenings, 140+ screenings and 80+ worldwide and market previews** - a clear proof of the desire to plunge back into the cinematic experience and meet face to face with distributors, directors and the international film community.

The seventh edition takes place again in Rome from October 13 to 17, in the venues of Palazzo Barberini, Cinema Moderno and Cinema Quattro Fontane, where the domestic and international industry will be greeted in total safety. As for the previous edition, physical events will be enhanced and integrated virtually, through the custom-designed online platform, MIA Digital.

MIA Scripted

Award-winning and record-breaking director, writer and producer, Joe Russo, Co-Chairman of AGBO, will be the protagonist of the opening keynote interview of the MIA Scripted Division, curated by Gaia Tridente. Through a quartet of movies within the Marvel Cinematic Universe, the Russos raised the bar for blockbuster filmmaking in artistry, scope, and box office returns with their franchise: "Captain America: The Winter Soldier" (2014); "Captain America: Civil War" (2016); "Avengers: Infinity War" (2018); and "Avengers: Endgame" (2019).

Besides the Key guests of the seventh edition of MIA, producer and writer Alon Aranya, will be the subject of a Keynote Interview exploring his innovative Producing career. Alon is the Executive Producer of "Your Honor" (Showtime) the US remake of the Israeli series "Kvodo".



Co-Production Market E Pitching Forum

The Film Co-Production Market & Pitching Forum includes a selection of 14 feature film projects from 8 countries that will be exhibited to domestic and international key players of the sector. As many as 5 of the 12 projects selected are by women directors, proof of the market's commitment to women's inclusive growth and working empowerment.

In addition to the international selection, for the second year the Film Co-Production Market & Pitching Forum presents **WANNA TASTE IT?, a section dedicated exclusively to Italian film projects in development.** This year, 14 international TV series projects will be showcased at the Drama Co-production Market & Pitching Forum.

Panel & Talks

The busy program of the Scripted section includes events dedicated to cinema, television and digital platforms. The panel New Business Models in Television turns a spotlight on the new landscape of AD-supported TV, with an overview analysis on AVOD and FAST platforms all the way to SVOD / AVOD hybrid models.

In the course of the panel Film Financing Bundles, key industry players will analyze film financing options and the evolution of film funding in recent years.

MIA announces that the Scripted division has partnered with TorinoFilmLab resulting in a Hosted Pitch session of the 9 projects realized at the 5th edition of SeriesLab, a high-level training program dedicated to prestigious and innovative European TV series projects.

C EU Soon

Five films were selected for C EU Soon, a special work-in-progress program curated by Francesca Palleschi and dedicated to **European first and second feature films in post-production.**

MIA Unscripted

The MIA Unscripted section, curated by Marco Spagnoli, will host several international events, including **a keynote by acclaimed producer and director R.J. Cutler, who has been on the frontlines of American documentary filmmaking for the past thirty years.**

Among the protagonists of the seventh edition, highlights include Cosima Spender and Valerio Bonelli.

Documentaries have three writing stages: the research, the production and the edit. Cosima and Valerio have worked together for 20 years, the director and editor team of "Palio and Sanpa", "Sins of the Savior". In this talk they will explore how to develop characters and construct a narrative in a documentary, be it a feature length or a series, from inception to delivery.

Doc Pitching Forum

With 13 projects ranging from sport to music, from environment issues to politics, this year's Doc Pitching Forum showcases a great variety of content, centered on strong, controversial and intriguing characters.

[MIA Market unveils the program and guests of its 7th edition - Señal News \(senalnews.com\)](https://www.senalnews.com)

MIA de Roma selecciona dos proyectos españoles de serie de ficción en su edición de 2021

MIA|Mercato Internazionale Audiovisivo de Roma ha dado a conocer esta semana los proyectos seleccionados para su **Drama Co-production Market & Pitching Forum** y, entre ellos, se encuentran dos títulos españoles.

Así, Vértice 360, a través de Telespan, vuelve al foro italiano con **'Marhaba'**, después de haber presentado en video-pitch el año pasado 'Juego de espejos'. Ahora, la compañía presenta **un thriller** ambientado en el aparcamiento del puerto de Algeciras en los días de mayor tráfico entre los dos continentes.

'Marhaba' está concebida como **una serie coral con un fuerte protagonismo femenino**. Según explica Vértice 360, «Marhaba es una palabra árabe que significa «bienvenido». "Operación Marhaba" es el nombre dado por la policía marroquí a los días en verano en que millones de viajeros europeos **cruzan el Estrecho de Gibraltar** desde España hacia Marruecos.»

La serie es una creación de **Paco Dienes y Marciano Menéndez**, con producción ejecutiva de Pedro Barbero y Alberto Rull. En 'Marhaba', dos agentes femeninas de origen magrebí (española y francesa) investigarán un asesinato, pero la serie pondrá encima de la mesa temas como **la corrupción institucional, la violencia y la trata de personas**, en definitiva, «temas que nos conciernen a todos, como el racismo y el sexismo, los prejuicios, los conflictos norte - sur o la multiculturalidad.»

Por otro lado, la compañía española **Kanzaman Productions** presentará **'LAB-4'**, serie de ficción de ocho capítulos de 50 minutos.

MIA|Mercato Internazionale Audiovisivo se celebrará **en Roma del 13 al 17 de octubre** en formato físico.

Todos los proyectos de serie de ficción seleccionados en MIA Market 2021

'**177 Days. The Kidnapping of Farouk Kassam**' (6x50) de la productora italiana Bim Produzione

'**Coverdale**' (8x60) de Pinball London (Reino Unido)

'**D'Artagnan and co**' (12x26) de la belga AT-Prod

'**Farpoint**' (6x60), coproducción de Caretta Films (Chipre), Three River Fiction (Reino Unido), y ZDF Enterprises (Alemania)

'**Fireworks**' (6x50) de la compañía italiana Fandango/Matrioska

'**Gangs of Rome**' (8x50) de la italiana Minerva Pictures

'**Gold War**' (6x54) desde Bulgaria la productora AGITPROP

'**LAB-4**' (8x50) de la española Kanzaman Productions

'**Marhaba**' (5x60) de la española Vértice 360

'**Nest of snakes**' (8x50) de la compañía ucraniana Film. UA Group

'**Nirvana**' (8x45) de la francesa Nolita /Ardimages

'**Seconds**' (6x45) de la finlandesa Fire Monkey

'**The Recruiter**' (6x60) de la canadiense Sienna Films

'**The Trip**' (8x50) de la compañía islandesa Glassriver

<https://www.audiovisual451.com/mia-de-roma-selecciona-dos-proyectos-espanoles-de-serie-de-ficcion-en-su-edicion-de-2021/>

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Rome MIA Market has appointed Joe Russo as the keynote speaker for the upcoming edition

Rome's growing MIA market, dedicated to international TV series, feature films and documentaries, has secured a rich roster of new international products at various levels and announced a team of prominent U.S. and European executives to create the trek for the most individual. 13-17 events.

Although companies like ITV Studios, Banijoy and Fremantle are either reducing or reducing their presence in the Mipcom market in Cannes on October 11-14 – and AFM has gone completely online, the audiovisual market seems to have succeeded in enticing a strong group of international industry heavyweights. They are proud of the 30% increase in full film screenings next to their film market, while some 80 European film, TV and doc projects will be delivered to potential partners.

Joe Russo, who along with his older brother Anthony became Marvel Universe's creative superhero with four blockbuster climaxes in 201 blockbuster "Avengers: Endgame", is preparing for MIA's inaugural keynote address, which he will do with Shawn First., President of TV and film at Skybound Entertainment, who has made global hits, including "The Walking Dead."

Another MIA keynote speaker is writer-producer Alon Araya ("Hosta")ges, "" Tehran, "" your honor "), whose Paper Plane Productions is currently producing "Bestseller Boy" with CBS Studios. Araya's keynote address will be hosted by CAA Global TV Agent Michael Gordon.

MIA's co-production market includes feature film projects and pitching forums, including "After the Hurricane" by British director Julian Gerald ("The Crown"); "The Last Voice in Thessaloniki" by Israeli director Iran Riklis; And "Arturo's Voice" ("Paon Streets") by Irene Dionysio of Italy.

Standout TV series projects at the forum Susanna Niquarelli of Italy ("Nico, 1988") watched a show titled "Fireworks", her first venture on television through her own project; When London-based producer Paula A. Vacarro will create a series called "Coverdale" produced by her pinball London shingles; There is "Farpoint" in the UK's Three Rivers Fiction and Cyprus-based Kareta Films, for which the German ZDF Enterprise is on board as a distributor; And "De Artagnan & Co." produced by Ian Le Gaul of France ("Leo Matti, Brigade des Minors") and led by It-Productions of Belgium.

High-profile docs include "Chess Queen", the original story of Hungary's Judith Polgar, considered the greatest female chess player of all time, and her feud with Gary Kasparov of Russia, who was a male chauvinist before he was defeated. The five-episode doc series is directed by Hungarian Bernadette Tuja-Ritter ("A Female Prisoner").

Further details of the projects are currently being withheld.

A session chaired by Skybound Galactic CEO Rick Jacobs will have zero MIA panels on the rise of ad-supported TVs in new formats. S.Keybound Galactic is a joint venture between Skybound Entertainment and Sony Pictures Television. The panelists include US bStuart McLean, veterinarian, Its CEO Fast Studio; Christina Sala, Senior Italian business development at Samsung's TV Plus ESBO; And Tobias Quiser, LA-based co-founder and CEO Sinile.

On the film side, another MIA session titled "Film Financing Bundles" will look at the new film financing model, conducted by Andrea Scarso, Investment Director, Ingenious Media, UK. The panelists are Caroline Steinmetz, Executive VP and Head of Content Finance STX Entertainment; Alexandra Hosdorf, cFounder and CEO of Luxembourg Deal Production; Maxim Cutrey, VP of LA-based finance and manufacturing XYZ Films; Matteo Perale, Its co-founder Former Head of Strategy and Corporate Development at WIP and CAA; And Fremantle COO Andrea Scrosati.

Led by Lucia Milazotto, the new concept market takes place inside the 17th-century Palazzo Barbarini, Italy's National Ancient Art Gallery, where the company's stands are set between the Renaissance and Baroque masterpieces, while screenings are held in nearby cinema halls.

<https://pjnews.in/rome-mia-market-has-appointed-joe-russo-as-the-keynote-speaker-for-the-upcoming-edition/>

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MIA | MERCATO INTERNAZIONALE AUDIOVISIVO

EDIZIONE #7

ROMA, 13 – 17 OTTOBRE 2021

2 AGOSTO – 30 LUGLIO

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence



Rome's growing [MIA market](#), dedicated to international TV series, feature films and documentaries, is on track to take place as a mostly in-person Oct. 13-17 event, for which a robust clutch of top U.S. and European execs are expected to make the trek.

"We are getting a great response: lots of confirmations and great willingness to attend," said MIA director [Lucia Milazzotto](#) (pictured), adding that pulling off last year's market in the Eternal City as a partly physical event "when the pandemic situation was a lot worse" has "certainly paid off" in terms of getting people to attend this year.

Despite concerns about the Delta variant, certified vaccinations are expected to ensure a measure of safety for the event in October.

While companies such as ITV Studios and Banijay are bowing out from the Oct. 11-14 Mipcom market in Cannes, MIA has recruited an impressive roster of heavyweights as members of this year's MIA drama and film boards, indicating that, barring complications, these execs are also "on board" to attend the event, which is dedicated to co-productions and networking.

The MIA drama board includes Anonymous Content president of television David Levine; HBO Max senior VP of international originals Jeniffer Kim; BRON Studios president of television David Davoli; Studiocanal TV managing director for TV series Françoise Guyonnet; and Gaumont vice CEO Christophe Riandee.

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This year's MIA film board comprises STX Entertainment's executive VP and head of content finance, Carolyn Steinmetz; Shoreline president Steve Macy; Jonathan Kier, former president of Sierra/Affinity; Edoardo Bussi, VP of international film sales for MGM Studios; and Andrea Scarso, investment director at Ingenious Media, to name a few.

Last year, roughly 300 international execs made the trek and physically attended the market held 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.

The MIA 2020 hybrid edition saw a total of some 3,000 participants from 50 countries actively take part on the MIA platform, which will also be in place this year. MIA 2021 will feature some 200 sessions, mostly involving new product presentations but also comprising panels.

<https://variety.com/2021/tv/news/mia-market-2021-physical-edition-1235030233/>

MIA
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Deadline extended
to August 6th

Rome's MIA Market 2021 to include HBO Max, MGM, Studiocanal execs



SOURCE: MIA
MIA MARKET, ROME

Executives from HBO Max, MGM and Studiocanal are among those who will participate in the seventh edition of Rome's International Audiovisual Market (MIA), which will run in person from October 13-17.

MIA's 2021 programme of panels, content showcases and screenings will be split across three sections:

scripted, unscripted and strategic development.

The scripted division is comprised of two boards of industry executives, for film and for drama.

Executives will offer guidance to MIA attendees and inform the MIA programme; exact involvement for each executive is to-be-confirmed.

Those on the film board include Edoardo Bussi, vp of international film sales at Metro Goldwyn Mayer Studios; Jonathan Kier, former president of Sierra/Affinity; Carolyn Steinmetz, evp, head of content finance, motion picture group at STX Entertainment; and Steve Macy, president of indie production company and sales agency Shoreline Entertainment.

Executives on the drama board include David Levine, president of television at Anonymous Content; Jeniffer Kim, senior vice president, international originals at HBO Max; Christophe Riandee, vice CEO at French production and distribution firm Gaumont; and Françoise Guyonnet, executive managing director TV series at Studiocanal TV.

Marco Beradi, vp gm Italy, Spain, Portugal WarnerMedia Entertainment Networks and Sales, CEO Boing at WarnerMedia; Giovanni Bossetti, unscripted & doc series Italy at Netflix; and Dante Sollazzo, head of unscripted originals – Italy at Amazon Studios are among the names confirmed for the unscripted board.

The on-site event will run alongside digital activity on online platform MIA Digital, which will host multimedia content plus digital admission to the in-person events.

The 2020 MIA ran as a hybrid event, with 3,000 on-site delegates and 3,000 users from 50 countries on the online platform.

<https://www.screendaily.com/news/romes-mia-market-2021-to-include-hbo-max-mgm-studiocanal-execs/5162087.article?referrer=RSS>

SCREENDAILY

UK & Europe Daily

Friday, 30 July 2021



[Rome's MIA Market 2021 to include HBO Max, MGM, Studiocanal execs](#)



[Screen International appoints Mona Tabbara as UK reporter, Ben Dalton as international reporter](#)



[Disney responds to 'Black Widow' lawsuit, cites \\$20m Scarlett Johansson payday](#)



[Amenabar, Bollain and Bardem lead Spanish line-up at San Sebastian 2021](#)



[France unlocks \\$107m extra funding for Covid-19 hit cinema industry](#)



[Rome's MIA Market 2021 to include HBO Max, MGM, Studiocanal execs](#)

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News round-up: ITV axes 'The X Factor'; 'Ultimate Rides' revs up S2; Hybrid MIA returns October

Hybrid MIA returns October

The seventh edition of the MIA Market will take place once again as a hybrid event from 13-17 October in Rome, Italy, in the Barberini district.

The market was held as a hybrid event for the first time last year due to the pandemic and this upcoming edition will feature a busy program of panels, content showcases and screenings for nearly 200 sessions over the four days, as well as online activities via MIA Digital.

Last year's edition recorded a total of 3,000 on-site attendees and 3,000 active users on the platform in five days from 50 countries.



ITV axes 'The X Factor'

UK comcaster ITV has confirmed that it currently has no plans for another series of music talent show The X Factor.

Produced by Fremantle-owned Thames and Simon Cowell's Syco Entertainment, the series debuted in the UK in 2004, with the last full series of the show aired in 2018, and a celebrity edition broadcast the following year.



The X Factor

It spawned multiple spin-offs and numerous international adaptations, including on Fox in the US.



Ultimate Rides

'Ultimate Rides' revs up S2

A+E Networks has ordered a second season of motoring TV series *Ultimate Rides* from UK factual prodco Barcroft Studios.

The 20 x 30-minute series, which is a co-production between Barcroft, A+E Networks and distributor Beyond Rights, tracks down the most sought-after and unusual vehicles in the world.

Executive producers are Peter Wyles

for Barcroft Studios, Jordan Harman and Christian Murphy for A+E Networks and Nicola Davey for Beyond Rights.

Hybrid MIA returns October

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<https://tbivision.com/2021/07/30/news-round-up-itv-axes-the-x-factor-ultimate-rides-revs-up-s2-hybrid-mia-returns-october/>

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MIA UNVEILS BOARD MEMBERS FOR SEVENTH EDITION



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This year's event will feature a program of panels, content showcases and screenings for a total of nearly 200 sessions over four days. The on-site activity will be enhanced and integrated by online

activity thanks to MIA DIGITAL, a platform that allows exclusive access to thousands of users, the digital admission to all activities and access to a catalog of original multimedia content.

MIA has strengthened three divisions for 2021—Scripted, curated by Gaia Tridente; Unscripted, curated by Marco Spagnoli; and Strategic Development, entrusted to Francesca Palleschi.

Film and Drama, the core of the MIA Scripted division, will offer programs while making use of guidance from members of the Drama and Film Advisory Board 2021.

Confirmed for the 2021 Drama Board are: David Levine, president of television, Anonymous Content; Jeniffer Kim, senior VP of international originals, HBO Max; Christophe Riandee, vice CEO, Gaumont; Mo Abudu, CEO, EbonyLife Group; David Davoli, president of television, BRON Studios; Erik Barmack, CEO and founder, Wild Sheep Content; Françoise Guyonnet, executive managing director of TV series, Studiocanal TV; Anne Thomopoulos, partner, Legendary Global; Gaspard De Chavagnac, co-founder and co-CEO, Asacha Media Group; Laura Abril, head of ViacomCBS International Studios EMEA and Asia and senior VP all brands for South Europe and the Middle East, ViacomCBS; Carlo Dusi, executive producer and strategy director, Endor Productions; Julien Leroux, CEO and founder, Paper Entertainment.

Some board members also play a key role within the Drama Pitching Forum, together with Moritz Polter, managing director, Windlight Pictures; Melissa Myers, president and partner, Kinetic Content; Isabelle Lindberg Péchou, VP of creative and development for dramas, Nucleus Media Rights; and independent producer and talent manager Philipp Steffens. Among the Italian members, MIA confirms the participation of RAI, with Director of RAI Fiction Maria Pia Ammirati serving on the Drama Board alongside Andrea Scrosati, chief operating officer of Fremantle.

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The Film Board is welcoming such members from the U.S. as President of Shoreline Entertainment Steve Macy; Carolyn Steinmetz, executive VP and head of content finance, Motion Picture Group STX Entertainment; Scilla Andreen, CEO and co-founder, IndieFlix Group; Jonathan Kier, former president of Sierra / Affinity; Maxime Cottray, VP of finance and production, XYZ Films; Edoardo Bussi, VP of international film sales, Metro Goldwyn Mayer Studios; Sean Furst, co-president of film and TV, Skybound Entertainment.

Andrea Scarso, investment director, Ingenious Media; Robin Kerremans, head of international co-productions, Caviar Content; Tobias Seiffert, head of international acquisitions and co-productions, TOBIS Films; and Alexandra Hoesdorff, co-founder and CEO, Deal Productions, are on the 2021 Film Selection Committee.

The documentary section has been revamped with the expansion of its production horizon and becoming MIA Unscripted. It will deal with factual and all the new languages of the audiovisual sector that have to do with unscripted programming. Among the confirmed events are the Doc Pitching Forum and Italians Doc It Better. There will also be a series of activities related to the world of animation, including a showcase with the best of Italian production.

The Unscripted Board includes: Marco Berardi, VP and general manager in Italy, Spain and Portugal for WarnerMedia Entertainment Networks and sales and CEO for Boing, WarnerMedia; Enrico Bufalini, director of film distribution, documentary production and management, preservation and enhancement of the LUCE historical archive of Cinecittà, Istituto Luce—Cinecittà; Laura Carafoli, senior VP and chief content officer at Discovery, Discovery; Riccardo Chiattelli, content and communication director, La EFFE; Pierluigi Colantoni, new format development director, RAI Format; Simone D'Amelio Bonelli, content and creative director, A+E Networks; Simona Ercolani, CEO and producer, Stand by Me; Gabriele Genuino, responsible for documentary at RAI Cinema; Giovanni Bossetti, unscripted and doc series in Italy, Netflix; Duilio Giammaria, director of documentary production RAI, RAI Documentari; Gloria Giorgianni, CEO and producer, Anele; Simone Isola, producer, director, Kimerafilm; Erkkko Lyytinen, commissioning editor, Yle; Roberto Pisoni, head of Sky Arte, Sky Italia; Rudy Buttignol, president and CEO, Knowledge Network Corporation; Andrea Sassano, director television and artistic resources department, RAI, Dante Sollazzo, head of unscripted originals, Italy, Amazon Studios.

<https://worldscreen.com/mia-unveils-board-members-seventh-edition/>

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

EVENT PREVIEW: MIA—INTERNATIONAL AUDIOVISUAL MARKET

Lucia Milazzotto, director of MIA—International Audiovisual Market; Francesco Rutelli, president of ANICA; and Giancarlo Leone, president of APA, talk to TV Drama about the event that is taking place this year in Rome and online from October 13 to 17.

MIA—International Audiovisual Market will highlight projects across the documentary, drama series and film categories. The event aims to facilitate business opportunities for the development and creation of new content for the global market. Now preparing for its seventh edition, MIA has become a major industry event, capable of evolving and growing with the times.

“MIA has tripled the industry presence and activities over the years, but in particular, has proven to be able to embrace and thrive in a fast-changing market environment, often anticipating the needs of the industry,” says Lucia Milazzotto, MIA’s market director. “In addition, MIA has proved—in 2020 more than ever—to stand side-by-side with those players who create, produce and invest in high-end innovative content, becoming, in only six years and almost seven editions, a trendsetting point for the national and international industry.”

MIA, which showcases both scripted and unscripted content for the international market, expects to have in attendance 2,300 industry execs hailing from more than 50 countries in October. “Most of our tailored activities intend to support co-productions and global circulation of Italian, European and international films, drama series, documentaries and factual formats, panels, content showcases and screenings for about 200 sessions in four days,” says Milazzotto. “MIA, however, is mostly a highly selective, welcoming and focused networking hub, held in the most amazing location of Italy’s cultural heritage, where [attendees can] meet the excellencies of the Italian industry and strengthen global relations.”

Created by the APA (Italy’s Association of Audiovisual Producers) and ANICA (Italian Association of Film, Audiovisual and Digital Industry), MIA is a rare example of an audiovisual industry business event born out of a partnership between private and public bodies, says Francesco Rutelli, president of ANICA. “In particular, as a collective entity of the entire value chain—from producers to distributors, from technical industries to sales agents and new players—ANICA, together with APA, directly produces MIA, transferring knowledge, up-to-date information, trends analysis and collective needs of the entire industry,” explains Rutelli. “This approach allows MIA to be a very efficient environment.”

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Giancarlo Leone, president of APA, adds, "For APA, MIA is a fundamental project because it has given our industry the opportunity to have a market in its own home, where everybody can get noticed in front of an international audience, and it has offered to global industry workers a showcase of excellence from which to source in order to create large co-productions and important business agreements. For this reason, as an association, we constantly work with promoters and companies to ensure the market a greater increase of its visibility at the international level."

Together, APA and ANICA are once again joining forces to support the local audiovisual industry. Adapting for the ever-evolving business, ANICA has made modifications to its program, and APA has stepped up to help create Covid-19 safety protocols and continued to support international relations.

"ANICA has been making an important transformation, aiming to best represent the new structure of the entire value chain and respond to the rising needs of the industry to find new and efficient tools in our transformative market environment," says Rutelli. "ANICA, therefore, has redesigned and implemented its sections, now representing the interests of the whole Italian market, upcoming players included: producers, film publishers and distributors, technical industries, media companies, sales agents, digital publishers and creators. A new structure intended to find common solutions to face the upcoming international competitive challenges."

APA's Leone notes, "We are the most representative association in the audiovisual field and we have always played a key role for the independent producers industry, but it is certain that APA has become a pillar of the sector in this complex period, as never before. It has been a pillar by cooperating for the creation of an anti-Covid protocol on sets and by carrying out the protection of the industry with institutions, broadcasters and platforms. It is also a pillar in international relations, as demonstrated by MIA, an adventure shared with ANICA, but also by the recent AVPSummit, realized with the Lucana Film Commission and with the Producers Guild Association."

In 2020, when the global spread of Covid-19 led to travel restrictions across international borders and lockdown restrictions at the local level, MIA was one of many markets that had to adjust to business amid a pandemic. For 2021, the market is offering attendees a hybrid model. "MIA 2020 was one of the most challenging and important editions of MIA," says Milazzotto. "In the midst of the pandemic, MIA has been the first hybrid market, giving the industry a safe environment to meet again 'mask-to-mask' and face together the risks of localization and isolation, finding solutions and relaunching the business.

"In addition, the challenges of 2020 have given MIA the opportunity to develop its integrated digital market environment. The 2021 edition will now capitalize on this amazing experience and will present an empowered double-environment event,

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giving industry players the safest environment in Rome to make their business and a digital platform to enrich their experience, before, during and after the market.”

MIA's drama initiatives include a division led by Gaia Tridente that is securing the presence of international scripted producers, commissioners, distributors and talent. “In the effort of supporting the entire global scripted ecosystem that in a year like no other before has rapidly changed and adapted to new business models facing the new consuming habits and new production schemes, MIA has established a Scripted Division focusing on global drama series, feature films and scripted digital content,” explains Tridente.

It will offer a range of programs across drama and film and feature a dedicated co-production market and pitching forums, as well as networking activities and conference lineup. “All of this, under the guidance and expert eye of the advisory boards made of a selected group of industry professionals, is to ensure that our content is up-to-the-minute, highly relevant and engaging,” says Tridente.

Already confirmed for the drama board of this year's edition are David Levine, president of television at Anonymous Content; Jeniffer Kim, senior VP of international originals for HBO Max; Christophe Riandee, vice CEO of Gaumont; Mo Abudu, CEO of EbonyLife Group; David Davoli, president of television at BRON Studios; Erik Barmack, CEO and founder of Wild Sheep Content; Françoise Guyonnet, executive managing director for TV series at Studiocanal TV; Gaspard De Chavagnac, co-founder and co-CEO of Asacha Media Group; Laura Abril, head of ViacomCBS International Studios for EMEA and Asia and senior VP of all brands for Southern Europe and the Middle East at ViacomCBS; Carlo Dusi, executive producer and strategy director at Endor Productions; and Julien Leroux, CEO and founder of Paper Entertainment.

“Some of them will also play a key role in the evaluation process of the Drama Pitching Forum, together with Moritz Polter, managing director of Windlight Pictures; Melissa Myers, president and partner of Kinetic Content; Isabelle Lindberg Péchou, VP of creative and development for dramas at Nucleus Media Rights; and the independent producer and talent manager Philipp Steffens,” notes Tridente. “More members will be announced in the next few weeks on the MIA website.”

Speaking to the importance of the drama pillar at MIA and what makes Italian drama so compelling around the world, Tridente says, “The Italian audiovisual industry has positioned itself as a reliable partner in the global drama ecosystem, able to deliver some of the best international shows able to set eyes on Italy.”

For this year's edition of MIA, the Scripted Division event GREENLit will showcase new international scripted content from the Italian scripted industry and present the “new wave” of Italian dramas that will launch in 2022, featuring discussions with producers, executives from broadcasters and digital platforms and talent.

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Evento: MIA Market

Testata: World Screen

Data: 27/07/2021

“With local productions rivaling top-tier international series, the Italian scripted industry has now placed itself as a central focus in the global market,” says Tridente. “And with new, larger and easier tax credits, as well as enhanced production facilities, regional funds, stunning locations, on- and off-screen talent, Italy is ahead of its Platinum Era for drama production.”

Echoing Tridente’s sentiments about the esteemed position of Italian content on the global market, MIA’s director Milazzotto says, “MIA is the hub where to meet the Italian excellences of the audiovisual industry and discover all the opportunities that Italy offers to international players: exceptional content, consistent subsidies, stunning locations, excellent production companies, award-winning talent. Italy is today the perfect place to cloud business, in a fast-tracking media environment.”

<https://worldscreen.com/tvdrama/event-preview-mia-international-audiovisual-market-2021/>

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India SVOD Subs on Track to Hit 89 Million

TVASIA Driven by Covid-19 lockdowns, the number of SVOD subscribers in India is expected to hit 89 million by the end of this year, up from 57 million last year, according to Media Partners Asia (MPA).

Peacock Begins Global Expansion with Sky

TEUROPE Peacock will arrive in the U.K., Ireland, Germany, Italy, Austria and Switzerland later this year via an alliance with sister company Sky.

ITV's Sasha Breslau Talks Acquisitions

Sasha Breslau, head of content acquisitions at ITV, tells World Screen Newsflash how she has continued to acquire shows and fill schedules despite production disruptions caused by the coronavirus pandemic, major studios withholding shows for their streaming services and the lack of in-person markets.

Univision Invests in Combate Global

TVLATINA Univision Communications has acquired a significant equity stake in the Hispanic MMA sports franchise Combate Global.

Chris Chibnall & Jodie Whittaker to Depart Doctor Who

TVDRAMA Doctor Who Showrunner Chris Chibnall and the Thirteenth Doctor, Jodie Whittaker, are planning to exit the series, culminating with a trio of specials for 2022.

Night Train Media Takes BossaNova Majority Stake

TVREAL Herbert L. Kloiber's Night Train Media (NTM) has acquired a majority stake in BossaNova, the factual distribution company set up last year by Paul Heaney and Dina Subhani.

CBS Sports Secures Deal for Scottish Professional Football League

TVUSA CBS Sports and Infront have confirmed a multiyear agreement for CBS Sports and Paramount+ to become the exclusive U.S. home of the Scottish Professional Football League (SPFL).

HBO Max Adapting No Activity as Spanish-Language Original

TVFORMATS HBO Max has greenlit the new Spanish-language comedy No Activity, based on the Australian format of the same name.

CBS Appoints EVP of Comedy Development

TVUSA Network and studio veteran Jon Koa has been tapped by CBS to serve as executive VP of comedy development.

MIA Unveils Board Members for Seventh Edition

MIA—International Audiovisual Market is set to return to Rome for its seventh edition, which will take place from October 13 to 17 with the participation of a raft of top industry execs.

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

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Event Preview: MIA—International Audiovisual Market

Set to take place this year in Rome and online from October 13 to 17, MIA—International Audiovisual Market will highlight projects across the documentary, drama series and film categories. The event aims to facilitate business opportunities for the development and creation of new content for the global market. Now preparing for its seventh edition, MIA has become a major industry event, capable of evolving and growing with the times.

“MIA has tripled the industry presence and activities over the years, but in particular, has proven to be able to embrace and thrive in a fast-changing market environment, often anticipating the needs of the industry,” says Lucia Milazzotto, MIA’s market director. “In addition, MIA has proved—in 2020 more than ever—to stand side-by-side with those players who create, produce and invest in high-end innovative content, becoming, in only six years and almost seven editions, a trendsetting point for the national and international industry.”

MIA, which showcases both scripted and unscripted content for the international market, expects to have in attendance 2,300 industry execs hailing from more than 50 countries in October. “Most of our tailored activities intend to support co-productions and global circulation of Italian, European and international films, drama series, documentaries and factual formats, panels, content showcases and screenings for about 200 sessions in four days,” says Milazzotto. “MIA, however, is mostly a highly selective, welcoming and focused networking hub, held in the most amazing location of Italy’s cultural heritage, where [attendees can] meet the excellencies of the Italian industry and strengthen global relations.”

Created by the APA (Italy’s Association of Audiovisual Producers) and ANICA (Italian Association of Film, Audiovisual and Digital Industry), MIA is a rare example of an audiovisual industry business event born out of a partnership between private and public bodies, says Francesco Rutelli, president of ANICA. “In particular, as a collective entity of the entire value chain—from producers to distributors, from technical industries to sales agents and new players—ANICA, together with APA, directly produces MIA, transferring knowledge, up-to-date

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information, trends analysis and collective needs of the entire industry,” explains Rutelli. “This approach allows MIA to be a very efficient environment.”

Giancarlo Leone, president of APA, adds, “For APA, MIA is a fundamental project because it has given our industry the opportunity to have a market in its own home, where everybody can get noticed in front of an international audience, and it has offered to global industry workers a showcase of excellence from which to source in order to create large co-productions and important business agreements. For this reason, as an association, we constantly work with promoters and companies to ensure the market a greater increase of its visibility at the international level.”

This article continues [here](#).

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

MIA to roll out new UNSCRIPTED doc section in October 2021



The 7th edition of Rome-based MIA market (**Mercato Internazionale Audiovisivo**) will run October 13-17 with an expanded documentary section that will “deal with factual and all the new languages of the audiovisual sector that have to do with reality – its storytelling and interpretation,” say event organisers.

Organised in response to the rapid evolution of the international and domestic market, and located in Rome’s Barberini District, confirmed events of MIA UNSCRIPTED will include the international Doc Pitching Forum and Italians Doc It Better, which showcases the best of recent Italian documentary output, as well as a packed program of panels, content showcases and screenings. MIA UNSCRIPTED will be curated by renowned director, screenwriter and journalist Marco Spagnoli.

With the aim of “continuing to anticipate trends and business models in the sector and to efficiently support the ecosystem from an international perspective,” MIA is also strengthening its film and drama division with **Scripted**, curated by Gaia Tridente, and a new **Strategic Development** division, overseen by Francesca Palleschi.

Building on the hybrid experience of MIA 2020, on-site activity “will once again be enhanced and integrated by the online activity thanks to MIA DIGITAL, a platform that allows exclusive access to thousands of users, the digital admission to all activities, and the gateway to a vast catalogue of original multimedia content,” organisers underline.

The MIA UNSCRIPTED Board is made up of leading names within Italian and international non-fiction and documentary, and includes: Marco Berardi, (VP GM Italy, Spain, Portugal Warner Media Entertainment Networks and Sales – CEO Boing, WarnerMedia); Enrico Bufalini, (Director of film distribution, of documentary production and of the management, preservation and enhancement of the LUCE historical archive of Cinecittà SpA, Istituto Luce – Cinecittà); Laura Carafoli, (SVP Chief Content Officer Discovery, Discovery); Riccardo Chiattelli, (Content and Communication Director, La EFPE); Pierluigi Colantoni, (New Format Development Director, RAI Format).

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Board members also include: Simone D'Amelio Bonelli, (Content and Creative Director, A+E Networks); Simona Ercolani, (CEO and Producer, Stand by Me); Gabriele Genuino, (Responsible doc, RAI Cinema); Giovanni Bossetti, (Unscripted & Doc Series Italy, Netflix); Duilio Giammaria, (Director Documentary Production RAI, RAI Documentari); Gloria Giorgianni (CEO and producer, Anele); Simone Isola (Producer, Director, Kimerafilm); Erkkö Lyytinen (Commissioning Editor, YLE); Roberto Pisoni (Head of Sky Arte, Sky Italia); Rudy Buttignol (President & C.E.O., Knowledge Network Corporation); Andrea Sassano, (Director Television and Artistic Resources Department, RAI), Dante Sollazzo (Head of Unscripted Originals – Italy, Amazon Studios).

MIA organisers point out that in its six editions since 2015, the market “has confirmed itself, year after year, as a point of reference for the domestic and international industry, an increasingly valuable business event that anticipates the needs of the sector in a rapidly changing context.”

Over this period MIA has recorded an 84% growth in terms of attendance and the number of titles presented. The 2020 hybrid edition recorded a total of 3,000 on-site attendances and 3,000 active users on the platform across the five days from 50 countries (with an increase of 20% of countries represented compared to 2019), 3,500 streaming content views, and 620 foreign players divided between on-site and online.

The 2020 edition was “able to offer a safe environment where global relationships with the top players of the audiovisual industry were strengthened, and contents of the highest quality were discovered in the most extraordinary places of the Italian cultural heritage,” say MIA organisers.

<https://businessdoceurope.com/mia-to-roll-out-new-unscripted-doc-section-in-october-2021/>

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July 29 2021



Industry: [MIA to roll out new UNSCRIPTED doc section in October 2021](https://businessdoceurope.com/mia-to-roll-out-new-unscripted-doc-section-in-october-2021/)

The 7th edition of Rome's MIA market will run October 13-17 with an expanded documentary section set to address "all the new languages of the audiovisual sector that have to do with reality - its storytelling and interpretation." Titled MIA UNSCRIPTED, confirmed events will include the international Doc Pitching Forum and Italians Doc It Better, which will showcase the best of local documentary output.



Industry: [Doclisboa announces Cecilia Mangini tribute for 2021 edition](#)

Leading Iberian docfest Doclisboa (October 21-31) will honour the life and work of Cecilia Mangini, one of the prominent figures in post-War Italy documentary cinema, who died earlier this year. The festival also announces first titles in its Heartbeat and From the Earth to the Moon sections.

<https://businessdoceurope.com/mia-to-roll-out-new-unscripted-doc-section-in-october-2021/>

MIA 2021

Il MIA rinnova l'offerta di contenuti audiovisivi

di CAMILLO DE MARCO

🕒 02/08/2021 - Il Mercato Internazionale Audiovisivo si svolgerà dal 13 al 17 ottobre 2021 a Roma con due nuove divisioni dedicate al meglio della produzione scripted e unscripted



La settima edizione del **MIA Mercato Internazionale Audiovisivo** si svolgerà dal 13 al 17 ottobre 2021 a Roma nei consueti spazi del Distretto Barberini, con un fitto programma di panel, vetrine di contenuti e proiezioni per circa 200 sessioni in quattro giorni. Dopo l'esperienza di "mercato ibrido" del 2020, l'attività on-site sarà ancora una volta potenziata e integrata dall'attività online grazie al **MIA Digital**, una piattaforma che consente l'accesso esclusivo a migliaia di utenti, la fruizione digitale di tutte le attività e la possibilità di accedere ad un vasto catalogo di contenuti multimediali inediti.

Il MIA - nato dalla joint venture tra **ANICA** e **APA** e la cui direzione è nuovamente affidata a **Lucia Milazzotto** - ha rinnovato l'offerta di contenuti, strumenti di networking e di mercato, attraverso il potenziamento di tre divisioni: Scripted, curata da **Gaia Tridente**, Unscripted, curata da **Marco Spagnoli** e Strategic Development affidata a **Francesca Palleschi**.

Film e Drama, componenti essenziali della divisione MIA Scripted offriranno programmi specifici e trasversali, avvalendosi della guida di un gruppo selezionato di eccellenze del settore, che andranno a comporre i Drama e Film Advisory Board 2021.

Sono già stati confermati nel Drama Board 2021: **David Levine** (President of Television, Anonymous Content); **Jennifer Kim** (Senior Vice President, International Originals, HBO Max); **Christophe Riandee** (Vice CEO, Gaumont); **Mo Abudu** (CEO, EbonyLife Group); **David Davoli** (President of Television, BRON Studios); **Erik Barmack** (CEO and Founder, Wild Sheep Content); **Françoise Guyonnet** (Executive Managing Director TV Series, Studiocanal TV); **Anne Thomopoulos** (Partner, Legendary Global); **Gaspard De Chavagnac** (Co-Founder and Co-CEO, Asacha Media Group); **Laura Abril** (Head of Viacom CBS International Studios EMEA & Asia and SVP all Brands for South Europe and Middle East, Viacom CBS); **Carlo Dusi** (Executive Producer & Strategy Director, Endor Productions); **Julien Leroux** (CEO and Founder, Paper Entertainment). Alcuni di loro ricopriranno un ruolo chiave anche all'interno del Drama Pitching Forum, insieme a **Moritz Polter** (Managing Director, Windlight Pictures); **Melissa Myers** (President and Partner, Kinetic Content); **Isabelle Lindberg Péchou** (VP of Creative & Development for Dramas, Nucleus Media Rights) e il produttore indipendente e talent manager **Philipp Steffens**. Tra gli italiani, confermata la partecipazione della **RAI** con la presenza nel Board Drama del Direttore di RAI Fiction **Maria Pia Ammirati** e di **Andrea Scrosati**, Chief Operating Officer di **Fremantle**.

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Il Film Board accoglierà quest'anno nuovi membri dagli Stati Uniti come il Presidente di Shoreline Entertainment, **Steve Macy**; **Carolyn Steinmetz** (EVP, Head of Content Finance, Motion Picture Group STX Entertainment); **Scilla Andreen** (CEO & Co-Founder, IndieFlix Group); **Jonathan Kier** (già Presidente di Sierra / Affinity); **Maxime Cottray** (VP Finance and Production, XYZ Films); **Edoardo Bussi** (VP of International Film Sales, Metro Goldwyn Mayer Studios); **Sean Furst** (Co-President of Film & TV, Skybound Entertainment). Formano, inoltre, il Comitato di Selezione Film 2021: **Andrea Scarso** (Investment Director, **Ingenious Media**), **Robin Kerremans** (Head of International Co-productions, Caviar Content), **Tobias Seiffert** (Head of International Acquisitions & Co-Productions, **TOBIS Films**) e **Alexandra Hoesdorff** (Co-Founder and CEO, **Deal Productions**).

La sezione Doc si rinnova ampliando il proprio orizzonte produttivo e trasformandosi in MIA Unscripted per occuparsi di *factual* e di tutti i nuovi linguaggi dell'audiovisivo che hanno a che fare con la realtà, il suo racconto e la sua interpretazione. Tra gli eventi già confermati, il Doc Pitching Forum che ha ricevuto un centinaio di progetti da tutto il mondo e Italians Doc It Better, il tradizionale appuntamento con il meglio della produzione italiana documentaria. Non mancheranno, inoltre, una serie di attività legate al mondo dell'animazione tra cui uno showcase con il meglio della produzione italiana.

Nel Board Unscripted figurano **Marco Berardi** (VP GM Italy, Spain Portugal WarnerMedia Entertainment Networks and Sales - CEO Boing, **WarnerMedia**); **Enrico Bufalini** (Direttore della distribuzione cinematografica, della produzione documentaristica e della gestione, conservazione e valorizzazione dell'archivio storico LUCE, di Cinecittà SpA, **Istituto Luce - Cinecittà**); **Laura Carafoli** (SVP Chief Content Officer Discovery, Discovery); **Riccardo Chiattelli** (Content and Communication Director, La EFFE); **Pierluigi Colantoni** (Direttore Sviluppo Nuovi Formati, RAI Format); **Simone D'Amelio Bonelli** (Content and Creative Director, A+E Networks); **Simona Ercolani** (CEO and Producer, Stand by Me); **Gabriele Genuino** (Responsabile doc, RAI Cinema); **Giovanni Bossetti** (Unscripted & Doc Series Italy, Netflix); **Duilio Giammaria** (Director Documentary Production RAI, RAI Documentari); **Gloria Giorgianni** (CEO and producer, **Anele**); **Simone Isola** (Producer, Director, **Kimerafilm**); **Erkko Lyytinen** (Commissioning Editor, **Yle**); **Roberto Pisoni** (Head of Sky Arte, **Sky Italia**); **Rudy Buttignol** (President & C.E.O., Knowledge Network Corporation); **Andrea Sassano** (Director Television and Artistic Resources Department, RAI), **Dante Sollazzo** (Head of Unscripted Originals - Italy, Amazon Studios).

<https://www.cineuropa.org/it/newsdetail/408690>

MIA 2021: la edición híbrida reunirá ejecutivos clave locales e internacionales



En sus seis ediciones desde 2015, el Mercato Internazionale Audiovisivo (MIA) dirigido por Lucía Milazzotto se ha consolidado como un referente de encuentro de la industria italiana y global. En su versión 2021, que será del 13 al 17 de octubre, confirmó nuevas divisiones de Scripted y Unscripted, y anuncia los nombres destacados que formarán parte del line up de conferencias.

Con 8.000 presencias presencial + online en 2020, MIA fue uno de los primeros casos de un mercado híbrido exitoso, capaz de ofrecer un entorno seguro en Roma y contenidos muy demandados en su plataforma digital. Esta séptima edición que se realiza del 13 al 17 de octubre en el Barrio Barberini de Roma, ofrecerá un nutrido programa de paneles y screenings con cerca de 200 sesiones durante cuatro días. Partiendo de la experiencia del año pasado, la actividad presencial volverá a ser potenciada e integrada por la actividad online gracias a **MIA Digital**, que permite el acceso exclusivo a miles de usuarios, la admisión digital a todas las actividades y la puerta de entrada a un amplio catálogo de contenido multimedia original.

MIA ha renovado también la oferta de sus contenidos, networking y herramientas de mercado, a través del fortalecimiento de tres divisiones: *Scripted*, dirigida por **Gaia Tridente**, *Unscripted*, con **Marco Spagnoli** a la cabeza, y *Strategic Development* con **Francesca Palleschi**. Cine y Drama, núcleo de la división MIA Scripted, ofrecerá programas específicos y transversales, guiado por un selecto grupo de ejecutivos miembros del Consejo Asesor de Drama y Cine 2021.

Para la Junta de Drama 2021 se han confirmado a **David Levine**, presidente de Televisión, **Anonymous Content**; Jeniffer Kim, SVP, originales internacionales, **HBO Max**, **Christophe Riandee**, EVP de **Gaumont**; **Mo Abudu**, director ejecutivo, **EbonyLife Group**; **David Davoli**, presidente de televisión **BRON Studios**; **Erik Barmack**, CEO y fundador **Wild Sheep Content**; **Françoise Guyonnet**, directora ejecutiva de series de televisión, **Studiocanal TV**; **Anne Thomopoulos**, socia de **Legendary Global**; **Gaspard De Chavagnac**, cofundador y codirector ejecutivo, **Asacha Media Group**; **Laura Abril**, directora de **ViacomCBS International Studios EMEA & Asia** y SVP de todas las marcas para el sur de Europa y Oriente Medio, ViacomCBS; **Carlo Dusi**, productor ejecutivo y director de estrategia, **Endor Productions**; **Julien Leroux**, CEO y fundador, **Paper Entertainment**.

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Algunos también juegan un papel clave dentro del "Drama Pitching Forum", junto con **Moritz Polter**, Director General, **Windlight Pictures**; **Melissa Myers**, presidenta y socia de **Kinetic Content**; **Isabelle Lindberg Péchou**, VP de Creatividad y Desarrollo de Dramas, **Nucleus Media Rights** y el productor independiente y gerente de talentos **Philipp Steffens**. Entre los miembros italianos, se confirmó la participación de **RAI** con la presencia en el Board Drama de la directora de RAI Fiction **Maria Pia Ammirati** y **Andrea Scrosati**, Chief Operating Officer de **Fremantle**. En las próximas semanas se darán a conocer muchas otras personalidades destacadas de la industria audiovisual.

Este año, el Film Board da la bienvenida a nuevos miembros prestigiosos de USA, como el presidente de **Shoreline Entertainment**, **Steve Macy**; **Carolyn Steinmetz** EVP, directora de finanzas de contenido, **Motion Picture Group STX Entertainment**; **Scilla Andreen**, CEO y cofundadora, **IndieFlix Group**; **Jonathan Kier**, ex presidente de **Sierra / Affinity**; **Maxime Cottray**, VP de finanzas y producción, **XYZ Films**; **Edoardo Bussi**, VP de ventas internacionales de películas, **Metro Goldwyn Mayer Studios**; **Sean Furst**, Copresidente de Cine y TV **Skybound Entertainment**. En el Comité de Selección de Películas de 2021: **Andrea Scarso**, Directora de Inversiones, **Ingenious Media**, **Robin Kerremans**, Jefe de Coproducciones Internacionales, **Caviar Content**, **Tobias Seiffert**, Jefe de Adquisiciones y Coproducciones Internacionales, **TOBIS Films** y **Alexandra Hoesdorff**, Co-Fundador y CEO, **Deal Productions**. La sección Doc se ha renovado ampliando su horizonte de producción y convirtiéndose en *MIA Unscripted*, y se ocupará del factual y todos los nuevos lenguajes del sector audiovisual que tienen que ver con la realidad, storytelling e interpretación. Entre los eventos confirmados, el *Doc Pitching Forum*, que ya ha recibido un centenar de proyectos de todo el mundo, y el italiano *Doc It Better*, la cita habitual con lo mejor de la producción documental italiana. Paralelamente, se presentarán una serie de actividades relacionadas con el mundo de la animación, incluida una muestra con lo mejor de la producción italiana.

El Unscripted Board, como siempre formado por personalidades de prestigio, incluye a **Marco Berardi**, VP GM Italia, España Portugal **WarnerMedia Entertainment Networks** and Sales - **CEO Boing, WarnerMedia**; **Enrico Bufalini**, Director de distribución cinematográfica, de producción documental y de gestión, conservación y puesta en valor del archivo histórico **LUCE** de **Cinecittà SpA, Istituto Luce - Cinecittà**; **Laura Carafoli**, SVP y directora de contenido **Discovery**; **Riccardo Chiattelli**, Director de Contenidos y Comunicación, **La EFFE**; **Pierluigi Colantoni**, Director de desarrollo de nuevos formatos, **RAI Format**; **Simone D'Amelio Bonelli**, Director creativo y de contenido, **A + E Networks**; **Simona Ercolani**, directora ejecutiva y productora, **Stand by Me**; **Gabriele Genuino**, head of documentaries, **RAI Cinema**; **Giovanni Bossetti**, Unscripted y Doc, **Netflix**; **Duilio Giammaria**, Director de Producción Documental RAI, **RAI Documentari**; **Gloria Giorgianni**, directora ejecutiva y productora, **Anele**; **Simone Isola**, productora, directora, **Kimerafilm**; **Erkko Lyytinen**, redactor encargado, **Yle**; **Roberto Pisoni**, Director de **Sky Arte, Sky Italia**; **Rudy Buttignol**, presidente y director ejecutivo de **Knowledge Network Corporation**; **Andrea Sassano**, Director del Departamento de Televisión y Recursos Artísticos, RAI, **Dante Sollazzo**, Jefe de Originales no guionados - Italia, **Amazon Studios**.

MIA nace de la empresa conjunta consolidada entre **ANICA** y **APA**, con el apoyo del Ministerio de Asuntos Exteriores y Cooperación Internacional, la Agencia para la promoción en el exterior y la internacionalización de las empresas italianas (ICE), Ministerio de Cultura, Ministerio de Desarrollo económico, Región de Lazio, programa MEDIA de la Unión Europea. Los principales socios de MIA son **UniCredit**, **Fastweb**, **Fondazione Cinema per Roma**, **Alice nella Città**.

<https://www.prensario.net/34821-MIA-2021-la-edicion-hibrida-reunira-ejecutivos-clave-locales-e-internacionales.note.aspx>

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MIA MARKET REVEALS THE HIGHLIGHT ATTENDEES OF ITS 2021 EDITION

The event will present international top players and announce two new divisions dedicated to the best of scripted and unscripted production.



MIA International Audiovisual Market will take place from October 13 to 17 in Rome in the Barberini District, under the banner of a busy program of panels, content showcases and screenings for nearly 200 sessions over four days. Building on the experience of 2020, the on-site activity will once again be enhanced and integrated by the online activity thanks to MIA Digital, a platform that allows exclusive access to thousands of users, the digital admission to all activities, and the gateway to a vast catalog of original multimedia content.

With the aim of continuing to anticipate trends and business models in the sector and to efficiently support the ecosystem from an international perspective, **MIA has renewed the offer of its content, networking and market tools, through the strengthening of three divisions: Scripted, curated by Gaia Tridente, Unscripted, curated by Marco Spagnoli and Strategic Development entrusted to Francesca Palleschi.**

The following have already been confirmed in the 2021 Drama Board: David Levine, (President of Television, Anonymous Content); Jeniffer Kim, (Senior Vice President, International Originals, HBO Max); Christophe Riandee, (Vice CEO, Gaumont); Mo Abudu, (CEO, EbonyLife Group); David Davoli, (President of Television, BRON Studios); Erik Barmack, (CEO and Founder, Wild Sheep Content); Françoise Guyonnet, (Executive Managing Director TV Series, Studiocanal TV); Anne Thomopoulos, (Partner, Legendary Global); Gaspard De Chavagnac, (Co-Founder and Co-CEO, Asacha Media Group); Laura Abril, (Head of ViacomCBS International Studios EMEA & Asia and SVP all Brands for South Europe and Middle East, ViacomCBS); Carlo Dusi, (Executive Producer & Strategy Director, Endor Productions); Julien Leroux, (CEO and Founder, Paper Entertainment). Some also play a key role within the Drama Pitching Forum, together with Moritz Polter, (Managing Director, Windlight

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Pictures); Melissa Myers, (President and Partner, Kinetic Content); Isabelle Lindberg Péchou, (VP of Creative & Development for Dramas, Nucleus Media Rights) and independent producer and talent manager Philipp Steffens. Among the Italian members, we confirm the participation of RAI with the presence in the Board Drama of the Director of RAI Fiction Maria Pia Ammirati and Andrea Scrosati, Chief Operating Officer of Fremantle.

This year the Film Board welcomes new prestigious members from the United States, as the President of Shoreline Entertainment, Steve Macy; Carolyn Steinmetz (EVP, Head of Content Finance, Motion Picture Group STX Entertainment); Scilla Andreen, (CEO & Co-Founder, IndieFlix Group); Jonathan Kier, (former President of Sierra / Affinity); Maxime Cottray, (VP Finance and Production, XYZ Films); Edoardo Bussi, (VP of International Film Sales, Metro Goldwyn Mayer Studios); Sean Furst, (Co-President of Film & TV, Skybound Entertainment). In the 2021 Film Selection Committee: Andrea Scarso, (Investment Director, Ingenious Media), Robin Kerremans (Head of International Co-productions, Caviar Content), Tobias Seiffert (Head of International Acquisitions & Co-Productions, TOBIS Films) and Alexandra Hoesdorff (Co-Founder and CEO, Deal Productions).

The Doc section has been renewed by expanding its production horizon and becoming MIA UNSCRIPTED, and it will deal with factual and all the new languages of the audiovisual sector that have to do with reality - its storytelling and interpretation. Among the events confirmed, the Doc Pitching Forum - which has already received a hundred projects from all over the world - and Italians Doc It Better, the customary appointment with the best of Italian documentary production. Alongside, a series of activities related to the world of animation is to be featured, including a showcase with the best of Italian production.

The Unscripted Board, as always made up of prestigious personalities, lists: Marco Berardi, (VP GM Italy, Spain Portugal WarnerMedia Entertainment Networks and Sales - CEO Boing, WarnerMedia); Enrico Bufalini, (Director of film distribution, of documentary production and of the management, preservation and enhancement of the LUCE historical archive of Cinecittà SpA, Istituto Luce - Cinecittà); Laura Carafoli, (SVP Chief Content Officer Discovery, Discovery); Riccardo Chiattelli, (Content and Communication Director, La EFFE); Pierluigi Colantoni, (New Format Development Director, RAI Format); Simone D'Amelio Bonelli, (Content and Creative Director, A+E Networks); Simona Ercolani, (CEO and Producer, Stand by Me); Gabriele Genuino, (Responsible doc, RAI Cinema); Giovanni Bossetti, (Unscripted & Doc Series Italy, Netflix); Duilio Giammaria, (Director Documentary Production RAI, RAI Documentari); Gloria Giorgianni (CEO and producer, Anele); Simone Isola (Producer, Director, Kimerafilm); Erkkko Lyytinen (Commissioning Editor, Yle); Roberto Pisoni (Head of Sky Arte, Sky Italia); Rudy Buttignol (President & C.E.O., Knowledge Network Corporation); Andrea Sassano, (Director Television and Artistic Resources Department, RAI), Dante Sollazzo (Head of Unscripted Originals - Italy, Amazon Studios).

<https://senalnews.com/en/events/mia-market-reveals-the-highlight-attendees-of-its-2021-edition>

MIA, el mercado internacional audiovisual de Roma, se llevará a cabo del 13 al 17 de octubre en formato híbrido de nuevo

Mia (Mercato Internazionale Audiovisivo) celebra su séptima edición en Roma, del 13 al 17 de octubre. El evento contará con novedades en las secciones de producción scripted y unscripted.

En MIA convergen todos los sectores de la industria audiovisual. Nace de la alianza de entidades del sector audiovisual italiano como ANICA (National Association of Cinema and Audiovisual Industries) y APA (Association of Audiovisual Producers) y cuenta con el apoyo del Ministerio de Asuntos Exteriores y Cooperación Internacional del país transalpino, ICE (agencia de promoción en el extranjero e internacionalización de las compañías italianas), MIC (Ministerio de Cultura de Italia), Ministerio de Desarrollo Económico, La región del Lazio y el programa MEDIA de la Unión Europea. Otros socios fundamentales del mercado audiovisual italiano son UniCredit, Fastweb, Fondazione Cinema per Roma y Alice nella Città.



La edición de 2020 de MIA, gracias a la nueva experiencia híbrida, reunió a un total de 3.000 profesionales que acudieron presencialmente y otros 3.000 usuarios activos en la plataforma online, durante cinco días. El mercado contó con representación de 50 países, un crecimiento del 20 por ciento respecto a 2019 y 3.500 visualizaciones del contenido por streaming.

Tras la celebración de seis ediciones, el MIA – International Audiovisual Market, bajo la dirección de Lucia Milazzotto, celebrará su séptima edición los días 13 al 17 del mes de octubre en la ciudad Roma, en el Barberini District. MIA ha renovado su programación, la gestión de redes y las herramientas de mercado, reforzando tres de sus divisiones: Scripted, organizada por Gaia Tridente; Unscripted, por Marco Spagnoli y Strategic Development, por Francesca Palleschi.

Cine y Drama, que forman el núcleo de la división MIA Scripted, ofrecerá programas específicos y transversales. Para ello utilizarán guías especializadas realizadas por un grupo selecto de personas del sector, miembros del Drama and Film Advisory Board 2021. De nuevo, el mercado contará con contenido de alto nivel, que responde a los nuevos hábitos de consumo y los nuevos esquemas de producción.

La lista de confirmados en el Drama Board 2021 incluye a David Levine, (Presidente de Television, Anonymous Content); Jeniffer Kim, (Senior Vice President, International Originals, HBO Max); Christophe Riandee, (Vice CEO, Gaumont); Mo Abudu,

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(CEO, EbonyLife Group); David Davoli, (Presidente de Television, BRON Studios); Erik Barmack, (CEO y fundador, Wild Sheep Content); Françoise Guyonnet, (Executive Managing Director TV Series, Studiocanal TV); Anne Thomopoulos, (socio, Legendary Global); Gaspard De Chavagnac, (cofundador y Co-CEO, Asacha Media Group); Laura Abril, (Directora de ViacomCBS International Studios EMEA & Asia and SVP all Brands para el sur de Europa y Oriente Medio, ViacomCBS); Carlo Dusi, (productor ejecutivo y Strategy Director, Endor Productions); Julien Leroux, (CEO y fundador, Paper Entertainment). Muchos de ellos juegan un papel importante dentro del Drama Pitching Forum, junto a Moritz Polter, (Managing Director, Windlight Pictures); Melissa Myers, (presidenta y socia, Kinetic Content); Isabelle Lindberg Péchou, (VP de Creative & Development para Dramas, Nucleus Media Rights) y el productor independiente y gerente Philipp Steffens. Junto a los miembros italianos, se confirma también la participación de RAI, con presencia en el Board Drama, de la directora de Rai Fiction, Maria Pia Ammirati y Andrea Scrosati, Chief Operatin Officer de Fremantle. En las próximas semanas anunciarán otras personalidades distinguidas de la industria audiovisual.

La lista de confirmados en el Film Board incluye al presidente de Shoreline Entertainment, Steve Macy; Carolyn Steinmetz (EVP, Head of Content Finance, Motion Picture Group STX Entertainment); Scilla Andreen, (CEO y cofundadora, IndieFlix Group); Jonathan Kier, (presidente de Sierra / Affinity); Maxime Cottray, (VP Finance and Production, XYZ Films); Edoardo Bussi, (VP of International Film Sales, Metro Goldwyn Mayer Studios); Sean Furst, (copresidente de Film & TV, Skybound Entertainment). Los nombres del Film Selection Committee 2021 son: Andrea Scarso, (Investment Director, Ingenious Media), Robin Kerremans (director de coproducciones internacionales, Caviar Content), Tobias Seiffert (director de adquisiciones internacionales y coproducciones, TOBIS Films) y Alexandra Hoesdorff (cofundadora y CEO, Deal Productions).

Dado el éxito de las pasadas ediciones y la importante respuesta internacional, junto a la rápida evolución del mercado, la Doc section ha sido renovada expandiendo su producción y transformándose en MIA Unscripted. Esta división se encargará del contenido factual y de todos los nuevas narrativas del sector audiovisual que tengan que ver con la no ficción. Los eventos que ya han sido confirmados son el Doc Pitching Forum, que ya ha recibido cientos de proyectos de todo el mundo; y el Italians Doc It Better, con la mejor producción documental italiana. Todo ello junto a una serie de actividades relacionadas con el mundo de la animación, incluyendo un escaparate de la mejor producción de Italia.

El Unscripted Board incluye los siguientes nombres: Marco Berardi, (VP GM Italia, España Portugal WarnerMedia Entertainment Network and Sales – CEO Boing, WarnerMedia); Enrico Bufalini, (director de distribución de películas, producción de documentales, administración, preservación y mejora del archivo histórico de LUCE Cinecittà SpA, Istituto Luce – Cinecittà); Laura Carafoli, (SVP Chief Content Officer Discovery, Discovery); Riccardo Chiattelli, (Content and Communication Director, La EFFE); Pierluigi Colantoni, (New Format Development Director, RAI Format); Simone D'Amelio Bonelli, (Content and Creative Director, A+E Networks); Simona Ercolani, (CEO y productor, Stand by Me); Gabriele Genuino, (Responsable doc, RAI Cinema); Giovanni Bossetti, (Unscripted & Doc Series Italy, Netflix); Duilio Giammaria, (Director Documentary Production RAI, RAI Documentari); Gloria Giorgianni (CEO y productor, Anele); Simone Isola (productor, director, Kimerafilm); Erkko Lyytinen (Commissioning Editor, Yle); Roberto Pisoni (director de Sky Arte, Sky

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Evento: MIA MARKET

Testata: Audiovisual 451

Data: 02/08/2021

Italia); Rudy Buttignol (presidente y C.E.O., Knowledge Network Corporation); Andrea Sassano, (Director Television and Artistic Resources Department, RAI), Dante Sollazzo (director de Unscripted Originals - Italy, Amazon Studios).

https://www.audiovisual451.com/mia-el-mercado-internacional-audiovisual-de-roma-se-llevara-a-cabo-del-13-al-17-de-octubre-en-formato-hibrido-de-nuevo/?utm_source=rss&utm_medium=rss&utm_campaign=mia-el-mercado-internacional-audiovisual-de-roma-se-llevara-a-cabo-del-13-al-17-de-octubre-en-formato-hibrido-de-nuevo

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Rome's Mia Market 2021 to include HBO Max, MGM, Studiocanal execs



The event will take place in-person from October 13-17.

Executives from [HBO Max](#), [MGM](#) and [Studiocanal](#) are among those who will participate in the seventh edition of Rome's International Audiovisual Market (Mia), which will run in person from October 13-17.

Mia's 2021 programme of panels, content showcases and screenings will be split across three sections: scripted, unscripted and strategic development.

The scripted division is comprised of two boards of industry executives, for film and for drama.

Executives will offer guidance to Mia attendees and inform the [Mia](#) programme; exact involvement for each executive is to-be-confirmed.

Those on the film board include [Edoardo Bussi](#),

[See full article at ScreenDaily »](#)

<https://www.imdb.com/news/ni63376119/>

Rome's MIA Market on Track for Mostly Physical Edition in October With Substantial U.S. Presence

Rome's growing **MIA market**, dedicated to international TV series, feature films and documentaries, is on track to take place as a mostly in-person Oct. 13-17 event, for which a robust clutch of top U.S. and European execs are expected to make the trek.

"We are getting a great response: lots of confirmations and great willingness to attend," said MIA director **Lucia Milazzotto** (pictured), adding that pulling off last year's market in the Eternal City as a partly physical event "when the pandemic situation was a lot worse" has "certainly paid off" in terms of getting people to attend this year.

Despite concerns about the Delta variant, certified vaccinations are expected to ensure a measure of safety for the event in October.

While companies such as ITV Studios and Banijay are bowing out from the Oct. 11-14 Mipcom market in Cannes, MIA has recruited an impressive roster of heavyweights as members of this year's MIA drama and film boards, indicating that, barring complications, these execs are also "on board" to attend the event, which is dedicated to co-productions and networking.

The MIA drama board includes Anonymous Content president of television David Levine; HBO Max senior VP of international originals Jennifer Kim; BRON Studios president of television David Davoli; Studiocanal TV managing director for TV series Françoise Guyonnet; and Gaumont vice CEO Christophe Riandee.

This year's MIA film board comprises STX Entertainment's executive VP and head of content finance, Carolyn Steinmetz; Shoreline president Steve Macy; Jonathan Kier, former president of Sierra/Affinity; Edoardo Bussi, VP of international film sales for MGM Studios; and Andrea Scarso, investment director at Ingenious Media, to name a few.

Last year, roughly 300 international execs made the trek and physically attended the market held 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.

The MIA 2020 hybrid edition saw a total of some 3,000 participants from 50 countries actively take part on the MIA platform, which will also be in place this year. MIA 2021 will feature some 200 sessions, mostly involving new product presentations but also comprising panels.

<https://tribunecontentagency.com/article/romes-mia-market-on-track-for-mostly-physical-edition-in-october-with-substantial-u-s-presence/>