

TODAY INSIDE



Cecilia Shen

The CEO of Utopai Studios spoke at the The Big AI Keynote yesterday. She was joined on stage by CJ ENM Studios' CEO Ken Oh. Full report page 16



David Decker

The president of super-merger Skydance gives his first interview in the role, and tells the market: 'We're still here for you.' See page 14

TODAY AT MIPCOM CANNES



Rob Wade

The Fox Entertainment CEO leads a discussion exploring how creators and studios can build businesses while preserving creativity. MIP Creative Hub, 17.35



Kate Phillips

The BBC chief content officer sets out the corporation's creative strategy for lasting brands at a session in the Grand Auditorium, 12.00



Queen Silvia

Beta Film unveils the first episode of the lavish drama about a real-life royal romance at a World Premiere Screening in the Grand Auditorium, 18.00

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P10

OPENING NIGHT PARTY

Merzigo and YouTube co-hosted the official MIPCOM CANNES Opening Night Party last night. See the guests arrive on the red carpet...

P14

MARKET NEWS

Including: Skydance president David Decker gives his first interview in the role; Cecilia Shen of Utopai Studios speaks on AI; Meta showcases content; A+E's Paul Buccieri talks strategy under new ownership; actor, producer and director Angie Harmon talks mentoring; Christie Brinkley makes her mark on the Walk of Fame; Banijay bosses speak for the first time since the merger; ITV switches on star power; market deals and much more...

P42

PRODUCT NEWS

Content from around the world for sale in Cannes



MICHOU, one of France's most-followed creators, joined Moe Bennani, CEO of Dreamspark, in the MIP Creative Hub on Monday to discuss what happens when a creator's audience meets format craftsmanship. In the Creators Connect: Michou x Dreamspark: Terminal, From YouTube Hit To Global Format session, they shared the inside story of how a digital-first hit is developed into a returning franchise: casting, mechanics and the economics of working across platforms and broadcasters.

At just 24, YouTube star Michou (Miguel Mattioli) has established himself as one of France's leading entertainment figures. Originally conceived as a creator-led survival competition, Terminal brings together 16 online personalities in eight pairs for a 48-hour battle inside a sealed airport environment. Blending resource management, alliances and eliminations with the scale and spectacle of premium reality entertainment, the format bridges the worlds of YouTube-native content and traditional unscripted television. The first season of Terminal received a big-screen launch in cinemas, followed by 3.3 million YouTube views in the first 48 hours. Michou is co-producer of season two, with Dreamspark handling creative production and international distribution of the format rights. While season one took place in an abandoned airport, season two, which has just wrapped, moves to a purpose-built port setting in southern France, with a new map and updated game mechanics. Michou was also keen to introduce direct viewer involvement with thousands applying to take part and the final duo being chosen via social media. The second season is also ready-made for franchising; local buyers would have access to the complete game zone of more than 30,000 sq m, use of the app developed specifically for the game, private 5G antennas, 20 mobile homes and 150 technicians. As Dreamspark put it: "You just need a host and a cast for an epic battle royale."

• More conference and session reports inside...

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MIPCOM 2026 *Opening Party*

Merzigo and YouTube co-hosted the MIPCOM CANNES Opening Night Party last night. The Daily News photographers were there to catch delegates and star guests as they walked the red carpet to the Majestic hotel



Christie Brinkley



Yigit Dogan Celik, Merzigo (left); Shaun Keeble, Banijay Rights; and Martin Trickey, ZOO 55



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‘The market wants to know we’re still here for them’

INK ON the blockbuster \$111bn Skydance merger is barely dry, but already the company’s top executives are getting down to business in Cannes. Their message: we are bigger and better and want to have “deeper and richer” conversations, according to the newly named president of Skydance content sales, David Decker. In the wake of the merger between Paramount, David Ellison’s Skydance Media and Warner Bros. Discovery, Paramount’s president of international and global content, Kevin MacLellan, is exiting.

“Today, we’re here as Skydance,” said Decker, a former entertainment lawyer who led the Warner Bros. Discovery content sales operation. “It’s incredibly exciting to have these two powerhouse libraries together and to be back at MIPCOM. The Warner Bros. sales team are bringing their library to the market and Paramount [Global Content Distribution] is doing the same. The conversations are much, much bigger than one show or one film.”

Decker is unable to say much just a few days into the newly unified Skydance, which now houses brands from HBO and CNN to Nickelodeon and Paramount. “But the market wants to know we’re still here for them,” he said. “Our job is to get our iconic shows and movies in front of more buyers and more people.” Decker added that the combined company’s partners will see the same

faces, but declined to talk about more concrete changes involving the two sales teams. “The aspiration of Skydance is to figure out how to produce more,” he said. “They’ve committed to doing 30 films a year across the two studios, which is an enormous level of production and commitment, and to distribute in a more powerful way.” This will involve AI technology and “better tools for everybody”, he added.

The combined libraries are so big that the new entity is still in the dark about how much sits in the archive. “We don’t know yet and we laugh about it,” Decker said. “We’re probably looking at 10,000 to 20,000 titles and several hundred thousand episodes of television.”

Decker noted that, in addition to the Hollywood content, Skydance also brings together other smaller Warner Bros. libraries, such as New Line Cinema, which fielded *Lord Of The Rings* and *The Conjuring Universe*, as well as non-scripted brands MTV and Food Network. “The depth and breadth of the library is really unrivalled,” he added. Warner Bros. Discovery, which was acquired by Paramount Skydance, could boast that much of its cable programming library was wholly owned.

When asked about wider industry trends, Decker observed that “a lot of companies are changing” as a result of market instability: “There are a lot of mergers and sales pending, with more under discussion. So there are a lot of questions in the market about what companies are going to stay and what their goals are.”

RedBird Capital, which backed the Skydance integration of Warner and Paramount, is also an investor in Banijay Entertainment through its Redbird IMI unit. Banijay, which has acquired a host of European independents in the last 12 months, merged with All3Media in July.



Skydance's David Decker

Vuulr brings always-on sales to the global content business



Online rights transaction platform Vuulr is putting content sales to work around the clock. Relaunched in September with new leadership, new backing and a contemporary vision for today's content market, it gives rights owners new ways to reach buyers and monetise their catalogues. For co-founder and Chief Commercial Officer Ben Flint, the timing is right: "Buyers and sellers are under pressure to move faster, find new opportunities, and extract more value from every piece of content they own, often with less resources," he says. "Vuulr's technology is purpose-built for that and fills the resource gap, with no ambition to replace jobs." Vuulr, explains Flint, brings together buyers and sellers in an online marketplace spanning film, television, creator content and microdramas. Producers and distributors can list titles and bundles,

while broadcasters, streamers and other buyers can discover programming, screen it, check available rights and negotiate directly. The marketplace operates on a transparent commission-based structure. A particular opportunity lies in reaching untapped territories and monetising overlooked content. Independent producers can make films available in regions where they lack a sales presence. Larger distributors can generate incremental business from library titles while sales teams focus their energy on new programming. Creators can bring short-form slates into the professional rights marketplace. Despite its rapidly evolving capabilities, Flint stresses that the platform complements the industry's enduring emphasis on personal relationships. "Buyers want to be able to discover, screen and assess titles when it suits them, at any hour and wherever they are in the world. But relationships still matter. We're building tools for them, not replacing them." Vuulr isn't starting from scratch. Initially active from 2018 to 2023, the platform retains an existing network of 15,000 customers, which Flint and his team are re-engaging. In parallel, new innovations include the launch of VuulrOS at MIPCOM, a whitelabel subscription-based service giving sellers their own branded, always-on website. VuulrOS is built on the same Vuulr.com

technology, so VuulrOS customers get an identical experience - smart search across catalogues, unlimited secure screening rooms, live avails, live chat, full negotiation and deal memo handling. Sellers retain their branding and buyer relationships, with controls covering price floors, minimum guarantees, revenue-share offers and FAST bundles. Flint calls it "a Shopify for our industry".

Further automation is in development, says Flint, including an AI sales agent with human controls and pricing recommendations. Delivery, localisation, billing and reporting functionality is planned with partners for 2027, extending Vuulr's ambition to simplify more of the licensing journey and remove "pain points". Vuulr's guiding principle is straightforward, says Flint: "no more spreadsheets!". By reducing administration and keeping rights information current, Vuulr aims to give teams more time to develop relationships, close deals and thereby make more profit. "Whether companies use our marketplace or build their own branded sales website with VuulrOS, the aim is the same: to help them reach more buyers and make their content work harder. They remain in control of their rights and deals, while we provide the technology to remove friction and keep their business moving between markets."

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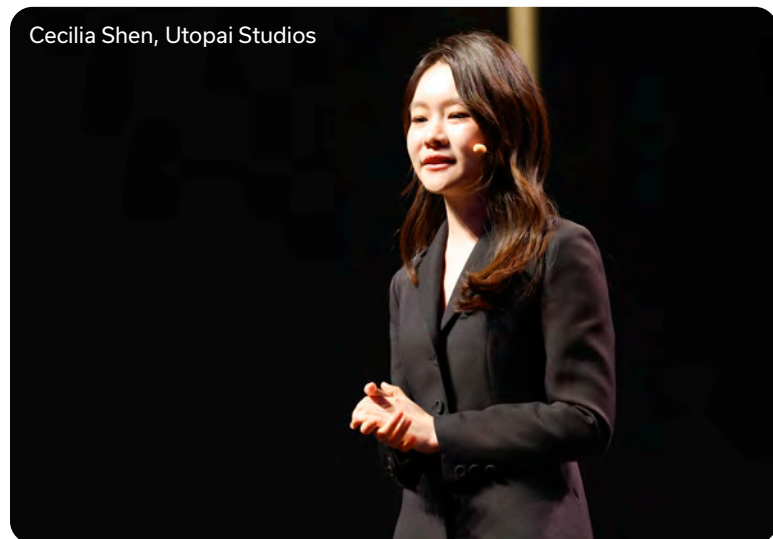
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Shen: 'Next Hollywood will not be a place. It will be a network'

Cecilia Shen, Utopai Studios



AI HAS the potential to transform the economics of film and television production, allowing filmmakers around the world to realise projects previously beyond their budgets, according to Cecilia Shen, co-founder and CEO of Utopai Studios.

Speaking at MIPCOM, Shen

stressed that the Silicon Valley-based company sees AI as a tool for filmmakers rather than a replacement for human creativity. "The technology is not the filmmaker. Only humans make stories and television," she said. "Writers write stories. Creators shape the vision.

Actors bring the characters to life."

Shen argued that rising production costs and financial pressures were preventing ambitious projects from reaching the screen. As an example, she highlighted Utopai's forthcoming historical epic *Cortés*, which uses AI-enabled production to recreate the Aztec empire at a fraction of conventional production costs.

"It's not about making cheaper movies. It's about making movies possible that the economics of the traditional system might never allow us to make."

She also predicted that AI would fundamentally change the geography of production, giving filmmakers outside established centres access to sophisticated tools and infrastructure. "The next Hollywood will not be a place. It will be a network."

However, Shen insisted that technological advances would increase rather than diminish the impor-

tance of human judgement and taste. Human input, she argued, distinguishes "something we watch from something we remember".

In a subsequent discussion, CJ ENM Studios CEO Ken Oh joined Shen on stage to discuss Korea's potential to benefit from AI-enabled production.

Despite Korean drama's international success, he said domestic producers faced escalating costs and declining audiences on traditional platforms. One series produced for \$400,000 per episode in 2018 would now cost three times as much, the implication being that AI could help dampen that cost inflation.

Oh said AI could help Korean creators compete with Hollywood studios, particularly in ambitious genres traditionally dominated by companies such as Pixar and Marvel.

Shen agreed that Korea represented a significant opportunity, pointing to its creative talent and the potential to expand beyond K-drama into new genres. "For us, Korea is not a test market. It is a serious market that we're entering," she said.

Meta spotlights immersive series

META used the MIPCOM session The Creators Behind Meta's Original Series to showcase two contrasting productions designed for its VR platforms, demonstrating how immersive technology can bring audiences closer to characters and action.

Sarah Malkin, who leads entertainment at Meta Reality Labs, said the company wanted projects where "our technology and our capabilities and what we can offer is going to serve the story".

The first example was *Open Season: Draymond Green*, a six-part documentary following the NBA star through therapy sessions. Produced with Skydance Sports and The New Media, the series places viewers inside the consulting room. Dana Hooper, CEO of The New Media, said that Green had embraced the opportunity. "He really wanted to work on the mental side of his game, not how to be a better basketball player, but how to be a better person."

Jon Weinbach, president of unscripted at Skydance Sports, said immersive filming created an unusually powerful experience. "When you are in the room, it is more emotional," he said.

The second production, *I Let You In*, is a horror series set in Ibiza, expanding the universe of the film *Talk To Me*.

Darren Brandl, co-founder of XRTV, explained how the format allows audiences to enter the story rather than simply watch it. "We've been telling stories on rectangles for 100 years, and now we get to tell stories in your own space."

Chris Parks, creative director at Vision3, described how the production combines conventional cinematic images with immersive environments, even bringing characters into viewers' living rooms. "You look down, you're standing on the same ground as the characters," he said. "Then we can take that one step further, which is to

bring characters from the screen into your space."

Open Season is available on Meta Quest, while *I Let You In* is scheduled for early next year.

With its new VR glasses due to launch in spring 2027, Meta appears to be investing in original immersive programming to demonstrate the entertainment potential of the eyewear.

Meta Reality Labs' Sarah Malkin



The New Media's Dana Hooper



Skydance Sports' Jon Weinbach



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YouTube: 'villain' or 'all-encompassing solution'?

YOUTUBE's VP EMEA, Pedro Pina, said the global video giant is "not a villain" as he explained how broadcasters including Germany's RTL have shown how successful they can be on the platform.

Three years ago, RTL had no relationship with Alphabet-owned YouTube. It then decided to put one of Germany's oldest and most popular action dramas on the platform. The results were surprising. Cobra 11, a 1996 series that had already been sold in 120 countries, racked up 30 million views in 12 months, pushing new viewers, many of them young men, to subscribe to RTL+.

"What that teaches us is that it's possible to be an iconic brand in a very well-established industry and evolve," said Pina at yesterday's Redefining Broadcast: The RTL + YouTube Partnership session. "There are some who don't believe in the need for change, or making a different solution, or they are afraid, let's be honest... But RTL decided 'let's go for it'."

RTL CEO Stephan Schmitter told the packed auditorium that the German

media giant had had to refine its offering to discover the right play. The company is now trying out other ideas, such as broadcasting five-to-10 minutes of a soccer match on YouTube and then pushing viewers with one click to subscribe to RTL+ "We at RTL could define which role YouTube plays for us format by format, window by window," he said.

According to Schmitter, advertisers have also embraced the new inventory. Platform revenues increased over 500% for RTL, noted moderator, media consultant Evan Shapiro, adding that RTL created an international advertising sales house called AdAlliance to sell its own inventory rather than relying on programmatic ads. "The model is to drive up CPMs [cost per thousand viewers] yourself," Shapiro said, with a sales package including RTL, RTL+, Sky and YouTube inventory.

Pina said one of the benefits of working with YouTube is that no one notices missteps. "If it doesn't work, shut it down and start again," he said. He pointed out that RTL works with many partners and is not dependent on YouTube: "A lot of the players in the TV industry look at YouTube at first as a villain and then an all-encompassing solution. I wish life was that simple but it isn't."

Pina stressed that linear TV still represents a big chunk of the business, despite the decline in viewing across the world as younger viewers turn to shows on YouTube. Earlier in the week, participants in several MIPJUNIOR panels talked about how hard it is to make money working with YouTube, which typically takes half the ad revenue associated with content. One speaker, Animaj's co-founder Gregory Dray, even demanded that YouTube take some responsibility before it becomes an existential threat to the sector. Yesterday's session, however, underscored the idea that YouTube isn't a foe for everyone.

YouTube's Pedro Pina (left) with RTL's Stephan Schmitter



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Paul Buccieri is ‘loving the creative process’



A+E GLOBAL Media is looking to accelerate growth across platforms and territories under sole Hearst ownership, with microdramas, experiential and AI-powered programming among the areas of focus, according to president and chairman Paul Buccieri.

The US-based global entertainment giant came under sole Hearst ownership in August, when Hearst completed its \$1.2bn acquisition of Disney's 50% stake in A+E Global Media. However, Hearst has been integral to A+E since its inception more than 40 years ago, Buccieri said, adding that the two companies share a commitment to premium storytelling, responsible brand stewardship and long-term growth. The new structure will allow A+E to move with "greater speed and focus" as it invests in content, technology and new ways of connecting with audiences. "Reaching increasing audiences on new platforms with additional products in expanded geographies, both organically and through strategic M&A, is a critical element in our path forward," he added.

A+E is also using its portfolio to address the challenges of an increasingly fragmented market. Its offer spans premium factual and scripted, original movies, formats and a "robust library of proven titles", alongside a FAST portfolio that has grown to more than 70 channels.

Data and analytics are helping A+E tailor its content strategy to its partners' audiences, platforms and

commercial objectives, Buccieri said, while its development pipeline continues to expand into new areas: "We are equally excited by our expansion into microdramas and experiential, as well as upcoming series *The Bible*, which we are carefully crafting with the most innovative AI tools."

Meanwhile, MIPCOM remains a central plank in A+E's international strategy, providing an opportunity to reconnect with existing partners, develop new relationships and identify opportunities that can inform future projects. "Success at MIPCOM means generating excitement around our content, advancing meaningful conversations with partners old and new and, above all, reconnecting face to face," Buccieri said.

Talent partnerships are another central pillar of the company's strategy. A+E's collaborative approach gives creative partners "room to pursue their passions, develop their ideas authentically and grow with us," Buccieri said. The result is "a strong pipeline of programming across brands, genres and studios", including many of the new titles being showcased at MIPCOM this week. Highlights include History's *Strange Fortunes With Kevin Bacon*, *Extraordinary Origins With Ted Danson* and *Crime & Justice With Tom Selleck*.

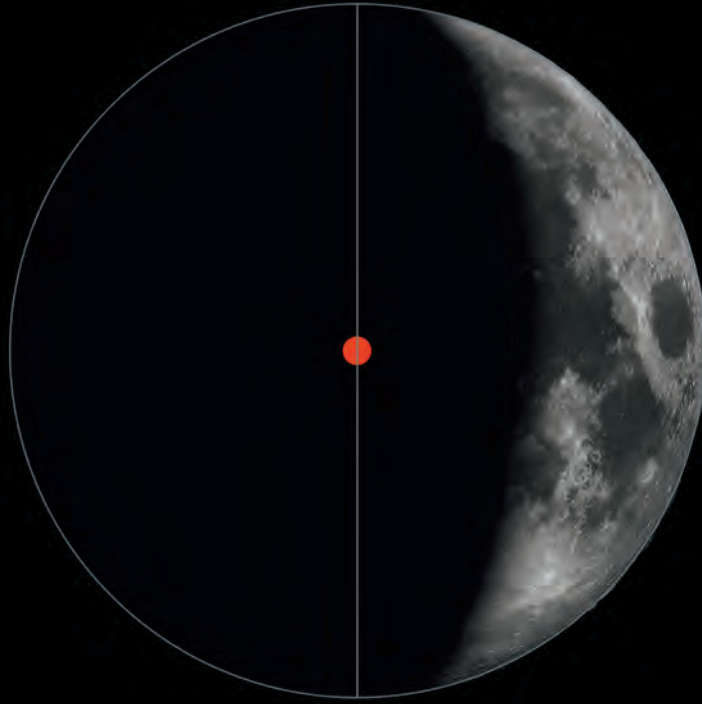
A+E is also highlighting its relationship with Angie Harmon, star and executive producer of two forthcoming Lifetime films in the *Buried In Barstow* franchise. Harmon attended A+E's Women In Global Entertainment Power Lunch yes-

terday, reflecting its longstanding support for women in the industry.

**‘Success at
MIPCOM means
generating
excitement
around our
content ... and
reconnecting
face to face’**

Buccieri, who has led A+E for more than eight years, has a reputation as an inspirational leader. So what inspires him? "I have always loved the creative process — discovering an idea, bringing talented people together and watching a story take shape," he said. "This industry continually reinvents itself and its creative possibilities are truly unlimited."

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Vertical drama offers brands a new route to audiences

GLOBAL agency Dentsu highlighted the growing opportunities for brands to invest in vertical dramas at MIPCOM, arguing that the format offers a cost-effective way to combine engaging entertainment with marketing campaigns.

Speaking at Small Screens, Big Impact: Inside The Vertical Drama Boom, Cathy Boxall, global head of entertainment at dentsu, cited The Golden Pear Affair, a 55-part romantic microdrama developed for Procter & Gamble's Native brand. Unlike conventional long-form productions, microdramas can be produced to coincide with product launches and marketing campaigns. "One of the nice things about this format is it's quite quick. You can tie it into campaign planning," she said.

Boxall cited dentsu research showing that 62% of Gen-Z microdrama viewers watch for an hour or more per session. She said young viewers are generally po-

sitive about brand integration in microdramas but that brands needed to give creative partners sufficient freedom to make genuinely entertaining content.

Kevin Batchelor, co-founder of Banijay Entertainment label Electric Robin, said vertical drama offered opportunities to control production costs by designing programmes specifically for mobile screens. He also suggested vertical drama could provide a training ground for emerging talent — under experienced supervision: "It's a chance for the next generation of talent to really put their stamp on an industry which, in a lot of respects, doesn't have as many opportunities as it used to."

He also predicted that brands would increasingly resemble formal funders of content. "I've been banging the drum for 15 years, saying brands will become a kind of commissioner," he said. "I think we are now seeing that really happening."

Meanwhile, Shekhar Deshpande,



Electric Robin's Kevin Batchelor



Meta's Shekhar Deshpande



Dentsu's Cathy Boxall

Meta's head of global clients and agency marketing, discussed the company's ongoing tests designed to help viewers navigate episodic content on its platforms. Proposed features could allow audiences to access individual series, move between episodes and resume viewing where they left off.

Local relevance for global resonance

NETFLIX's global ambitions continue apace, according to chief content officer Bela Bajoria, speaking in a MIP Headliner interview after receiving this year's MIPCOM CANNES x Variety Vanguard Award. "In France, we invest €250m a year in film and series. In Mexico, we recently committed to spending a billion dollars from 2025 to 2028," Bajoria said. "To me, the idea is that all these great storytellers can make something in their own language, with real cultural specificity — a story that really resonates in their country — and then we launch it to a global audience so anyone can find it. That has never happened before." She added: "The more specific something is, the more universal it feels and becomes." This, she noted, is the key principle behind

Netflix's commissioning decisions around the world:

"Sometimes people say 'Oh, I have an international show for you' or a global thing. And I don't want that. That just feels like you're trying to make something so broad that everybody everywhere will like it. What we really want is something that feels authentic and local and specific. When we do that, that's what resonates with a global audience."

During her keynote, Bajoria expressed frustration at how Netflix is often evaluated purely in comparison to existing linear and pay-TV broadcasters. "It's such a narrow way to look at us. We're in a completely different business," she said. "We're global, we're streaming... They're missing the real ambition and the whole story."

Last year, that ambition led Netflix to agree an \$82.7bn (€74.1bn) acquisition of Warner Bros. Discovery, before being gazumped by Paramount Skydance. Bajoria addressed the deal during her MIP Headliner

session. "It was always a nice-to-have at a certain price but it was never a must-have at any price," she said of Warner Bros. Discovery. "We were just never going to do that. We're financially disciplined."



Netflix's Bela Bajoria

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Welt TV's Natalie Pohlmann and Ulrike Brandt with Servus TV's Frank Aydt and ZDF Studios' Director Unscripted Kerstin Jaitner



Tom Gamlich (General Manager, CONTENT LADEN) with Susanne Winter (International Format Research, SWR) and Philipp Bitterling (Head of TV, SWR)



Janine Weigold with David Michel (CEO, Federation Studios) and Michael Dee (SVP Television, Coolabi)



Dr. Markus Schäfer (President and CEO, ZDF Studios) with Jasmin Maeda (Senior Vice President ZDFneo), Julia Fidel (Head of International Fiction - Acquisition, ZDF) and Bernd von Fehr (Managing Director, Network Movie)



Michelle Kalt (Manager Drama, ZDF Studios) and Florian Streit (Director Drama, ZDF Studios) with Mainstream Media's Ralf Gabor (VP Distribution & Business Development) and Mark Rosenberger (Manager Digital Distribution & Development)



ZDF Director of Programming Dr. Nadine Bilke with Achim Odziomek, Managing Director, ZDF

Celebrates New Highlights at Its Signature Sundowner

On the eve of MIPCOM, ZDF Studios welcomed international buyers and partners to its signature Sundowner event, celebrating its latest programming highlights: *Grand Hotel by the Sea*, *America's Wars*, and *Alea Aquarius*. Showcasing the breadth and depth of its catalogue, the company underlined its commitment to premium European drama, trusted brands, and meaningful content. Combining exclusive previews with valuable industry exchange, the evening demonstrated how ZDF Studios continues to bring ambitious creative ideas to audiences worldwide while helping build the television brands of tomorrow.



Tim Gerhartz (CCO, ZDF Studios) with Film.UA Group's Kateryna Vyshnevskya



Kay Siering (Managing Director Spiegel TV Studios) with Nathalie Müller-Elmau (Senior VP, 3sat)



Linette Zaulich (Head of B2C, ZDF Studios) with Tim Werner (CEO, Mainstream Media) and Ralf Rückauer (VP Unscripted, ZDF Studios)



Margarita Garcia (Director Unscripted, ZDF Studios) with Sylvia Schmöller (Head Of Acquisition, Red Bull Media House)

‘I definitely feel more optimistic’

AHEAD of her appearance at MIPCOM’s Women In Global Entertainment Power Lunch yesterday, actor, producer and director Angie Harmon told MIPCOM News about the progress that has been made in the industry.

“I definitely feel more optimistic about women and their, quote-unquote, place in our business. There were women who walked before me so that I could run, and I feel that women continuously carry that torch for the next generation behind us,” Harmon said.

“I know I try to. It’s also about the younger generation learning from us, as I learned from the generation before me. It’s always about setting that example: being kind, but also knowing when to stand up for yourself.”

Harmon’s credits range from *Baywatch Nights*, *Law & Order* and *Rizzoli & Isles* to *Agent Cody Banks* and *Seraphim Falls*. She is executive producing and starring in two sequels to Lifetime’s action-drama film *Buried In Barstow*, and is set to direct a new *Ripped From The Headlines* film for Lifetime too, bringing her experience as an actor to the director’s chair. “I’m a very exuberant director! When my actors make the scene come alive, I’m just elated. There’s lots of yelling: ‘Oh my god, it’s perfect!’ I’ve been told that they’re very happy to work with me again. Or just to record my voice for uplifting messages every morning,” she laughed. “Either-or, I’m good!” Harmon’s sense of mentorship and encouragement extends to her directing too. “As women, we’re naturally maternal, and we’re going to take care of those around us,” she said. “That’s why with women as directors, women as mothers, women as executives: it’s a natural instinct to take care of and teach the ones coming up... Screaming and being angry at somebody? That’s not teaching them anything.”

The MIPCOM CANNES Women in Global Entertainment Power Lunch, co-hosted by A+E Networks and The Hollywood Reporter, is a chance for up-and-coming professionals to sit down with senior executives. Asked for her advice for the former, Harmon drew on her experience as a parent. “I tell my daughters this all the time. Wherever you go, leave it better than how you found it. Whether it’s lunch with a person, whether you’re sitting on the bus or in a taxi. Just keep your side of the street clean and leave the place better than you found it.”

‘Screaming and being angry at somebody? That’s not teaching them anything’



Angie Harmon

Angie Harmon: why I'm proud to be in the director's chair



Elizabeth Day (left) and Angie Harmon

ANGIE Harmon, actor, producer and director looked round the room at the Women In Global Entertainment Power Lunch and asked: "Are the men really in power?"

As guest of honour at the female leadership lunch, organised by MIPCOM with the support of A+E Global Media, Harmon was on stage

speaking with English novelist, journalist and broadcaster Elizabeth Day about her career. Day asked Harmon how women could "claim their power" while sometimes feeling like "imposters" in the world of work.

Harmon shared that she has three daughters and has been "a single mother for a long time". She said:

"When my daughters are feeling self-conscious, I remind them that no-one cares. Everyone is going through the same thing — everyone is focused on their own situation." She said that she had enjoyed the transition to "directing more than acting".

"As a director, I can choose the takes

I think are the best and I'm proud when I leave for the day," she said. She added that she was directing a true-crime thriller for Lifetime entitled *The Girl Who Disappeared*: "I can't wait for you to see what I've done — it's incredible!"

Angie Harmon's long-standing partnership with A+E Global Media and Lifetime is also set to continue with the next two instalments in the *Buried In Barstow* film franchise. She said: "It took five years to get the two follow-ups made", noting that the process had taught her to "appreciate failing". Ultimately, a desire to move production to North Carolina to be more present for her daughters had helped her achieve a better work-life balance.

Prior to the interview A+E EVP, global content sales, Deborah Bradley said that A+E was proud to have co-hosted the lunch for established and future female leaders for 14 years. "Our industry and our lives are navigating extraordinary changes. We have fewer people to do so much more work." She counselled being careful about "where we are putting our energy", adding: "We may not control everything around us, but we can be intentional about where we invest our time."



SUPERMODEL Christie Brinkley has joined the legends of film, television and music immortalised in one of Cannes' most famous traditions. In a ceremony at the foot of the Palais' iconic red carpet stairway on Monday, she left her handprints which will form part of the city's Walk Of Fame pathway. She is at MIPCOM promoting Fox Entertainment's *Uptown Girl: The Christie Brinkley Story*, in which she reflects on her life in her own words and shares footage from her extraordinary career in a revealing tale of fame, heartbreak, resilience and entrepreneurship.

‘We’re transforming into an entertainment company’

BANIJAY Entertainment chairman Jeff Zucker and CEO Marco Bassetti took to the stage for the first time since the firm’s merger with All3Media to discuss the future of the global media and entertainment powerhouse.

In July, Banijay Group and RedBird IMI completed the combination of Banijay Entertainment and All3Media to create the world’s largest independent studio. The merged entity intends to pursue further innovation and diversification in the coming years.

Headquartered in London, Banijay Entertainment now has a much broader territorial footprint, which Bassetti described as “25 countries that we can now drive our IPs into”. The two executives were in conversation with Cynthia Littleton, co-editor in chief, *Variety*.

He added: “We have talent, IP and much more capacity to create value. We’re no longer just a production group — we’re transforming into an entertainment company.” He said that they had nothing to envy “companies like Sony”.

Discussing the rationale behind the merger, Zucker said that he had been on the lookout for firms with “great executive leadership and great creative leadership”. “There’s a dearth of both,” he said. “It is what first attracted RedBird IMI to buy All3Media, before merging with Banijay a year later.”

Bassetti said that Banijay had been seeking to acquire All3Media when RedBird IMI won the takeover race for the production firm. He said that he had waited “eight days after the All3Media deal to call Zucker” and propose a merger with Banijay. He described All3Media as possessing a “very strong position in English-language content. We [Banijay] have people all over the world”.

Banijay’s credits today include *MasterChef*, *The Traitors*, *Big Brother*, *Race Across The World*, *Survivor*, *Peaky Blinders*, *Deal Or No Deal*, *Buccaneers*, *The Assassin*, *Wayward*, *Legends*, *Hamnet* and *The Culpa Trilogy*. The portfolio spans scripted, non-scripted, sport, digital, live and immersive experiences.

The growth of the scripted business is a key target which must be managed diligently, Bassetti said. “Our scripted business is currently active in Europe and countries such as Mexico, Israel and India. We aren’t yet in the US.” However he noted that global success stories such as *Peaky Blinders* had piqued US interest. Added Zucker: “Given our new capitalisation, the US is a great scripted opportunity for us.” While taking a moment to celebrate the milestone merger, Zucker underlined that the company still had an “everything is possible” mentality. “We’re thrilled with the combination but we’re still ambitious to do more,” he underlined.

‘The US is a great scripted opportunity for us’



Banijay Entertainment’s Marco Bassetti (top) and Jeff Zucker

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Streaming growth plateaus as YouTube and ad revenues rise

WHILE the main storyline may not have changed — linear TV still in decline across Europe, North America and Asia — there were plenty of interesting subplots in Glance's session, Unlocking Audience & Content Dynamics: Who's Watching, What, How And Why?

New content launches this year were down on 2025 across linear TV and SVOD by an average of 12% over 48 territories, with Apple TV's down 45%. Yet overall, there was more SVOD content available, because of SVOD-broadcaster partnerships such as that between TF1 and Netflix. "The same content is travelling across content ecosystems," Glance's SVP Frédéric Vaulpré said.

Streaming performance is still strong, but in markets such as the US, UK and France it appeared to be stabilising, indicating the segment is reaching maturity. YouTube and other sharing services

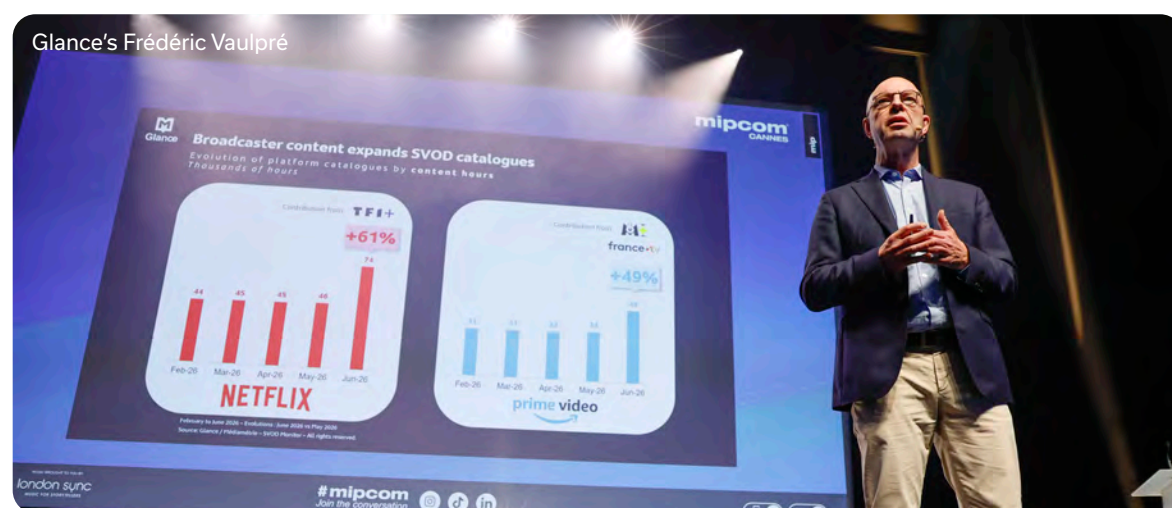
are where the dynamic growth lies. In catch-up, the eight- to 28-day window is now increasingly important. More ad revenue is coming from catch-up too. "The message is clear: where audiences go, advertising follows," Vaulpré said.

On Netflix, meanwhile, consumption is now being driven by re-

turning series rather than new launches. And its ad-supported tier is becoming central to its model: 55% of new French sign-ups are for the service with ads. There are 15 new ad-tier markets launching this year.

With regard to scripted programming trends, Glance's head of research and client experience,

Candice Alessandra, highlighted a rise in eco-dramas focusing on biodiversity, extreme weather and activism, and those focusing on mavericks taking on a broken system, and chef-based shows. The UK, US, Turkey and France were responsible for 60% of all exports. In unscripted, courtroom formats were in vogue, as were military-influenced shows and titles that blurred the lines between social and traditional media. The UK, US and the Netherlands were the source of 58% of all exports.



Roblox morphs into IP growth engine

Twin Atlas' Andrew Bereza



ROBLOX has transitioned from a gaming platform into a massive transmedia spectacle and social network, currently reaching 123 million daily active users with an average engagement time of 2.5 hours.

But how should brands and IP owners approach it to get a slice of the action?

At the Generation Roblox: The Intersection Of Entertainment, Commerce & Community session earlier this week, Andrew Bereza and Jonathan Millar of Twin Atlas — a gaming studio boasting 44 million monthly active users and \$100m in gross revenue — outlined the platform's evolution into an IP growth engine.

"It's an exciting time to be building your IP on Roblox," said Bereza, the company's director of business development.

Brands can show up on Roblox in three ways: first, by creating their own game or immersive experience; second, by integrating into an existing game, guaranteeing an audience; and third, by creating user-generated content, notably virtual costumes for people's avatars. Bereza pointed

to the burgeoning world of brand experiences as a significant revenue source: 2025's top earner was SpongeBob Tower Defense, which earned the creators of the poriferous yellow protagonist \$18m.

IP is also being created on the platform. "It's a new IP proving ground," said Millar, Twin Atlas's head of merchandise. The company's popular digital-native Creatures Of Sonaria game has now spawned its own collection of action figures.

It's clear that monetisation extends far beyond microtransactions. Through Shopify and Amazon connectors, developers sell physical goods directly in-game — though this is US-only for now. And via the Approved Manufacturer Program, Roblox-branded products (which come with in-game benefits) are being sold in bricks-and-mortar US stores including Target. However, Millar warned Roblox is not just a sales opportunity. "Tell a story to the community; create something meaningful that players want to play. That's the kind of experience that will grow," he said.



Huanyu Entertainment, founded in 2012, is an integrated cultural company dedicated to spreading traditional Chinese culture. It specializes in script development, film & TV investment and production, distribution at home and abroad, business expansion, and artist representation and publicity.



AI wants your archive. *Don't miss out*

THE FIRST-EVER MIP AI Entertainment Forum opened in Cannes with a focus on the commercial opportunities emerging from artificial intelligence, as expert speakers explored how content libraries can generate new revenues through AI training, smarter rights management and emerging digital distribution opportunities. Opening the session in the MIP Innovation Lab, Catherine Warren, president of Fan Trust, described 2026 as a pivotal year for the industry, with AI reshaping everything from development and distribution to employment and fan culture. "It's a time of transformation and acceleration for our industry," she told delegates.

Warren acknowledged the sharply differing opinions surrounding AI, encouraging delegates to speak to both enthusiasts and sceptics. "Talk to an AI hype monster. Talk to an AI doomer. Get to know their perspectives," she said.

The morning's presentations demonstrated how quickly AI is moving beyond experimentation towards practical business applications.

One of the clearest examples came from Versos AI, whose CEO and co-founder Chris Keevill was joined by Curiosity Stream VP of licensing Ludo Dufour and Arcadia Entertainment president John Wesley Chisholm.

Their discussion explored the growing market for video-training data, where AI companies are increasingly seeking highly specific footage rather than entire libraries.

Dufour explained that requests now range from material illustrating physical movement to scenes featuring particular combinations of people and objects. As an example of the specialised footage AI developers might seek, he cited a pole falling from a ceiling, filmed by 16 different 8K cameras,

to help a model understand the laws of physics.

Keevill said Versos uses video intelligence to identify and extract such material from large archives, turning conventional programme libraries into structured datasets suitable for AI developers.

For Chisholm, a veteran factual producer, the opportunity has already delivered tangible returns. His archive of around 8,000 hours of footage generated approximately \$300,000 in additional revenue last year. "Everybody who has a library has something of value, but that library needs to be turned into a dataset," he said.

Chisholm advised producers to understand and embrace their AI rights before signing future distribution agreements. Otherwise, they risk allowing distributors to take those rights for nothing and exploit a potentially valuable new revenue stream.

The panel addressed whether licensing footage to AI companies might ultimately help develop technology that replaces creative jobs. Dufour argued that AI should instead be viewed as another



Versos AI's
Chris Keevill



BB Media Group's
Emilia Ciszewska



Fan Trust's
Catherine Warren



Protégé's
Dave Davis



Curiosity Stream's
Ludo Dufour

production tool, comparable to CGI, while Keevill acknowledged that the disruption could be painful. Another session, 'Training Data Deals: How AI Companies Are Licensing Filmed Entertainment', brought together Protégé chief content officer Dave Davis, Autentic Films managing director Patrick Hörll and Black Forest Labs' Amanda Botha. Ahead of the market, Protégé told MIPCOM News that 2026 has brought a shift away from "all-you-can-eat" pre-training deals towards targeted material for fine-tuning and particular uses. A key message from the Forum was that the commercial possibilities extend beyond training data. In her presentation, BB Media Group founder and CEO Emilia Ciszewska described how AI-assisted analysis had helped her company identify missed opportunities across its own content portfolio. She said the company had generated 25% additional revenue by changing how it managed and monetised its catalogue rather than changing the content itself. Ciszewska also highlighted YouTube's growing importance as a television viewing platform, arguing that rights holders need to use audience and performance data more effectively to identify opportunities across formats, territories and distribution channels. The AI Forum also featured OKAST, explaining how it built a streaming platform in 90 days with AI assistance.

ITV is switching on the *star power* in Cannes

ITV is showcasing its latest drama slate with the help of a galaxy of stars, including the leading talent from several of its new and returning series

‘Finding your authentic self requires bravery’

THE PARTY, a five-part drama based on Elizabeth Day’s novel, stars Luke Evans (The Pembroke Murders) as journalist Martin Gilmour and Tom Cullen (House Of The Dragon) as his wealthy, charismatic friend Ben Fitzmaurice. “It’s a story of pushing the truth down so far it hurts,” Evans said. “But finding your authentic self requires bravery and ultimately damage control.” Raised by his working-class mother, Martin wins a scholarship to an elite school, where he meets Ben. Thirty years later, Martin attends Ben’s lavish birthday party. Ben is considering standing for the leadership of the Conservative party, but Martin fears the subsequent publicity will dredge up the secrets of their past — with tragic consequences. The drama unfolds between the party, the ensuing police investigation and flashbacks to the pair’s early years. Commissioned by ITV’s director of drama Polly Hill, The Party was adapted by Sarah Solemani, who also plays Martin’s wife Lucy. The drama is produced by World Productions in association with Stoic Productions and ITV Studios.

‘He became a pathologist to mend souls’

WINTER is a six-part police procedural featuring an unconventional forensic pathologist, played by Richard Armitage (Red Eye), whose intellect and rule-breaking approach helps solve complex murder cases.

Set in Bristol, Dr Ethan Winter’s brilliance is matched by DI Lauren Bell, played by Annabel Scholey (Rivals), who is as driven as Winter when working on a case. Yet Winter is harbouring a secret. He is haunted by the unsolved murder of someone close to him — and he’s intent on bringing the murderer to justice.

“Winter is top of his field with a brilliant scientific



Richard Armitage



Lauren Lyle

mind, but he’s fiercely attached to a cold case that was never solved,” Armitage said. “He became a pathologist to mend souls, but he can’t mend his own soul.” Commissioned by ITV’s director of drama Polly Hill and drama commissioner Callum Dzedzic, Winter is co-produced by Eagle Eye Drama with Masterpiece, in association with ITV Studios. The series will air on ITV and STV and be available for streaming on ITVX and STV Player. It will also be broadcast and streamed in the US by PBS Masterpiece.

‘She’s not a grumpy old man with a drink problem’

KAREN PIRIE will return for a third season, ITV has confirmed, with Lauren Lyle reprising the role of the fiercely intelligent Scottish detective.

“Karen has become the most delicious thrill of my career,” Lyle said. “It’s rare to get such a meaty role in your twenties — she’s so sarcastic, strong and dark. She’s not a grumpy old man with a drink problem: she really cares and she loves her job. I see it as a coming-of-age story, rather than a procedural.” Series three takes inspiration from Val McDermid’s The Skeleton Road. Scottish screenwriter Gillian Roger Park is adapting the novel into a 6 x 60 mins series, which will start filming next year. The second series averaged 5.3 million viewers with a peak of 5.6 million on ITV and STV last year. It was also streamed 11 million times on ITVX and STV Player. The BAFTA- and RTS Scotland-winning series has been recommissioned by ITV’s director of drama, Polly Hill, and commissioning editor Huw Kennair-Jones. Karen Pirie will air on ITV and STV and be available for streaming on ITVX and STV Player.



Luke Evans

China forges closer global ties through 'dialogue' and content

CHINESE TV professionals and cultural leaders are looking forward to strengthening ties with the global television industry to bring about greater "exchange and mutual learning", a government official told MIPCOM delegates. Consul general He Youlin, head of the Chinese Consulate General in Marseille, said MIPCOM was an "important platform for dialogue between civilisations", as well as for "connecting industries in the AI era".

The consul general's comments were made at yesterday's Fresh China Content session, which saw the presentation of a number of Chinese concepts and shows to delegates. He said: "We're looking forward to using compelling stories to present a true, multi-dimensional and comprehensive picture of China to the world, to overcome barriers through exchanges among civilisations, and to deepen understand-

ing through mutual learning, and to bring people together."

Partnering with China "will bring more opportunities" to international industry players, he added, noting that Chinese broadcasters and producers are "reshaping the way content is created, produced and distributed around the world".

Morgane Morice, managing director of MIP Portfolio, praised the Fresh China Content session as a "starting point of many new conversations" and an opportunity to "bring global industries together".

Also speaking at the packed session was Shi Zhiyan, director general of the National Radio and Television Administration of China, part of the Department of International Co-operation. He praised the "new space for international co-operation" that new technologies have enabled. Speaking ahead of the presentation of shows by 12 Chinese producers, Shi said: "We



National Radio and Television Administration of China's Shi Zhiyan

have come here with wonderful Chinese stories to tell."

Delegates were shown clips or presentations of a number of new shows, including hit Chinese urban fantasy drama Link Click and



Consul general He Youlin

historical drama The Heir, which tells the story of a scandal during the Ming Dynasty.

Shanghai showcases AI storytelling

DELEGATES have been treated to a showcase of TV content from the Chinese city of Shanghai, inclu-

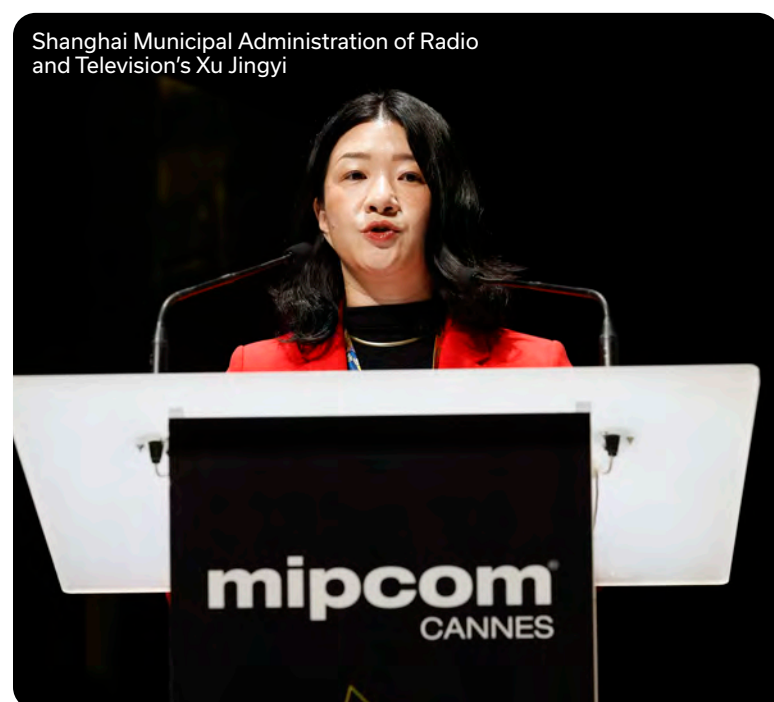
ding powerful new AI productions. A series of screenings and presentations were held during a MIPCOM

session dedicated to productions emanating from China's most populous city. Introducing the session, He Youlin, consul general of the People's Republic of China in Marseille, described Shanghai as the country's "science and technology innovation centre" with a "complete audiovisual industry chain and a strong concentration of innovation resources".

The consul general said that delegations to MIPCOM from Chinese cities and national cultural bodies were seeking to "develop co-operation with industry partners from around the world and unlock the potential of the digital cultural industries. We are committed to bringing more outstanding Chinese audiovisual productions to audiences worldwide. Together we can build on our respective strengths and achieve mutual benefits and win-win co-operation". He's comments were followed

by an address by Xu Jingyi, director of the TV program division of the Shanghai Municipal Administration of Radio and Television. "In my less than three years in this industry, I have witnessed how technological progress is bringing disruptive and revolutionary change," she said. "Shanghai's film and television industry, along with government regulators, has embraced this technology-driven change with our proactive mindset, while remaining deeply aware of such issues as law and ethics, and committed to addressing them. We firmly believe that cutting-edge creativity and the latest technologies are not merely about bringing Chinese stories to the world. Rather, they are about working with the world to document our shared experiential pursuit and our values as humanity."

The talks were followed by screenings of shows including AI micro-drama Wu Tong and vertical drama Her Islands.



Shanghai Municipal Administration of Radio and Television's Xu Jingyi

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UPTOWN GIRL

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Nippon TV's Life's Punchline remake set for South Korea

NIPPON TV has confirmed that scripted drama series Life's Punchline is set to debut on South Korea's tvN on November 6, after the network agreed to a remake of the CJ ENM-backed Studio Dragon production.

Sally Yamamoto, scripted format sales and licensing at Nippon TV, said: "The original series resonated with viewers in Japan through its deeply human story of overcoming setbacks and finding hope to move forward. At its heart is a simple message: "Life is a grand comedy. That our failures are never in vain, but rather the setups that ultimately lead to an ending filled with warmth and laughter. We hope audiences in Korea will embrace this story as warmly as viewers did in Japan."

The 12-part drama is being adapted with Korean-style comedy, dress-up skits and situational humour for the network. The story is about learning to say goodbye to your

dreams. It focuses on a struggling comedy trio who decide to disband after a decade of chasing stardom. A devoted fan's life becomes intertwined with the group as they stare at their empty bank accounts and see more established friends. The Korean adaptation is directed by Jung Jee Hyun and written by

Ahn Areum with Yang Hee-seung as participating creator.

The broadcast marks another major Korean remake of a Nippon TV series by tvN. It previously adapted Mother, which was selected for the official competition at the first Cannes International Series Festival in 2018.



Nippon TV's Sally Yamamoto

Yoshimoto Kogyo's laughter showcase

JAPANESE entertainment giant Yoshimoto Kogyo is at MIPCOM to showcase its portfolio of more than 5,000 shows and the more than 6,000 comedians, artists and performers in its talent-management roster. The company's global comedy hit LOL: Last One Laughing is now in more than 25 territories via its platform partner Amazon Prime Video, and is one of Prime's most-watched unscripted

formats. LOL: Last One Laughing was adapted from its original Japanese series Documental, created by Hitoshi Matsumoto, and its popularity has led to the launch of Downtown+, a premium, subscription-based video-streaming service launched by Yoshimoto Kogyo in November, 2025. The platform is dedicated entirely to content from LOL creator Hitoshi Matsumoto including archive comedy and

original projects starring Matsumoto. Speaking to MIPCOM News, Masaru Sasaki, president and representative director at Yoshimoto Kogyo, said format sales for the Downtown+ content would be one focus for the company at MIPCOM, but the portfolio also spans a wide range of unscripted comedy, alongside scripted shows, animation and feature films.

"I know we are famous for LOL which is created by one of our comedians. But what's unique about all of our content is that created by different creators, and they are our own comedians," he said.

Another major fixture in Yoshimoto's strategy of packaging Japanese comedy shows ready for international distribution is The One Shot — a comedy variety and unscripted competition format which premiered on Disney+ in August. Sasaki said the show had been a worldwide unscripted hit for Disney+ and Yoshimoto has already committed to a second season. Other formats being showcased include the comedy-reality shows The No Club, and Trick Village, and the game show You Choose Funny.



DEAPLANETA AND TIGER TO REVIVE PUCCA



Pucca

DEAPLANETA Entertainment and Tiger Studio are joining forces to relaunch the evergreen character and brand, Pucca, coinciding with the 20th anniversary of its launch as a franchise. The global relaunch at MIPCOM involves a new content and experiences strategy designed to engage its fan community and bring the world of Pucca and Garu to a new audience.

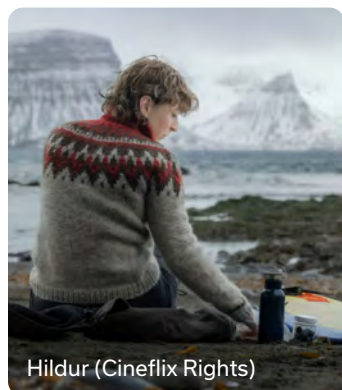
DeAPlaneta Entertainment will hold the audiovisual and social-media rights internationally, excluding Asia, as well as the consumer products rights in EMEA.

Originally created in South Korea, Pucca quickly became an international phenomenon. One of Asia's most recognised IPs, the brand has achieved an international presence in more than 170 countries and has built a global community of millions of fans. Today, Pucca's official channels have more than two million subscribers on YouTube, amassing more than 1.2 billion views.

Carlos Biern, content & media sales director at DeAPlaneta Kids & Family, said the company is ready to "take the brand into the future with a new creative team".

DeAPlaneta's chief brand officer Diego Ibáñez Belaustegui added, "Pucca was a true pioneer in bringing K-pop culture and its distinctive cute-but-edgy aesthetic" to the world.

BIG DEALS FOR CINEFLIX'S NEW CRIME DRAMA



CINEFLIX Rights has announced a raft of international deals for English/Scandinavian-language crime drama *Hildur* (6 x 60 mins/HD), coproduced by Take Two Studios and SagaFilm for streamer Ruutu (Finland) and Siminn TV (Iceland). The series has been picked up by Canal+ (France), NPO (Netherlands), SBS (Australia), RTV (Slovenia), and LTV (Latvia).

The drama is based on the novels of Satu Rämö, and is set in a region of Iceland. As a young girl Hildur's school-age sisters tragically disappeared, now 25 years later, as a detective, Hildur is drawn into an investigation that develops into a search for a serial killer.

Tim Mutimer, CEO, Cineflix Rights, said: "Hildur is the perfect example of the distinctive 'Nordic Blue' genre: a gripping police thriller that also explores themes of friendship, family, love, humour and the emotional fallout of loss."

In a separate deal Prime Video has acquired exclusive UK and Ireland rights from Cineflix for Love Monday TV's *Diana: Her Secret Confessions*, based around hours of never-before-heard, intimate audio recordings of Diana, Princess of Wales. Produced by Love Monday's all-female team, rather than reinforcing the familiar image of a passive figure defined by circumstance, *Diana: Her Secret Confessions* (3 x 60 mins) reveals a woman taking steps to reshape her own future. The limited series is launched by Cineflix Rights to international buyers at MIPCOM as *Diana Unheard* (3 x 60 mins).

Rakuten TV: moving FAST into new territories beyond Europe

STREAMING platform Rakuten TV has announced at MIPCOM the international expansion of its FAST services with the progressive launch of its offering in the US, the Middle East and Japan. The expansion marks the first time the Barcelona-based operation extended its footprint outside Europe, via its Rakuten TV Enterprise division. The announcement was made yesterday by Rakuten TV CEO and president Cédric Dufour during his panel FAST Beyond Borders: Rakuten TV On What It Takes To Scale Into New Global Markets at MIPCOM's Innovation Lab.

"FAST is a fast-moving market, and over the last two years Rakuten TV Enterprise has grown significantly since we launched it with the vision of helping content and entertainment companies bring their FAST and streaming propositions to market and scale them internationally. That growth has been instrumental in enabling this next phase of international expansion, building on our experience in Europe and strengthening our ability to support partners across the streaming eco-

system," Dufour said.

On the US expansion, Dufour said it was important to offer audiences something distinctive as the US is a much more mature FAST market with a high volume of channels already available. "We have taken a highly considered approach to developing our movie channels, analysing existing channel catalogues to identify opportunities and ensure there is no title overlap."

As the Middle East experiences a growth surge in FAST channels, Rakuten has drawn on its experience as one of the pioneers in developing FAST movie channels in Europe. "By combining our understanding of the market with carefully selected content and major cinematic productions, we are able to offer a differentiated channel proposition that complements the existing FAST landscape," Dufour added.



Rakuten TV's Cédric Dufour

New horizons for M for Media team

DUBAI-based production company, M for Media is executing one of the biggest pivots in its decades-long existence, adding capabilities in AI and moving into new arenas, including podcasting, microdramas and straight-to-YouTube projects while

simultaneously looking to go beyond the MENA-region to win a global audience for its work.

Spearheading the new effort is Ziad Kebbi, who is being promoted to managing director in order to lead the transformation into an IP-first

content studio. Kebbi, who joined the company after management positions with Endemol Middle East, will work with managing partners, Khalil Homeissy and Ralph Matar. The two will continue to lead operations. "We're at a point where the industry is so disrupted that we have to look into new avenues and adapt to what's happening in the world with LLMs and using AI in production," Kebbi said.

The central pillar of the company was non-scripted but now it is adding scripted projects and is set to unveil a new concept in the first quarter next year. The firm has just signed on to California-based Arcana Labs to incorporate AI into workflow to speed production and reduce costs. It's currently prepping a Kardashian-style reality show following Yuomi, one of the region's biggest socialites.



M for Media's Khalil Homeissy (left), Ralph Matar and Ziad Kebbi



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TASKMASTER GREENLIT AND EN ROUTE TO FRANCE'S TF1

TASKMASTER, produced by Avalon and Fremantle, has been localised in 15 territories so far, and now the comedic contest is set for a 16th adaptation — in France.

TF1 has commissioned a local version of the hit format, produced by 1367 Productions and hosted by French TV star Camille Combal. The 6 x 60 mins series will launch there in 2027. The deal follows Taskmaster's launch in the Netherlands, Poland, Estonia and Iceland in 2026, with the latter three territories already having recommissioned a second series.

"It's more than a hit format: it's a true comedy institution, with a unique spirit and a passionate fanbase around the world," said Julien Degroote, EVP content development at TF1 Group.

The original UK version of Taskmaster has been commissioned through to 27 series by broadcaster Channel 4, but is also finding huge audiences on YouTube, where its channel has racked up more than 1.7 billion views so far.

UK hosts Greg Davies and Alex Horne — the latter is also the show's creator — will host a live version at the 18,000-capacity Hollywood Bowl in 2027.

"I try to see it live wherever it is made, and it turns out France is a lot easier to get to than New Zealand," joked Horne.

"I can't wait to see the worryingly handsome Camille slip on my shiny shoes and undermine the French comedy scene's finest."



Taskmaster UK

Rai 2 lands Baywatch reboot in key pre-launch agreement

ITALIAN broadcaster Rai 2 has acquired rights to Fremantle and Fox Entertainment's modern remaking of iconic series Baywatch on a second-window deal.

Rai 2 joins a list of international broadcasters and streaming services to pick up the series, following an exclusive first-window release to Prime Video for airing in numerous international markets. The reimagined Baywatch series, which has kept the trademark red bathing suits and shorts, dating back to the first release in 1989, is comprised of 12 episodes.

It features dramatic beach and sea rescues, and action around the main characters in a cast that includes Stephen Amell in the lead role of Hobie Buchannon, alongside Jessica Belkin, Shay Mitchell, Hassie Harrison, Thaddeus LaGrone, Noah Beck and Brooks Nader.

Al De Azpiazu, Fremantle SVP for distribution to French and German speaking Europe, Italy, Spain and Portugal, and International, said: "Securing a major second-window deal with Rai 2 for Baywatch, even before the series has launched, is a real testament to the strength of the

brand and the huge appetite we're seeing for it internationally.

"Baywatch is a true MIPCOM showstopper. It's an iconic brand reimagined for a new generation, with all the scale, energy and entertainment value buyers are looking for. We're incredibly excited by the response so far and the momentum building around the series."

The deal with Rai 2 was brokered by Fremantle, which is managing international sales distribution. Domestic US rights are under the management of Fox Entertainment Global.



Baywatch (Fremantle/Fox Entertainment Global)

Bringing Ghost And Bone to life

PRODUCER Cheeky Little Media has announced the option of Ghost And Bone, a children's novel created by Coolabi, the franchise owner and developer, which will be created at Cheeky Little's animation studio in Manly, Sydney, beginning

early next year. The formats will include a feature-length special and an ongoing TV series produced in partnership with Coolabi. Ghost And Bone follows 12-year-old Oscar, who appears to be cursed — whenever he touches something li-

ving, like a classroom goldfish, they seem to die. When he discovers he can become a ghost himself, he's swept into a hidden afterlife full of ghost detectives, mad inventors and a mystery that reaches all the way to Death himself.

Patrick Egerton, chief content officer, Cheeky Little Media said: "Oscar is an instantly likeable character and the world of the book is so well constructed it really jumped out to us as something to develop. Themes of loss, grief and mortality combined with great characters and gallows humour make this a perfect offering for eight-year-olds+ who want to be challenged with entertainment that feels high concept and aged-up."

Michael Dee, SVP television, Coolabi, added: "We couldn't think of a better studio partner to bring this dark comedy — and its ghostly cast — to life."



Ghost And Bone (Cheeky Little Media/Coolabi)



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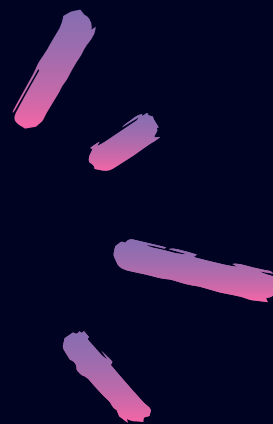
Peppa Pig



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Telangana courts global studios with Hyderabad creative push

Government of Telangana's Sanjay Jaju



DELEGATES from the southern Indian state of Telangana are at MIPCOM to promote their capital, Hyderabad, as a destination for global content production,

creative technologies and entertainment investment.

Led by Sanjay Jaju, chief secretary of the Telangana government, they are here to meet international

studios, broadcasters, content producers, streaming platforms and investors to raise awareness of one of India's most established creative hubs.

A highlight at MIPCOM is the announcement of the expanded IndiaJoy 2026 — a festival celebrating film, animation, visual effects, gaming, comics, esports and immersive technologies. It will be staged at Hyderabad's Bharat Future City from December 7-13. The event will coincide with the Invest Telangana Global Summit, which brings together international investors, business leaders, policymakers and industry pioneers.

The delegation is also here to preview the state's new IMAGE 2.0 policy — an initiative signalling a new chapter in Telangana's drive to attract international tech and creative firms.

At the heart of Telangana's ambitions as a magnet for global talent is the IMAGE Tower, a development in Hyderabad dedicated to

the animation, visual effects, gaming, comics and extended-reality industries. With approximately 1.6 million sq ft (1.4 sq m) of planned space, the tower represents one of India's most ambitious dedicated creative-industry infrastructure developments, designed to accommodate global studios, creative enterprises, production facilities and emerging technology businesses.

"The future of the global entertainment industry will be shaped by the convergence of creativity, technology and capital," Jaju said. "Telangana is positioning itself at the centre of this transformation. With our IMAGE 2.0 vision, dedicated infrastructure such as IMAGE Tower and a globally connected creative talent base, we want Hyderabad to become a preferred destination for international studios and content businesses to invest, produce and innovate."

He added: "We are bringing the world's creators, investors and industry leaders together to build meaningful partnerships. Our invitation is simple: Build in Telangana. Create for the world."

Mowgli's new show is targeting even younger man-cubs

THE JUNGLE Book continues its evolution as a TV and digital IP, with Indian studio Powerkids Entertainment's latest project focusing on the pre-school audience. Little Mowgli: The Rumble In The Jungle is being pitched to broadcasters, streamers and distributors as a finished show at MIPCOM. It is the latest in over a decade of projects from Powerkids based on Rudyard Kipling's classic stories. The new show, which is the first to focus on Gen Alpha and even younger toddlers, focuses on Mowgli's early days in the jungle. "The Jungle Book has always been much bigger than a single series for us," said Powerkids CEO and managing director Ma-

noj Mishra. "Little Mowgli is particularly exciting because it brings us closer to the very beginning of Mowgli's journey and allows us to connect with pre-school audiences."

The series may be new, but it is already an award-winner, having bagged the Best 3D Animation Series (Indian) at September's FICCI BAF Awards, India's biggest animation, gaming and comics ceremony.

Little Mowgli also reflects a wider trend in animation: musical spin-offs. The KPop Demon Hunters soundtrack has taken the charts by storm and Powerkids is hoping for its own success with Little Mowgli's music.



Powerkids' Manoj Mishra with the characters from Mowgli: The Rumble In The Jungle

MARKET OPEN FROM 08:30 TO 19:00 - CLOSING AT 16:00 ON THURSDAY - Palais des Festivals, Cannes

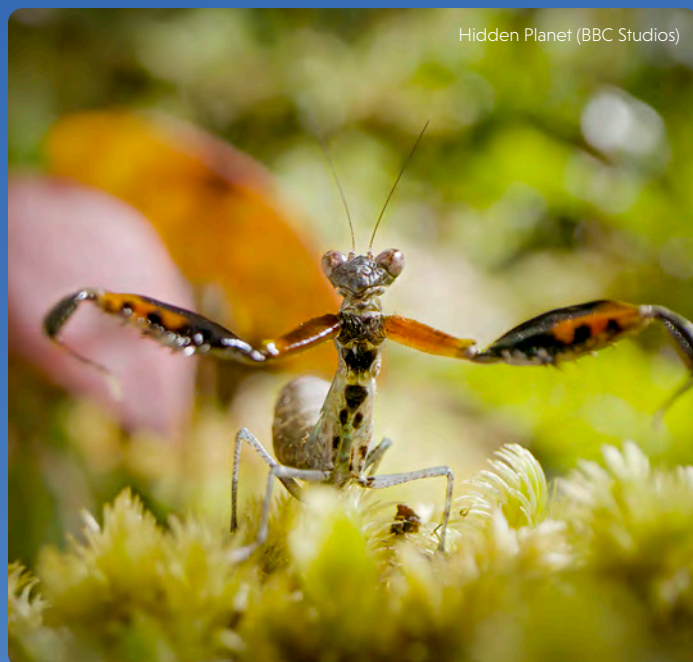
GRAND AUDITORIUM	MIP CREATIVE HUB	MIP INNOVATION LAB	HI5 STUDIO	SCREENINGS & SHOWCASES	NETWORKING EVENTS & MATCHMAKING
	08:30 - 09:30 Breakfast Opener Hosted by Celestine Pictures				08:30 - 10:00 Verrière Grand Auditorium Drama Co-Production Summit: Producing Premium Drama in a Digital-First World By Invitation
	09:45 - 10:15 The New Economics of Content: Why Advertising Matters	09:15 - 10:00 Dive into Innovation Projects funded by Creative Europe MEDIA	09:15 - 10:00 YouTube Workshop Co-Creating the Future: Centering AI Around Human Creativity		
10:00 - 10:30 MIP Headliner The Age of Understanding: How AI, Storytelling, and Verified Intelligence Are Reinventing the Future of Media Anthony E. Zuiker, Creator, CSI TV Franchise	10:30 - 11:10 Commissioning IP for a Multi-Platform World		10:30 - 11:50 MIP BrandWorks Showcase 10:30 - 10:45 «Finding Jamie»: Inside the Brand-Funded Vertical Comedy Presented by Baby Teeth 10:45 - 11:05 Brand Documentaries: The New Frontier of Premium Storytelling Presented by Webedia-Elephant	10:00 - 11:00 Auditorium K Constantinople: Presenting a New Period Drama Series Presented by Aegean Entertainment, Inc	
	11:20 - 11:50 Financing the New Drama Economy	11:00 - 11:20 Scaling Creator Content Across Every Screen Presented by Wild Vision	11:15 - 11:30 Three Economies, One Platform: Brands, Rights Holders and Creators on YouTube Presented by Bluelemon 11:30 - 11:50 «Live Better For Less»: How Branded Entertainment Can Travel The World And Still Come Home To The Brand Presented by Fan Club	11:00 - 12:00 Auditorium A K-Content & Format Showcase Presented by KOCCA	10:45 - 11:45 Verrière Grand Auditorium MIP AI Entertainment Forum - Roundtables Pre-registration Required
12:00 - 12:30 MIP Headliner BBC Studios: From Idea to Global IP Building Brands That Last Zai Bennett, CEO & Chief Creative Officer, BBC Studios Global Content Shelley Macintyre, CEO, Brands & Licensing, BBC Studios Kate Phillips, Chief Content Officer, BBC		12:00 - 12:45 MIP AI Entertainment Forum 12:00 - 12:20 CapCut AI: The New Production Workflow Presented by CapCut 12:25 - 12:45 Inside a Real-World AI Production: Workflows, Breakthroughs, and Setbacks Presented by Artist		11:45 - 12:15 Auditorium K Documentary Screening by CNA Originals Followed by a Snack Lunch in Palais 3, Foyer Balcony Grand Auditorium 12:15 - 13:00	
	14:30 - 14:50 Creators Connect Netflix x Sidemen: How Does It Really Work?	14:00 - 14:30 What the Market Gets Wrong About Microdrama	14:15 - 15:00 YouTube Workshop The Rules Of Producing Digital Formats	13:30 - 14:30 Auditorium K The Data Opportunity: Tracking Trends, Monetizing and Predicting What's Next Presented by Glance / Video Research	
15:30 - 16:00 MIP Headliner The Partnership Flywheel: YouTube x NBCUniversal Justin Connolly, Vice President YouTube Global Head of Media & Sports, YouTube Matt Schnaars, President, Platform Distribution & Partnerships, NBCUniversal	15:00 - 15:30 LIVE: The New Prime Time	14:30 - 15:00 Beyond the Scroll: Micro Dramas Showcase Presented by Rising Joy		14:30 - 15:30 Auditorium A EBU Public Service Formats Showcase Presented by the European Broadcasting Union	15:00 - 16:00 Matchmaking Area - Palais -1 Speed Matchmaking Session: Unscripted Pre-registration Required
	15:45 - 16:30 Microdrama Goes Premium	15:00 - 15:30 Media War & Peace Live: Premium Vertical TV In conversation with Roseberry Media	16:00 - 16:30 MIP BrandWorks How to Get Your Projects Funded by Brands Presented by IPX	16:00 - 17:00 Auditorium K Paper Empire Screening Presented by Robert Gillings	
	17:35 - 19:30 Session & Happy Hour	16:30 - 16:45 Catalogue to Cash: Myths about Premium Content on YouTube, and What Actually Works	16:30 - 17:00 MIP BrandWorks MILLÉSIME(S) - Bordeaux. A Legacy In Motion Presented by MGGB Pictures Followed by Wine Tasting from 17:00 - 18:00		
18:00 - 19:15 MIPCOM CANNES World Premiere Screening Queen Silvia Presented by Beta Film	Hosted by Fox Entertainment 17:35 - 18:00 From Followers to Franchises: Inside the FOX Creator Studios Model	16:45 - 17:00 From Console to Content: Sony's Next Move in Streaming			
	18:00 - 18:20 Baywatch: The World's Most-Watched Series Returns				
	18:20 - 19:30 Happy Hour				

MIPCOM CANNES Programme Partners



MIPCOM CANNES Product News

Companies from all over the world bring their content to the international market at MIPCOM. The following pages showcase a selection of the wide range of programming available for all audiences across all screens



Hidden Planet (BBC Studios)



Kapsur (HG Distribution)



Camp North (Rabbit Films)



Elisa (Mediaset)



Azul (SIC International Distribution)

AARDMAN

LET'S Go Timmy! (30 x 5 mins) is a new pre-school series from Aardman, combining stop-motion and 2D animation, commissioned by CBeebies in the UK ahead of the launch in 2027. A Shaun The Sheep spin-off series, each episode follows Bitzer as he takes Timmy and his friends to school each morning, with Aardman's usual slapstick humour. MIPCOM materials include animatics, animation tests and a series bible.



Let's Go Timmy! (Aardman)

GRUPPO ALCUNI

CELEBRATING 25 years, the Pet Pals characters are making a comeback in Pet Pals Return (26 x 13 mins), a brand-new 2D animated series co-produced by Italy's Gruppo Alconi and Rai Kids, aimed at kids aged four to seven. After spinoffs including Mini Pet Pals and Mini Dinos, the original gang is back in the spotlight at MIPCOM. When unicorn princess Aurora seeks their help, the heroes embark on a quest to save Faraway Land from the evil Crow Witch, who aspires to steal the magic of every dragon, fairy, mermaid and centaur in the enchanted kingdom. The series is slated for early 2027. Gruppo Alconi also unveils the English dub of The Black Diamond Race (9 x 45 mins), a CGI adventure series set in the Roaring Twenties in Europe and India. Rani is a fearless young Maharaja's daughter who dreams of defying social norms to become a race-car champion.



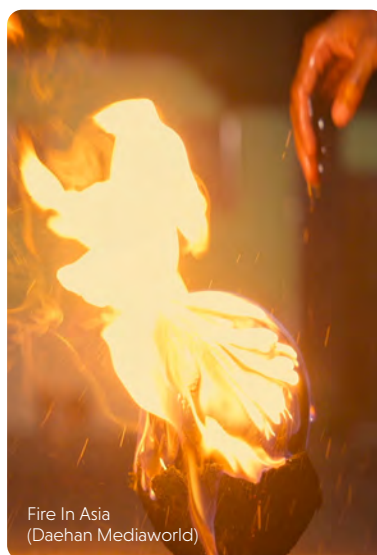
Pet Pals Return (Gruppo Alconi)



Vitória (SIC International Distribution)

SIC INTERNATIONAL DISTRIBUTION

VITÓRIA (140 x 45 mins), adapted from Turkish drama Gülperi, follows a mother who struggles to protect her family when she finds out that her father-in-law is a criminal willing to sacrifice family ties for the sake of his wealth and power. The Portuguese distributor also highlights Chapters Of Life (140 x 45 mins), an adaptation of a Brazilian telenovela, about a rejected twin with Down syndrome who is raised by the obstetrician. When the father of the twins becomes aware of their existence he strives to reunite his children. Another priority is Azul (6 x 45 mins), about Olivia, a determined 18-year-old girl with Down syndrome, who joins a group of environmental activists in the Azores.



Fire In Asia (Daehan Mediaworld)

DAEHAN MEDIAWORLD

THE DOCUMENTARY Cutting-edge Of Defense (1 x 52 mins) looks at some of the latest technology used by defence units in Korea. The growth of South Korea as a significant player in the global arms export market is reshaping geopolitical dynamics and this programme explores some of main weapon manufacturers. The Seoul-based distributor also brings Fire In Asia (8 x 26 mins) which traces the story of fire-related traditional festivals and food culture in Asia.

AMC GLOBAL MEDIA



Relationship Rehab (AMC Global Media)

KEY HIGHLIGHTS for AMC include drama series Thunder Road (8 x 60 mins), scheduled for 2027, about a multi-generational stock-car racing dynasty; two seasons — the second season due in 2027 — of The Audacity (16 x 60 mins), about the self-styled Silicon Valley visionaries; and two seasons of Irish Blood (12 x 60 mins). Investigative documentary Archive X: Unexplained Phenomena (6 x 60 mins) explores otherworldly events, and reality series Age Inappropriate (8 x 60 mins) explores age-gap relationships, while Love After Lockup: Relationship Rehab (9 x 60 mins + 1 x 90 mins) features five couples from previous series Love After Lockup, who join relationship expert Dr Ish Major to repair their broken bonds.

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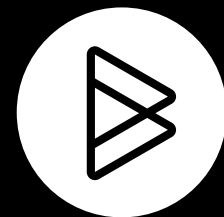
CANAMEDIA PARTNERS

CANAMEDIA Partners returns to MIPCOM CANNES with The Dome Cooking Show, featuring a high-energy host — Chef Duran Bodasing — with a passion for international travel. Producer Antler Studios has completed three seasons, establishing Duran as Canada's most widely watched independent television chef. With a cookbook and two new shows in the pipeline — including international travel series The Hunger, due in 2027 — Chef Duran and Canamedia continue to expand the brand beyond the kitchen.



GAUMONT

HEIDI (6 x 45 mins) is a live-action family adventure series that revisits one of the world's most beloved literary icons. Based on Johanna Spyri's timeless classic novel, the series follows 12-year-old Heidi as she takes her first steps towards adolescence. A big-hearted, courageous and sometimes impulsive girl, Heidi embarks on new adventures between the magnificent Swiss Alps and Frankfurt, discovering friendship, responsibility and unexpected emotions. Blending adventure, humour and heartfelt storytelling, the series explores universal themes of family bonds, community spirit, personal freedom and growing up. The launch of the series coincides with the 200th anniversary of Johanna Spyri's birth. Produced by DCM Switzerland and Gaumont, the series will premiere on RTL (Germany) and SRF (Switzerland) in 2027.



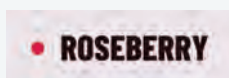
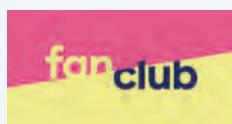
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HAT TRICK INTERNATIONAL

THE REAL Wolf Of Wall Street (3 x 60 mins) uses never-before-seen home videos, extraordinary first-hand testimony and unprecedented access to FBI and SEC files, to tell the story of Jordan Belfort's brokerage firm Stratton Oakmont, and its world of staggering excess, greed and criminality. Told by the brokers, victims and investigators, it reveals how Belfort's empire rose, how money was hidden and moved, and how panic spread within Belfort's empire as federal authorities closed in and the human cost of one of modern America's most audacious financial frauds was exposed.



LINEUP INDUSTRIES

LINEUP Industries unveils a slate of original formats at MIPCOM, headlined by Grannies. Originally commissioned by Dutch public broadcaster Omroep MAX, produced by Beeldbrigade and now in its fourth season, Grannies is a heart-warming adaptable format following a group of older ladies who discuss the modern world with their young co-host. Topics cover everything from contemporary issues, music, fashion and trends to making a nude calendar and Tinder. Mission Europe is hosted by two comedians who travel to lesser-visited or unconventional places and countries in Europe, tackling various unique and improvised local challenges which are rooted in serious social and geopolitical themes, but approached with humour. In Almost There, ordinary people, mostly elderly and retired, book a caravan camping tour. Their day-to-day interactions are comforting, funny, recognisable, human and free of conflict, while Forgotten War Albums delivers personal wartime stories told through an exciting, real-life, historical, detective hunt. Self-made Sisters (8 x 25 mins) follows a group of successful female executives, though their ambition confounds the expectations of friends, family and cultural norms. While the women find common ground in their ambition, they frequently disagree on faith, relationships, parenting and success.

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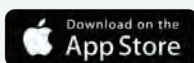
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BBC STUDIOS

DRAMA series *Shy & Lola* (6 x 60 mins) — from Clerkenwell Films, the company behind *Baby Reindeer*, *The Death Of Bunny Munro* and *The End Of The F***ing World* — is brought to Cannes by BBC Studios. The darkly comic story follows Shy (Hayley Squires) and Lola (Bel Powley), two very different women who are forced to become allies when a murder entangles them in the criminal underworld operating in Shy's small coastal town in the North of England. The unlikely duo turn out to have a talent for crime, and decisions to make. Another priority for the BBC is *Hidden Planet* (5 x 60 mins), which harnesses pioneering robotic technology to journey into the largely unseen realm of insects, the most colourful, diverse and successful animals on Earth.



Shy & Lola (BBC Studios)

FEDERATION

A ROMANTIC and modern adaptation of Dicken's beloved revolutionary epic novel *A Tale Of Two Cities* (4 x 52 mins), starring Kit Harington, François Civil and Mirren Mack, is brought to MIPCOM by Federation. In London in 1782, with war raging between Britain and France, Lucie Manette's life is transformed by a message from Paris: her father, believed dead for almost 20 years, may still be alive. Her only lead is Charles Darnay, an idealistic Frenchman facing charges of treason. To save him, Lucie turns to the brilliant but self-destructive lawyer Sydney Carton. A powerful love triangle emerges: Charles and Sydney — physically alike, spiritually opposed — find themselves bound up with Lucy through triumph and tragedy, marriage and murder. Produced by Federation Studios France and Thriker Films, the original broadcasters of the series are: BBC, MGM+, Prime Vidéo, France Télévisions, YLE, SVT, NRK, DR, RUV, RTBF and CBC.



A Tale Of Two Cities
(Federation)



Cabeon Evolution
(Dream Factory Studio)

DREAM FACTORY STUDIO

KOREAN animation company Dream Factory Studio introduces *Cabeon Evolution* (26 x 11 mins), its new 3D action-adventure series, at MIPCOM. Building on the world of the previous *Cabeon* series, while introducing upgraded character designs, storytelling and visual quality, *Cabeon Evolution* takes the franchise into a more competitive adventure. Set on the mysterious Dream Island, Wooju and his friends enter a survival league where they hunt for increasingly powerful Dark Cabeons, form alliances and face unexpected rivalries on their journey to become the last champion standing. The project is in production and scheduled for completion in the second quarter of 2027. At MIPCOM, Dream Factory Studio is seeking international partners for co-production, gap financing, distribution, broadcasting and licensing, as it prepares *Cabeon Evolution* for its next stage of global expansion.



Shape The World (Media IM)

MEDIA IM

SHAPE The World (72 x 3 mins/2 seasons) is a playful musical series featuring three animal friends: Roro the polar bear, Susu the monkey and Titi the lion, who together discover the world around them through shapes, colours, music and imagination. Each episode combines simple, catchy songs with bold and colourful animation designed to entertain young children while encouraging early learning. Repetitive lyrics and easy-to-follow melodies invite children to sing along, recognise patterns and become familiar with different shapes and colours. Media IM also brings the 10th season of their successful franchise *Sunny Bunnies* (26 x 3.5 mins), in which Turbo, Big Boo, Iris, Shiny and Hopper continue to play, create and learn something new every day, turning the sunny park into a world of endless possibilities, along with their animal friends Mimi the frog and Wormy.

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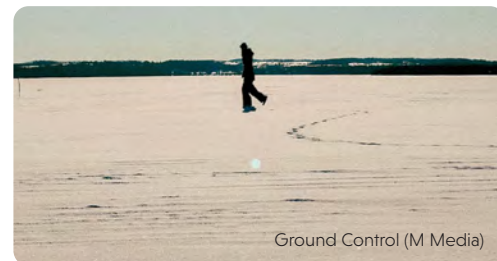
ENVIRONMENTAL documentary *Seagnal* (1 x 89 mins), co-produced with the Greenpeace East Asia Seoul Office, delivers a powerful exploration of change in the oceans. The film follows seven individuals whose lives are deeply tied to the sea: a Jeju haenyeo diver (female fisher), a Mexican fisherman fighting to protect the endangered vaquita porpoise, marine bioacoustician Michel André, British freediver and photographer Daniel Nicholson, Greenpeace explorers charting warming waters, and a resident of Bedono, a flooded Indonesian village. Through immersive field recordings and underwater footage, *Seagnal* captures the ocean's urgent warnings while highlighting small, practical actions toward ecological recovery.

SERIES K

SERIES K, a global FAST channel, is at MIPCOM to showcase its Korean dramas to the international audience. Series K offers more than 100 titles and 2,000 episodes across a wide range of genres, from romance and comedy to historical drama, action, crime and mystery. Series K also continues to expand its content library with new titles, including content never before available on FAST.

M MEDIA

DOCUMENTARY *Ground Control* (1 x 90 mins) is an intimate investigation into the suicide of 14-year-old Mars Miazga Kaufman. Anchored in Mars' own digital footprint, it weaves real-time video journals with the voices of diverse young people challenging outdated ideas about mental health. Together, they trace the shock and grief of Mars' death into a search for understanding and a roadmap toward hope for families. Alongside the development of the film, a book of the same name has been written, due for publication next year. The film received its broadcast greenlight — commissioned by CBC in Canada — with production finance agreed by a collaboration of funders: Telefilm Canada's Theatrical Documentary Program, Canada Media Fund's (CMF) POV programme and Rogers Documentary Fund. Delivery is scheduled for 2027, following the official launch of the book.



STUDIO JANCHI

MONKS *In The Kitchen* (4 x 50 mins) is a food reality series that brings together six Korean Buddhist monks with very different personalities and approaches to cooking. Set in temple kitchens across Korea, the series follows them as they prepare seasonal dishes, share meals and spend time together, capturing the lively conversations, unexpected moments and natural chemistry.

The first season was released on Wavve, Netflix Korea and KBS. Studio Janchi is now developing a second season, taking the monks beyond Korea to Italy, where a new food culture, local ingredients and encounters bring a fresh dimension.

PIXTREND

SOUTH KOREA's Pixtrend highlights its new project in Cannes, a black-comedy/action 2D animation, the 108-episode *Virus-N*, aimed at 12-year-olds. The story imagines that viruses once ruled Earth, but with the rise of humanity, the viruses lost their influence and humanity conquered. Unable to tolerate it any longer, the viruses trained other elite viruses to wipe out half of humanity. 100 viruses were selected and subjected to rigorous training to learn to use humans as hosts. Smallpox, the Black Death, the flu... countless legendary viruses emerged from the school. However, humans kidnapped the viruses and created a vaccine, raising tensions once again. Meanwhile, heretics who reject the school system emerge, perhaps they could become the virus's ray of hope?



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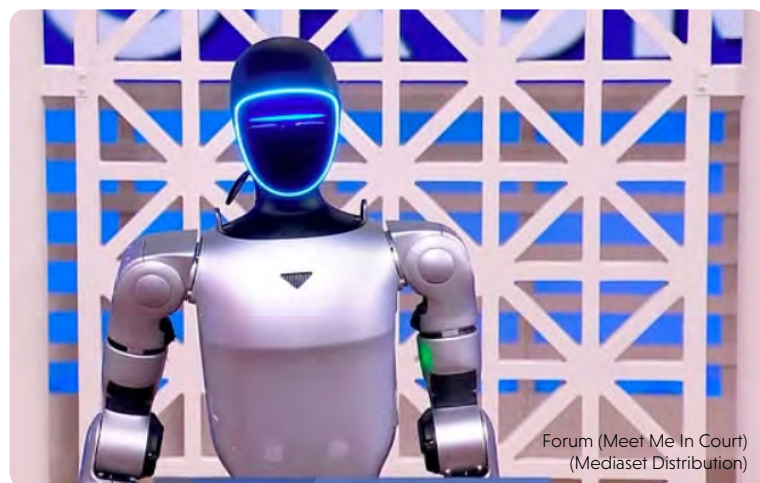


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MEDIASET DISTRIBUTION

ROME-based Mediaset Distribution is at MIPCOM with a diverse slate of scripted and unscripted programming. Leading the unscripted lineup is Forum (Meet Me In Court), the long-running courtroom format, the latest season of which introduces Jeeves, an AI-powered humanoid assistant. Other highlights include celebrity prank show Scherzi A Parte, music format Lo Canto Generation (6 x 150 mins) and celebrity entertainment format Back To School (11 x 150 mins). On the scripted front, Mediaset presents Il Mio Nome È Carlo (1 x 100 mins), a movie about the first millennial saint; A Testa Alta (Standing Tall); mystery thriller Colpa Dei Sensi (Guilt Of Senses); family comedy-drama Cesaroni; crime drama Fratelli Corsaro (The Corsaro Brothers); family saga Storia Di Una Famiglia Per Bene (The Good Family); and light crime series Alex Bravo. Mediaset Distribution will also showcase a film catalogue featuring works by Checco Zalone, Ferzan Özpetek, Paolo Genovese and Dario Argento. Its remake rights portfolio includes Italian films Mediterraneo, Profondo Rosso and Ovosodo, alongside King of New York by Abel Ferrara.



Forum (Meet Me In Court)
(Mediaset Distribution)

SERIOUS KIDS

TASTE Buddies (52 x 7 mins) features Leo, a six-year-old boy who spends time in the kitchen with Mum and Dad — who are expecting a little girl very soon — and his lovely grandmother. As a family with a diverse food culture, their motto is to 'eat the rainbow'. Leo also has five Taste Buddies in his kitchen, Sweet Suzy, Salty Sam, Sour Sarah, Umami Umi and Bitter Betty, who work together to find new taste combos from around the world. Another title showcased is Mog's Bad Thing (1 x 24 mins), Lupus Films' latest hand-drawn animated adaptation of Judith Kerr's picture books. Mog's Bad Thing sees the return of the lovable family cat whose warm-hearted and funny adventures have entertained generations of readers.



Taste Buddies
(Serious Kids)



Daily Fable News (Robin de Levita
Productions/Monks)

ROBIN DE LEVITA PRODUCTIONS/MONKS

AT MIPCOM ROBIN de Levita Productions and Monks are unveiling a new 26 x 11-minute animated kids' series — Daily Fable News — inspired by the Dutch television classic De Fabeltjeskrant, almost 60 years after the original. Created for children aged six to 12, Daily Fable News brings Mister Owl and the inhabitants of the Great Animal Forest into a new era with brand-new stories, a distinctive new visual world and the warmth and humour that have defined the property for generations. The new series is also designed to appeal to parents and nostalgic fans. At the heart of the series is the forest's own news broadcast, with Mister Owl as newscaster, narrator and friendly guide through daily events. But reporting the news does not always go according to plan and the series follows the animals as they clumsily collaborate to put together their extremely local news show with technical mishaps, misunderstandings and everyday dramas turning into warm, funny stories about friendship, collaboration, acceptance and problem-solving.



Scrambled Up
(Banijay Entertainment)

BANIJAY ENTERTAINMENT

BANIJAY Entertainment is at MIPCOM with newly acquired global format rights and finished tape rights to Scrambled Up, a new studio-based word game from Michael Eisner's The Tornante Company; Keller/Noll, the prolific US format creators; Crazy Legs Productions; and Playing Field Entertainment. Scrambled Up (320 x 30 mins) sees four contestants compete to solve increasingly challenging word scrambles. Following two rounds, the pace ramps up with Speed Scramble and the highest-scorer then progresses to the Ultimate Scramble, where they must solve three puzzles in 60 seconds to win a cash prize. Scrambled Up joins Banijay Entertainment's premium third-party line-up, including: cult format Werewolves from StudioCanal and Dreamspark; superbrand Ninja Warrior from Tokyo Broadcasting System (TBS); French YouTube sensation Stop The Train from Unfold Production and recent addition, dating reality format Temptations Under The Sun from Productions J.

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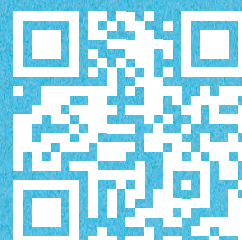
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MADGIC DISTRIBUTION

PARIS-based Madgic Distribution is launching new seasons of its live-action series High Hoops and Walter's Christmas in Cannes. The second 24-episode season of Walter's Christmas is a Danish-language fantasy series produced by Cosmo Film for TV2 Denmark. This season follows the family at Egebjerggård farm as they prepare for their traditional Christmas market. Walter, now established as Keeper of the Forest, struggles to fully master his magical abilities. Alongside his wolf-shifting friend Tala, he must face a mysterious new figure hunting the magical creatures of the Endless Forest. The third season of High Hoops (10 x 30 mins) is a live-action comedy produced by Can Can Productions for CBBC in the UK. The third season sees Aoife and The Vipers unexpectedly promoted to the Elite League, throwing Midvale's favourite basketball team into a whole new world of fierce rivals, intense competition and sudden fame. Aoife is determined to prove the Vipers belong at the top.



KAZOO FILMS

DISTRIBUTOR Kazoo Films, launched by independent producer Cantilever Media, is further expanding its slate of animated family movies, acquiring UK and Ireland rights to new seasonal CGI-animated family film *Monster Mia* (1 x 85 mins) from Sola Media. The film is Kazoo's fifth theatrical release. *Monster Mia*, produced by ARX Anima, Peng Boom Tschak, Arxlight Pictures and ARX Anima MD, is adapted from Coolabi Group's *Monstrous Maud* book series, and follows a rebellious girl and her pet rat Quentin. Mia feels totally out of place in her picture-perfect hometown of Primrose. When her inquisitive nature causes one too many problems at school, Mia is sent to the mysterious Rotwood Academy. After discovering her classmates are vampires, mummies, ghosts, werewolves and other kinds of monsters, Mia starts to feel she's finally found the place where she fits in.

MEDIAWAN KIDS & FAMILY

MEDIAWAN Kids & Family's growing catalogue includes: *Karters* (52 x 1 mins/3D/CGI), a pre-school series in which four kids zoom around in crazy karts encountering dangerous adventures to rescue magical unipets; *Witch Detectives* (26 x 26 mins/3D/CGI), about three trainee witches, one of whom's parents leave her clueless uncle in charge of the house and the family's detective agency; *Astro Boy Reboot* (26 x 26 mins/3D/CGI), based on one of the best-selling manga series ever, which became a TV hit in 1963. The superhero is back with new storylines that touch contemporary issues; the seventh season of *Miraculous*, and short-form spin-off *Miraculous Chibi*; pre-school animation *Max And Bird* (52 x 7 mins/2D); the second season of pre-school musical comedy *Maddie + Triggs*; *Little Charlie* (26 x 7 mins/2D); *Showtime* (52 x 11 mins/2D); the second season of *Monster Loving Maniacs* (52 x 12 mins/2D); and *Duck & Frog* (50 x 7 mins/2D).



YES STUDIOS

YES STUDIOS returns to MIPCOM with new seasons of two of its most popular dramas of recent years. The third season of epic family saga *The Beauty Queen Of Jerusalem* (14 x 40 mins) unfolds against the turbulent birth of Israel. Luna returns from London and builds a thriving beauty salon, Rachelika copes with the death of her fiancé and Gabriel and Rosa find themselves on opposite sides of growing political tensions. The third season of *The Chef* (8 x 40 mins) sees Dori and Nimrod navigating an increasingly uncertain future against the backdrop of contemporary conflicts. Surrounded by old loves, new rivals, wounded veterans, opportunists and dreamers, the two men find their partnership pushed to its limits as loyalties shift and personal and professional boundaries blur.

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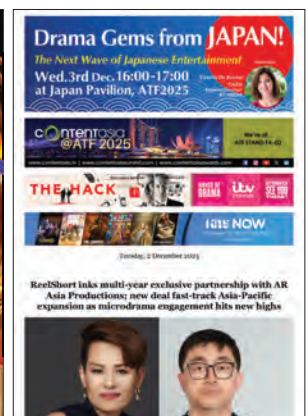
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ABOUT PREMIUM CONTENT (APC)

DISTRIBUTOR About Premium Content (APC) is launching two new scripted series at MIPCOM. Produced by DMLS Films (part of the Banijay Group) for TF1 and TF1+, light-crime procedural *Country Spy* is a 6 x 52 mins French-language series about Marie-Line Maupain, a secret service spy for 30 years, who is sent back to her remote home region, Cantal, where she is supposed to maintain a low profile. When she meets police captain Bruno Lafon, her spy instinct quickly takes over, and she begins investigating his cases behind his back. Another priority for APC is the second season of *Boglands* (6 x 45 mins), an Irish-language crime thriller, following the successful first season which sold to 68 territories worldwide. The second season explores the personal and professional lives of law enforcers operating in a lawless borderland. Darkly funny, twist-laden and binge-worthy, *Boglands* follows a trainee detective who must confront his past in order to secure a future.

GREEN INK ANIMATION

ITALY's Green Ink Animation brings a new generation of tiny heroes to MIPCOM with *MiniDinos* (26 x 6 mins/2D), a series for preschool audiences, produced by Gruppo Alconi in co-production with Rai Kids. Set in a colourful prehistoric valley, the series follows the little dino friends as they face the disruptive Wackysaurs, whose plans threaten their home and its natural resources. But the heroes have a powerful ally: Diluviana, a wise baobab who gives them a different animal ability when a new challenge arises. Each power, from camouflage to super-speed, becomes an opportunity to think outside the box. The series is completed and available with English dubbing.



RABBIT FILMS

TITLES on the roster from Helsinki-based Rabbit Films include: *You Should Hear Yourself* (6 x 30 mins), in which three couples caught in recurring conflicts open their homes to cameras for 30 days, and after two conflict experts follow their daily lives, they help them confront the

footage and recognise the habits they struggle to see in the heat of the moment; *Police Academy Junior* (10 x 30 mins), following a group of young recruits as they train with guidance from police professionals, facing practical tests of strength, observation, quick thinking and composure; *Design Masters* (6 x 60 mins), in which five professional designers put their creativity to the test; *Camp North* (10 x 90 mins), in which spectacular Nordic scenery becomes the setting for a fierce celebrity competition; and drama series *Healer* (6 x 45 mins), about a surgeon whose search for a new life draws her ever deeper into a world where the boundaries between faith, manipulation and murder become increasingly hard to see.

PBS DISTRIBUTION

IN THE heart of southern Africa lies the lost city of Great Zimbabwe. Surrounded by giant walls, this medieval city was once home to up to 20,000 people. Rich reserves of gold and copper made the place fabulously wealthy but today few outside Zimbabwe have heard of the place, partly due to colonial powers who wished to portray Africa as a backwards continent. *Lost City Of Gold* (2 x 45 mins) features archaeologist Professor Shadreck Chirikure of Oxford University, born less than an



hour from the site, and is brought to Cannes by PBS Distribution. Other highlights include: *Knowledge Keepers*, exploring how the Native peoples of North America have long practiced distinct examples of science and engineering; *Crime And Punishment In America* (4 x 120 mins); *Space Wars* (1 x 60 mins); and *The Time Traveler's Guide To...* (4 x 60 mins), a history format that reimagines archive knowledge through the lens of AI.

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