

Ventana Sur: Day 2 - Biopics and YouTube, new trends in audiovisual contents

The second day of the Latin American audiovisual market featured renowned personalities from the industry who discussed, among other things, how it is to tell the life of a star in episodes, and how to lead a 100% digital platform, such as YouTube, to cinema.

[Ventana Sur Photos](#)

Buenos Aires, December 3rd, 2019.— On the second day of the Latin American audiovisual market organized by the National Institute of Cinema and Audiovisual Arts (INCAA) and Marché du Film - Cannes Festival, the schedule was full of content on market trends and financing and investment possibilities.

The FICTION FACTORY section presented a class given by Agustín Bossi, Executive Producer of Pampa Films, and Mariano César, Content VP of Turner Latin America for "Monzón", and Leonardo de Pinto, Content Director of Torneos for "Apache". The panel "**Biopics: A life in episodes/From real life to the screen**", moderated by Miguel Smirnoff, focused on the boom of biographical series and the challenge of showing characters who are already loved or hated, telling stories that many fans already know, and defining the limit between fiction and reality.

Mariano César highlighted one advantage of biopics: *"It is a good strategy because there is already an emotional relationship, a starting point to promote the content"*. And he added: *"When someone watches 'Monzón' they also reconnect with their own story, they remember where they were at the time of this or that fight"*.

Speakers also analysed the new media panorama where streaming competes with cable. *"We partner up with platforms. We gain promotional strength, it is a virtuous circle. But each content is a separate world, in which we release exclusively"*, said César in this sense. De Pintos added: *"We finished the series without having a buyer. It was financed by a production company which focuses on sports content, and it had a happy ending"*.

Agustín Bossi also asserted it is important, after doing research for the character, *"to consider it abstractly and make the story powerful"*. Speakers agreed that fictionalizing is allowed, but *"without losing the essence"* of what is being told.

The day continued with the conference on **Writers' Room, The Concept**", given by scriptwriters and directors Sebastián Borensztein and Daniel Burman, who discussed the new ways to write for series and films.

"Within the production chain, writing has become more important", Daniel Burman began. Borensztein referred to the recent growth of professionalization, thanks to the broad offer of audiovisual content and platforms. *"Before, work was done mainly in solitary. Today, the industry is so big that it is impossible to work in it without integration"*, he said.

Among the keys to work with teams of writers, they highlighted: Leaving ego aside and proposing ideas without qualifying them as 'great'.

One of the last conferences of the day was "**The Road to the Oscars**", in which those taking part were Rocío Jadue, executive producer of *Fábula* ("Una mujer fantástica"), and Muriel Cabeza, production manager of "El secreto de sus ojos", both moderated by Constanza Arena, executive director of Cinemachile.

Cabeza told her experience with the Oscar winner "El secreto de sus ojos": *"The strategy of the film was not a global premiere in a festival, since it is not a very traditional film for this kind of events. It is a thriller, a friendly film for all audiences, and this is why we released it globally on August 15th 2009, a sought-after date for Argentine cinema", she expressed. "It had great repercussion in the audience right away as, instead of decreasing from the first week to the next, it made an upward curve: it rose 15% from the first to the second week. The word of mouth was very good, and the film's surprising ending was a phenomenon in itself among viewers", she concluded.*

Rocío Jadue explained that in *Fábula* they did the opposite: they went to a festival for support of the national and international press when going out to theaters. *"We presented it in the Berlin Festival and we already had sales agents and American distributor", she said. "It is a film in which the protagonists was not famous and it was a very important bet. Daniela Vega caused a boom and she was our racehorse for the campaign".*

With a full schedule, the Latin American market closed its second day with a conference on YouTube reaching cinema, **YouTube hits the big screen. Stories of digital talent**", by Luis De Val, CEO of Youplanet Pictures, and moderated by Nicolás Amelio Ortiz, director of ZEP Films. A few years ago, Luis began managing business opportunities for youtubers and that is how Youplanet was born, which became an influencers network today. They put on a theater show, took digital talents to television, and launched webseries. Almost as a joke, they presented the film "Bocadillo" at Sitges Festival, but *"it turned out to be a success and it boomed in networks",* concluded the businessman.

Press contact

Prensaincaa@incaa.gov.ar