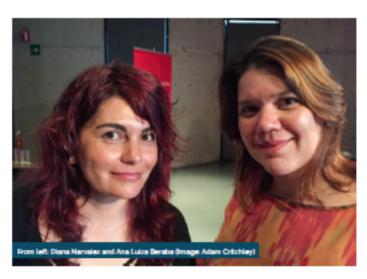
## WePlot: Matching Publishers and Producers Across Latin America

In a region with fewer agents, two entrepreneurs are building a platform to facilitate more book-to-audiovisual adaptations and projects.



By Adam Critchley

Founded by entrepreneurs from Brazil and Colombia and headquartered in Uruguay, WePlot is a pan-American platform established to act as a bridge between publishers and production houses. The intent of the company's creators is to facilitate rights transactions and

audiovisual production.
Started by Ana Luiza Beraha of Bearil and
Diana Narviet of Colombia, WePlot harnesses
artificial intelligence and data analytics to create a catalogue of works available for adaptation to audio, film, and television producers.
One way the company describes this is to say
it's "an aggregator network of content in development."

The company has been selected for an incubation program by the Urugusyan National Agency for Research and Innovation, and plans to launch a series of investment rounds.

Beraha tells Publishing Perspectives that WePlot is operating in analog mode during its acceleration phase as the company works to define its marketplace.

## 'Adapting Books to Audiovisual'

"We hope to offer a service that could cure some of the headaches," Beraba says, referring to the often lengthy process of adapting books to audiovisual formats.

Production companies can be over-

whelmed when searching for content," she says. "There's a large amount of editorial content, and it needs to be curated. Our crusade is to find the stories and the talent so we can speed up the audiovisual production process."

Beraha and Narviez gave a talk at Frankfurter Buchmesse's recent CONTEC conference in Mexico City, which focused on transmedia narratives and the use of Al. The conference, according to Well'or's founders, facilitated meetings with Mexican publishers, whose feedback has been positive.

"With the way the book-to-audiovisual process currently works," Beraba says, "books often encounter scriptwriting problems, and our job is to bring together all the players authors, publishers, scriptwriters, and production companies in one place.

"Our idea is to create a marketplace so that publishers can make content available for production—either already published books or those in the process of being published—and then producers can see what is available. We don't sell ready-to-film projects. Instead, we're positioning ourselves in the production process, at the end of the publishing process, when an editor's work is done. From there, we take the book to production companies.

"We aggregate, index, curate, and catalogue stories in development," she says.

## Bringing Key Players Together

\*Our relationship with publishers and lit-

erary agents is key because they know the market and authors, and which books are in the process of being published, and which often sell better than those already published.

"Given that there isn't a strong tradition of literary agents in Latin America, we want to work with publishing professionals in the region. Most of the great Latin American writers have their agents in Barcelona."

The platform also is meant to work as a writers' room, allowing scriptwriters to sign up to its network and be notified when a producer is looking for someone to adapt a book for screen.

Beraha says Welflot can also help authors and publishers achieve more fruitful negotiations with audiovisual production companies, "because we know the terms and demands of the audiovisual market," she says.

"With the prior experience we bring, we can get around certain traps and make the negotiation more fair and balanced."

In 2010 in Brazil, Beraha founded Film2B, a company that licenses literary works for audiovisual adaptation, and whose clients, she says, have included 20th Century Fox and the media company Globo. Her Wellot partner Narváez has a background in television and film production.

"Our business model has been validated by players in the market who all are looking for their next hir," Beraha says, "as it can be difficult to find good content among so many countries in Latin America."

Curation is important to many producers, who complain that they wate a lot of time reading projects that aren't right for what they need. We'lot can aid in this process by offering a curated selection, Beraha says.

"Often projects that come in aren't ready to be presented to a producer. Maybe it's a good idea but not told well. So we work to make a piece more attractive and we design a commercial strategy."

And although focusing on the whole continent is complicated, the says, WePlot is designed to simplify the search.

"The Spanish-speaking market is even

"The Spanish-speaking market is even more complex than the Brazilian one," Beraba says, "because there are so many countries, and each one has in idiosyncraties, its laws, its tax systems, bureaucracy. And yet the aggregator model has its advantages because it allows a publisher or producer to negotiate with just one interface, and find all they need in a one-stop shop.

"We are not so interested in big names or prize-winning works," Beraba says. "We're interested in powerful stories," Beraba says.