

The third day of Iberseries & Platino Industria 2026 focuses on investment, international expansion and new audiovisual business models

- **Aurora Media Inversiones**, with an investment capacity of up to €200 million, is analyzing nearly 60 opportunities to drive the growth and internationalization of European audiovisual production companies through a public-private partnership model.
- **Telemundo** opens the door to new productions and collaborations with streaming platforms while exploring the opportunities offered by the Latino market in Spain, as highlighted by its Chairman, **Luis Fernández**
- The third day of **Iberseries & Platino Industria** also addresses the impact of artificial intelligence and new formats, while independent producers call for greater protection of intellectual property.

Madrid, October 1. – The presentation of **Aurora Media Inversiones**, with an investment capacity of up to €200 million and nearly 60 business opportunities under analysis, has been one of the main highlights of the third day of the sixth edition of **Iberseries & Platino Industria**, held this Thursday at Matadero Madrid.

The initiative, backed by **SETT**, **Secuoya Content Group** and **Société Générale**, seeks to strengthen the European audiovisual sector by investing in companies with growth potential, the ability to generate intellectual property and an international outlook. The day also featured **Luis Fernández**, Chairman of **NBCUniversal Telemundo Enterprises**, who highlighted the network's commitment to expanding content production, strengthening collaborations with streaming platforms and exploring opportunities in Spain's Latino market.

The transformation of audiovisual production and consumption models, the impact of artificial intelligence and the need to protect intellectual property rights were also at the center of other discussions during the day. Representatives from technology companies and production companies agreed that AI tools will open up new creative possibilities without dispensing with human talent, while the rise of vertical formats, microdramas and true **crime** is creating new ways to connect with audiences.

For its part, the **Association of Independent Producers (PATE)** presented a study warning of the high level of dependence on platforms and the difficulties Spanish production companies face in retaining their rights, calling for regulatory changes to strengthen their position in the market. In Latin America, **Secuoya Studios LATAM** presented its strategy for developing local content with international potential, particularly in Mexico and Colombia.

The presentation of new productions rounded out a day that also featured the first images from “Matar a un oso”, the **Movistar Plus+** original series created by Jorge and Alberto Sánchez-Cabezudo, which turns the mysterious death of a bear in the Aran Valley into a thriller about the conflicts between tradition and modernity; and “Véspera”, the adaptation for **HBO Max** of the novel by Brazilian writer **Carla Madeira**, which explores motherhood, family secrets and forgiveness. “Episodic: El Principio de Arquímedes” was also unveiled, an initiative by **Serielizados, Betevé** and Barcelona City Council that involved 38 students from 12 educational centers in the production of a six-episode series, as a commitment to bringing new talent into the audiovisual industry.

Aurora Media Inversiones analyzes nearly 60 opportunities to strengthen European audiovisual production companies

With an investment capacity of up to €200 million, **Aurora Media Inversiones** presented at **Iberseries & Platino Industria** its strategy to drive the growth and internationalization of audiovisual content companies. The initiative, backed by the **Spanish Society for Technological Transformation (SETT)**, **Secuoya Content Group** and **Société Générale**, is structured through a public-private partnership model and has **Secuoya** as its main industrial partner. The presentation took place during the spotlight “**Aurora Media Inversiones: capital to grow, produce and compete**”, held at the Casa del Lector Auditorium at Matadero Madrid, with the participation of **Raúl Berdonés**, Executive Chairman of **Secuoya Content Group** and Chairman of **Aurora Media Inversiones**, and **Francisco Javier Ponce**, Managing Director of **SETT**, in a conversation moderated by **Samuel Castro**, President of **Fundación Secuoya** and Co-Director of **Iberseries & Platino Industria** Spain.

“This is not about directly financing projects, films or series. The goal is to build industry, to invest in industry,” Berdonés explained, stressing that Aurora is looking for companies with growth potential, the ability to generate intellectual property and an international outlook. “We are looking for ambitious companies, companies that want to internationalize, that want to move out of their comfort zone and that want to grow and consolidate,” he said. The initiative is already working on nearly 60 opportunities, as part of a strategy covering Spain and other European markets such as France, Germany, Italy and the United Kingdom, with the aim of promoting companies capable of evolving from commissioned production toward the development and exploitation of their own content.

Berdonés also warned of the need to protect the business and creative ecosystem built in Spain and Europe in a scenario of fewer commissions. “We cannot allow the ecosystem that has been created in Spain and Europe to disappear because of a shortage of projects. Through Aurora we can support those companies, invest in them and help them acquire a more international and global vision,” he argued, linking the initiative to **Secuoya**’s strategy of developing intellectual property and expanding its international reach. “Why shouldn’t we believe that Spain can lead fiction in Europe? Aurora was also created with that intention: to produce in Spain for the world, support producers and have an international outlook,” he said.

For his part, **Francisco Javier Ponce** stressed that generating and retaining intellectual property is essential to building more stable and competitive audiovisual companies. “We identified certain shortcomings fundamentally linked to content generation and to the retention of rights by those who generate that content,” he explained. In this regard, he emphasized the importance of having proprietary assets that can financially sustain companies beyond income derived from providing services. “The service business can generate returns in the short term, but we need structures that allow companies to remain financially sustainable over time,” he noted.

SETT’s Managing Director also highlighted Aurora’s innovative nature as an investment vehicle and its goal of attracting private capital to the audiovisual sector with a medium- and long-term perspective. “What we wanted was to promote private businesses, with a majority of private capital, that would genuinely commit to the sector in the medium and long term,” he said, acknowledging the role of **Secuoya Content Group** in launching the initiative. “**Secuoya** Group took up the challenge, proposed an option and built a model that we then had to shape over several months to meet all regulatory requirements,” he said, adding that within **SETT**’s activity “it is by far the largest vehicle in which we are going to participate. We have an excellent partner and we will do everything possible to help develop it.”

Secuoya Content Group’s participation as the main industrial partner is one of the distinguishing features of **Aurora Media Inversiones**, bringing a specialized understanding of the needs of the audiovisual market into financial decision-making. The initiative thus aims to support companies with growth potential, foster their business consolidation and strengthen their capacity to develop and exploit intellectual property, with the goal of promoting stronger and more competitive production structures in international markets.

Telemundo, open to producing more audiovisual content and seeking opportunities in Spain’s Latino market

Telemundo is open to developing more audiovisual content productions, both for its own channels and in collaboration with other platforms specializing in streaming. At the same time, as a network it is interested in the Latino market in Spain, which complements the Latino population in the United States. These were

among the conclusions of the talk given by **Luis Fernández**, Chairman, **NBCUniversal Telemundo Enterprises (USA)**.

During the “**Keynote Luis Fernández, Telemundo: Leadership, Relevance and Transformation of Spanish-Language Audiovisual Content**” at the sixth edition of **Iberseries & Platino Industria**, the Spanish executive said that, alongside the constant improvement of both its linear television and streaming segments, the network is interested in continuing to “offer better content for audiences. If you work hard, assertively, without fear and boldly, you can achieve good results. It is crucial to keep looking at how to grow in both directions.”

In his conversation with **John Hopewell**, International Feature Editor, **Variety** (United Kingdom), he recalled the recent success of the Spanish-language broadcasts of the 2026 FIFA World Cup matches, which reached nearly 50 percent of the audience. He also highlighted the strong expectations for Champions League matches, while another segment strengthened by the network has been live broadcasts and news programming.

Regarding content production, Fernández explained that he has been working on new seasons of series such as “La Reina del Sur”, in collaboration with **Netflix**, which “is fruitful for both parties”, as well as “Dear Killer Nanies: Criado por sicarios” with **Disney+**. “For me, streamers are neither enemies nor rivals; they are mainly collaborators. We work with them with the aim of giving the best to the audience all of this is intended for.”

AI opens new creative frontiers in audiovisual production, but professionals will remain essential

The process of incorporating Artificial Intelligence tools into audiovisual content production is still at an exploratory stage and will always require professionals, who are unlikely to be replaced in their creative and technical roles, representatives of companies working with these new technologies said at **Iberseries & Platino Industria** during the third day of the sixth edition of this Ibero-American audiovisual event.

The panel entitled “**AI in Action: New Production Models**”, held at the Casa del Lector Auditorium at Matadero Madrid, analyzed how new AI tools will change the audiovisual industry in the coming years. Along these lines, **Miguel Espada**, CEO & Co-founder of **Special GuestX | EspadaySantacruz Studio** (Spain), noted that “the future is going to be interactive” with the new tools, which will make it possible to create “entire realities and new forms of expression” that can be directed from a computer.

“I have an optimistic view for the next five years. The expectation is that making content with or without AI will continue to be expensive and that AI will not eliminate jobs; to create quality content that people like, workflows similar to traditional ones

are needed. We need people and their skills, but it is true that the new tools, which will benefit both the major industry and small creators, are going to reshape how we work,” Espada said.

For **Johann Chorón**, Partnerships & Gen AI Lead for Film and TV, **Google EMEA** (France), it is important to open a dialogue in Europe between technology companies and filmmakers and producers to understand what they need and expect from AI. “We need the same industry skills and expertise because without them we will not use this technology properly. If we only think about using these tools to save costs, then that will not produce good results. Specialized professionals are needed to create good content.”

Meanwhile, **Erik Barmack**, Founder & CEO of **Wild Sheep Content** (United States), highlighted that in his country very high economic gains are forecast for the technology giants driving AI. This process will run in parallel with changes in the audiovisual industry and, specifically, in the content creation models of platforms and production companies, with a strong impact on products consumed on social media.

Independent producers warn of the loss of intellectual property and call for regulatory changes in Spain

The high level of dependence on platforms and the difficulties in retaining intellectual property (IP) rights threaten the sustainability of Spanish independent production companies, according to the study presented by **PATE** (Association of Independent Producers) on the third day of **Iberseries & Platino Industria**. **Jordi Bosch**, president of the association, said that Spain has a strong audiovisual industry, but warned that there is an imbalance between producers and major operators.

Bosch called for more dialogue and agreements among industry stakeholders and announced that **PATE** has asked the Ministry of Culture to create a committee to discuss the role of intellectual property.

Christopher Meir, professor in the Department of Audiovisual Communication at Universidad Carlos III de Madrid, stressed that IP is “the foundation of producers’ business” and a fundamental asset for company growth. The study, involving ten researchers from five countries, was prepared on the basis of interviews with professionals, surveys of **PATE** members and a comparative analysis of four markets. Among its main conclusions is the strong dependence on platforms, which, according to the data presented, accounted for almost 70% of Spanish audiovisual production in 2024, a situation that makes it difficult to retain rights and leads to the decapitalization of production companies and greater obstacles to accessing financing.

The analysis places Spain as the country with the second-lowest level of intellectual property protection for independent producers among the markets studied, ahead only of the Czech Republic, while France stands out for having a more favorable regulatory framework. In light of this situation, the report proposes using the French and Italian models as references, strengthening regulatory obligations and reforming the Institute of Cinematography and Audiovisual Arts (ICAA), providing it with a larger budget and greater capacity to address the needs of producers as a whole.

The presentation, which also featured **Fabia Buenaventura**, Managing Director of **PATE**, highlighted the need to strengthen the position of independent producers in the audiovisual value chain and ensure that they can retain rights to the works they develop, as a way to improve their economic autonomy and their capacity to launch new projects.

Secuoya Studios LATAM backs more developed projects and strategic alliances to respond to new market demands

Growing demand for content in Latin America, the strengthening of production structures and a commitment to creative talent were at the center of the session “**Spotlight: Secuoya Studios LATAM: local content with global ambition**”, held on the third day of the sixth edition of **Iberseries & Platino Industria** in the Sala Azcona at Cineteca, Matadero Madrid. Participants analyzed the transformation of consumption models and the opportunities offered by a region where stories rooted in local identity continue to have significant potential for international reach.

Pierluigi Gazzolo, CEO and Founder of **Farniente Media**, praised **Secuoya Studios’** decision to differentiate its operations in Latin America from those in Spain and the rest of Europe, in response to a market he considers increasingly “hyperlocal”. “There will, of course, always be local content that travels,” he said, although export potential will depend on markets and genres. Gazzolo highlighted the industry’s constant evolution, from free-to-air television to streaming, FAST channels and microdramas, and said consumption continues to grow.

According to the data presented by the executive, the entertainment industry in Latin America grew by 9.5% in 2025, compared with 6% globally, while demand for fiction in the region increased by 15%. “Another extremely important figure, for example, is that Spanish-speaking people in the United States spend 58% of their television time streaming, and if you compare that with Americans, Anglo-Americans, it is 46%,” he explained.

Daniel Hernández Bocanegra, CEO of **Secuoya Studios** Latin America, explained that the company has strengthened its strategic, creative and operational autonomy in the region in order to respond more quickly to market needs. Although **Secuoya** had been operating in Latin America for a decade, mainly in production

services, this year it launched its own content development and production structure. “Our goal is to respond to a very clear need that the market is showing us,” he said.

For her part, **Mónica Aguirre**, Founder of **Black Sheep Productions** in the USA, presented the success of “La celda de los milagros”, a Mexico-Colombia co-production that reached No. 1 in the global Top 10 for non-English-language films, with 21 million views according to data shared during the session, as an example of the international potential of stories adapted to new markets. Starring **Omar Chaparro** and directed by **Ana Lorena Pérez Ríos**, the film adapts the South Korean story Miracle in Cell No. 7, which has also had versions in other countries, including Turkey and Indonesia.

Carla Gómez, Head of Development & Executive Producer LATAM at **Secuoya Studios** in Colombia, highlighted that the company is building a broad and diverse project slate, with particular attention to that country and Mexico. “Our goal is to be the home of the best creators in Latin America,” she said, while defending the need to listen to audiences and anticipate market transformations. On the creative side, she noted that melodrama continues to be one of the region’s fundamental genres, although she advocated renewing it through new narrative approaches.

During the session, two **Secuoya Studios** productions were also presented as success stories: “Los 39”, a six-episode series combining historical thriller and adventure to tell the story of the men Christopher Columbus left on the island of Hispaniola in 1492, released in Latin America through **Prime Video**; and “Belleza”, a feature film shot in Colombia, directed by **Nadia Ayala Tabachnik** and starring **Maite Perroni** and **Fernanda Castillo**, which addresses identity, body image and social expectations through the stories of five women.

Audiovisual content is at the right moment to embrace vertical formats, address AI and meet demand for more true crime

The rise of vertical formats (mainly on mobile phones) and Artificial Intelligence opens up a timely opportunity for the audiovisual industry to explore new production processes for creating content that reaches other windows beyond cinemas and television and connects with diverse audiences.

The panel “**Ibero-American Audiovisual Landscape. Changes in Audiovisual Content: AI, Vertical Format and True Crime**” at the sixth edition of this Ibero-American audiovisual event analyzed how these changes are partly driven by consumers of these formats, who in turn demand content with new types of production and adaptations of genres, such as true **crime**. Platforms specializing in reel shorts, channels and social networks for mobile phones, and different podcast models make up these new windows that are feeding back into traditional content.

Along these lines, **Clo Fernández**, Manager Future Development, **Telemundo Studios** (Mexico), said that following the rise of vertical formats—initially in Asia and now in other regions—platforms are indeed working to adapt much of their content. At the same time, the need to understand how to write and present stories for these types of channels is already taking hold, making this a good moment to drive that transformation. “For example, we move some true **crime** productions from series to podcast or from podcast to series; it is something that is being done. Above all, we must not lose sight of authentic stories, because those audiences are demanding authenticity.”

Luna Herrero, Journalist and Communications Professional (Spain), said that these formats have, to some extent, created new rules because “young people are critical of vertical content when it is not conceived for that format, so the microseries and microdramas consumed there have their own codes and languages.” She highlighted the case of Thai GL (Girls Love) series created for these formats, which have become a phenomenon that goes beyond streaming and reaches social media and fan clubs.

As an example of AI’s role in this transformation process, **Andrés Sáenz**, President, **Mántica Films** (Ecuador), discussed his experience making a feature film, “Eclíptica, el mito de la luz”, with 70% generated by AI and 30% consisting of his own and archival material. “It is a tool that can be used at any point in the creative process, but we are far from being able to create an entire feature film with just a couple of prompts. Human beings will always have to be there, directing and doing many things.”

During this panel, **Óscar Berrendo**, Managing Director, **EGEDA** (Spain), also highlighted the findings of the “Ibero-American Audiovisual Landscape 2026” report by **EGEDA** and **FIPCA**, which, among its new features, now analyzes the impact of changes generated by new formats, the growing demand for genres such as true **crime** and the rise of AI.

From the real-life case of Cachou to thriller: the Sánchez-Cabezudo brothers explore the clash between tradition and modernity in the series “Matar a un oso”

“Matar a un oso”, the new **Movistar Plus** original series, co-produced with **ARTE France** and in collaboration with **Kubik Films (STUDIO TF1)**, created by Jorge and Alberto Sánchez-Cabezudo, presented its first images in the **IBERSCREENINGS Próximamente** section of **Iberseries & Platino Industria**. Inspired by real events, the six-episode series begins with the mysterious death of the bear **Cachou** in the Aran Valley during the COVID-19 lockdown. The case led to an unprecedented judicial investigation in Spain, in which the animal’s death was treated as a murder, and brought to light a conflict that went far beyond it. Through this unusual investigation, the series addresses the clash between local and global, tradition and modernity, and different ways of understanding our relationship with nature.

Jorge and Alberto Sánchez-Cabezudo learned about **Cachou**'s story through an article published in Le Monde and traveled to the Pyrenees to meet some of the people involved firsthand. "We were working on our previous project, 'Nos vemos en otra vida', and we read the story. We wondered why the death of an animal had attracted such media and international attention, and it interested us. We investigated the people involved in the matter and that became the dramatic core of the series. It is like a fable; it is a conflict between traditions, modernity and environmental protection laws in pursuit of the common good; it is an analogy for the polarization of society," Jorge said.

Alberto emphasized the particularities of the Aran Valley area, which is only a few kilometers from Catalonia's calls for independence, with a deeply rooted identity and many layers on a global scale. "They have Baqueira, which generates a great deal of money through a ski resort, a lot of agriculture, the horse as a hallmark of identity, and for us all of this was the perfect combination to tell this story."

Susana Hereras, Head of Spanish Series at **Movistar Plus+**, said that "**Fran Araújo** and I had really wanted to work with the Sánchez-Cabezudo brothers; we talked about different possibilities and fell in love with this story in the Aran Valley. We had the opportunity to be there with the people, immersed in the story. It is a thriller with very strong characters; it is the perfect mix." For his part, **Alex Piel**, Deputy Head of Drama at Arte, France, said that after working with other territories, "we saw a fabulous creative and commercial team in Spain; it was the perfect match," to which **Virginie Padilla**, Commissioner Editor at this Franco-German public-service television channel with a cultural and European vocation, added that "we are always looking for strong narratives and from the beginning we were captivated by the story and how it was told; it was obvious from the start."

"Véspera", HBO Max's commitment to a careful adaptation of a Brazilian literary drama

HBO Max has opted for a careful and respectful adaptation of "Véspera", the bestselling work by Brazilian writer **Carla Madeira**, into an original series that creates a deeply human drama about motherhood, family secrets and forgiveness after extreme decisions that change lives.

The sixth edition of **Iberseries & Platino Industria** saw the first images from the series presented by Brazilian screenwriter **Angela Chaves**; **Gustavo Mello**, Partner and Executive Producer, **Boutique Filmes** (Brazil); and **Vanessa Miranda**, Head of Fiction Development, **HBO Max** (Latin America), who stressed that it is a drama with emotion and identity, aimed at Brazilian audiences but with values that can be seen and understood anywhere in the world.

The plot follows twins Cain and Abel, marked by the biblical legacy of their names. When Vedina, Abel's wife, abandons her son, a story of family secrets, complex relationships and moral dilemmas unfolds.

"It is a great drama and it is not afraid to be one. Carla's books are well received and Brazilian audiences enjoy these dramas in which parents see themselves reflected. It is a unique story that delves into family relationships, trauma, silences and love; it is also about how we forgive ourselves. We want the audience to reflect and look inward on motherhood and on being a woman," Miranda explained.

For Chaves, adapting Madeira's novel involved the challenge of respecting the characters, emotions and essence of the story while building a narrative structure of its own for the series' eight episodes, capable of explaining the events that lead a mother to abandon her son. For his part, Mello highlighted **HBO Max's** courage in backing a drama that addresses human complexities without passing judgment on its protagonists, at a time when he believes stories capable of moving audiences and offering new perspectives on the human condition are especially necessary.

"Episodic: El Principio de Arquímedes", Serielizados's seed for emerging audiovisual talent

The series "Episodic: El Principio de Arquímedes", which will premiere in Barcelona on October 28, is a project by **Serielizados**, **Betevé** (Barcelona's public television broadcaster) and Barcelona City Council to promote emerging talent, commissioning 38 students from 12 educational centers to prepare, produce, film and post-produce six episodes with professional actors.

During the session "**Iberscreenings Próximamente: The best opportunity is a greenlight. 'Episodic' or financing a series made by students (Serielizados)**" at **Iberseries & Platino Industria**, the first images from the series were presented. Following its premiere, it will air on Barcelona's public television broadcaster and a platform interested in exhibiting it will subsequently be sought.

The plot explores the fear and prejudice that emerge following a possible case of child abuse. The idea behind the project is for each season to adapt a Catalan play into a series; in this case, "El Principio de Arquímedes", by **Josep María Miró**, from 2012, which addresses cancel culture and which the students were asked to revisit today and bring into the audiovisual medium.

Series directors **Ainhoa Lastra** and **Andrea Morales** (Spain) both highlighted the challenge of being part of a directing team with other young people their age who did not know one another, came from different schools and had to make the most of their time to move the project forward. At the same time, there was the challenge of "turning the script into action with professional actors and completing each stage of the process."

Betu Martínez, Co-Director & Executive Producer, Kottbusser (Spain), and **Víctor Sala**, Co-Director & Producer, **Serielizados** (Spain), stressed that the main intention is to help students graduating from universities, give them a voice in audiovisual activity and “do so by supporting them in having a credit on a complete and finished work.” Following this first season, they are already considering continuing next year with other students.

For **Josep Rocafort**, Director of Programs, **Beteve** (Spain), the project “fits the role of a public television broadcaster, which is to entertain, inform and promote talent in the audiovisual industry.”

